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AUTHOR:

HOMER

TITLE:

HOMER'S ODYSSEY

PLACE:

OXFORD

DATE:

1886-1901

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Odyssea. 1886.

Homerus.

Homer's Odyssey, ed. with English notes,
appendices, etc., by W. Walter Merry and the
late James Riddell. Oxford, Clarendon press,
1886-1901.

2 v.

Vol. 1: 2d ed., rev. (Clarendon press series)

Vol. 2, comprising books 13-24, ed. by D. B.
Monro, was designed as a continuation of the
edition of books 1-12, ed. by Merry and Riddell
and first published in 1875. cf. Preface.

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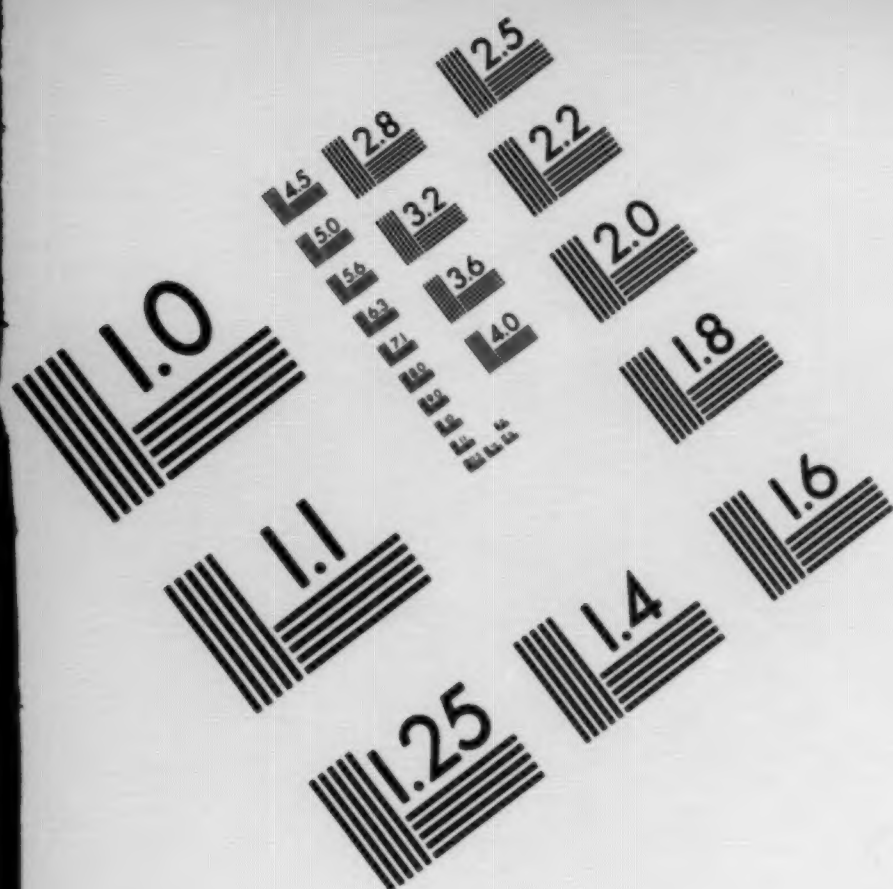
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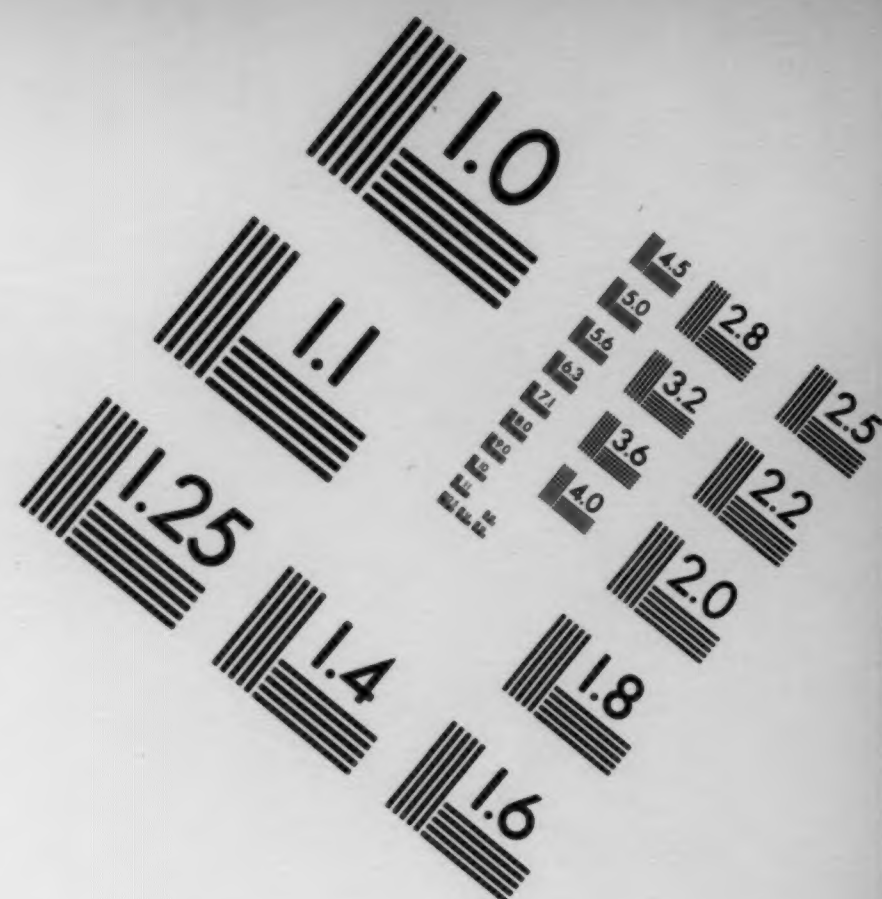


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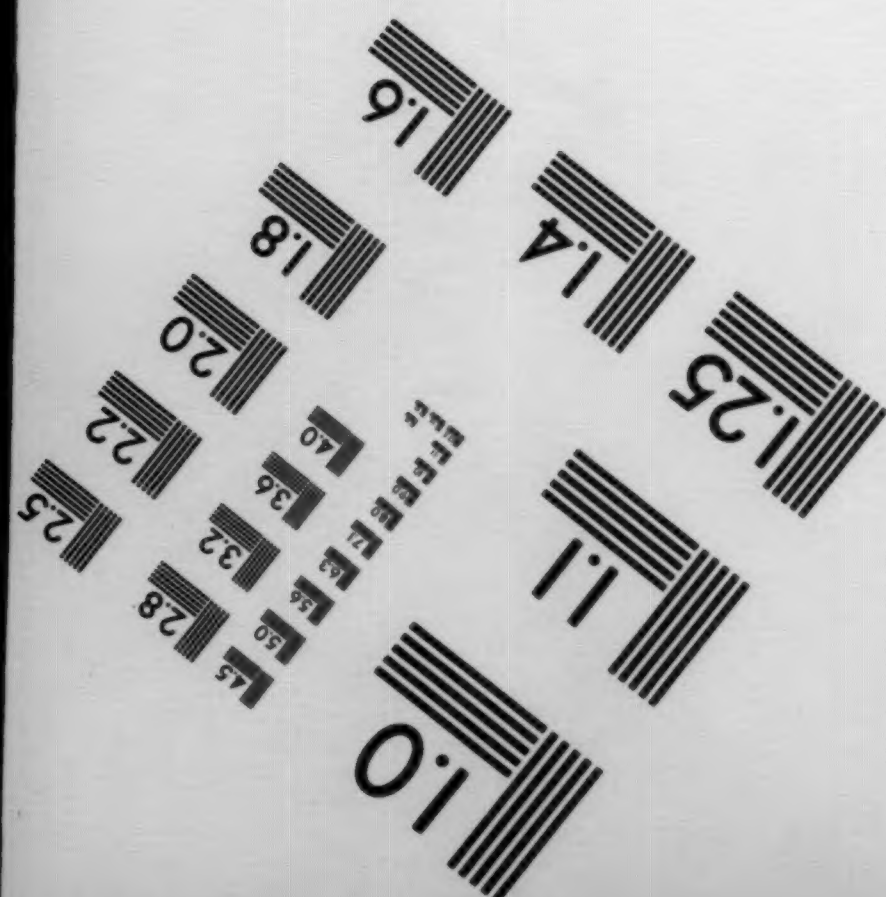
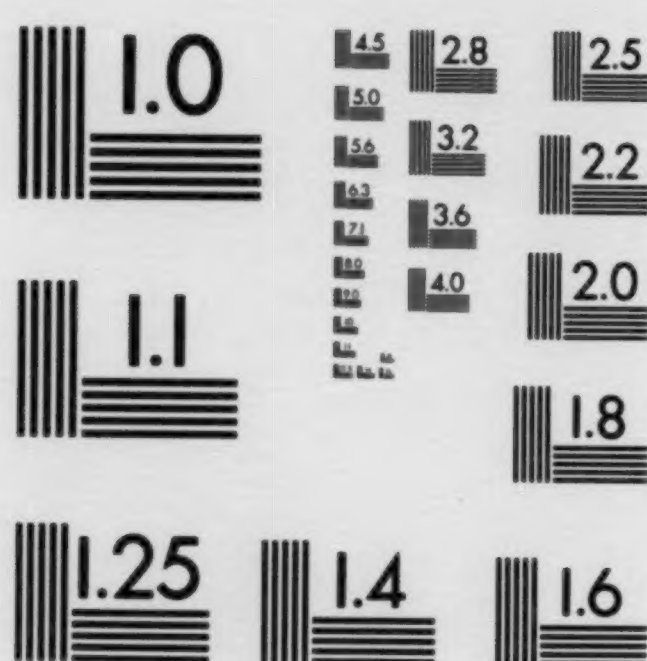
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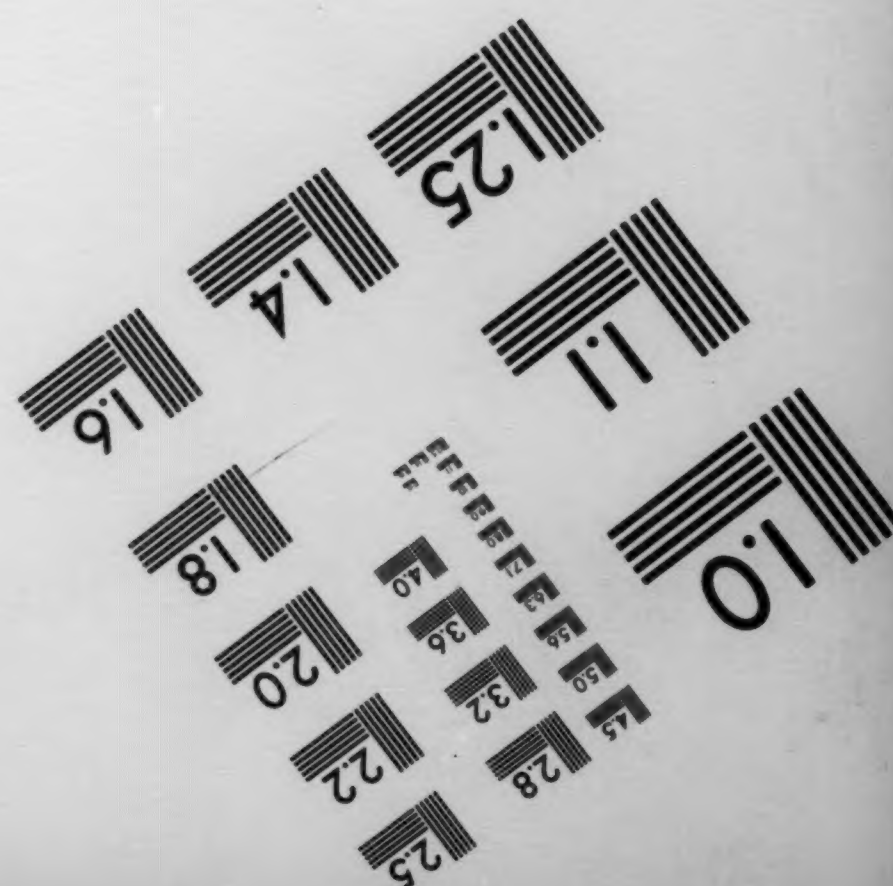
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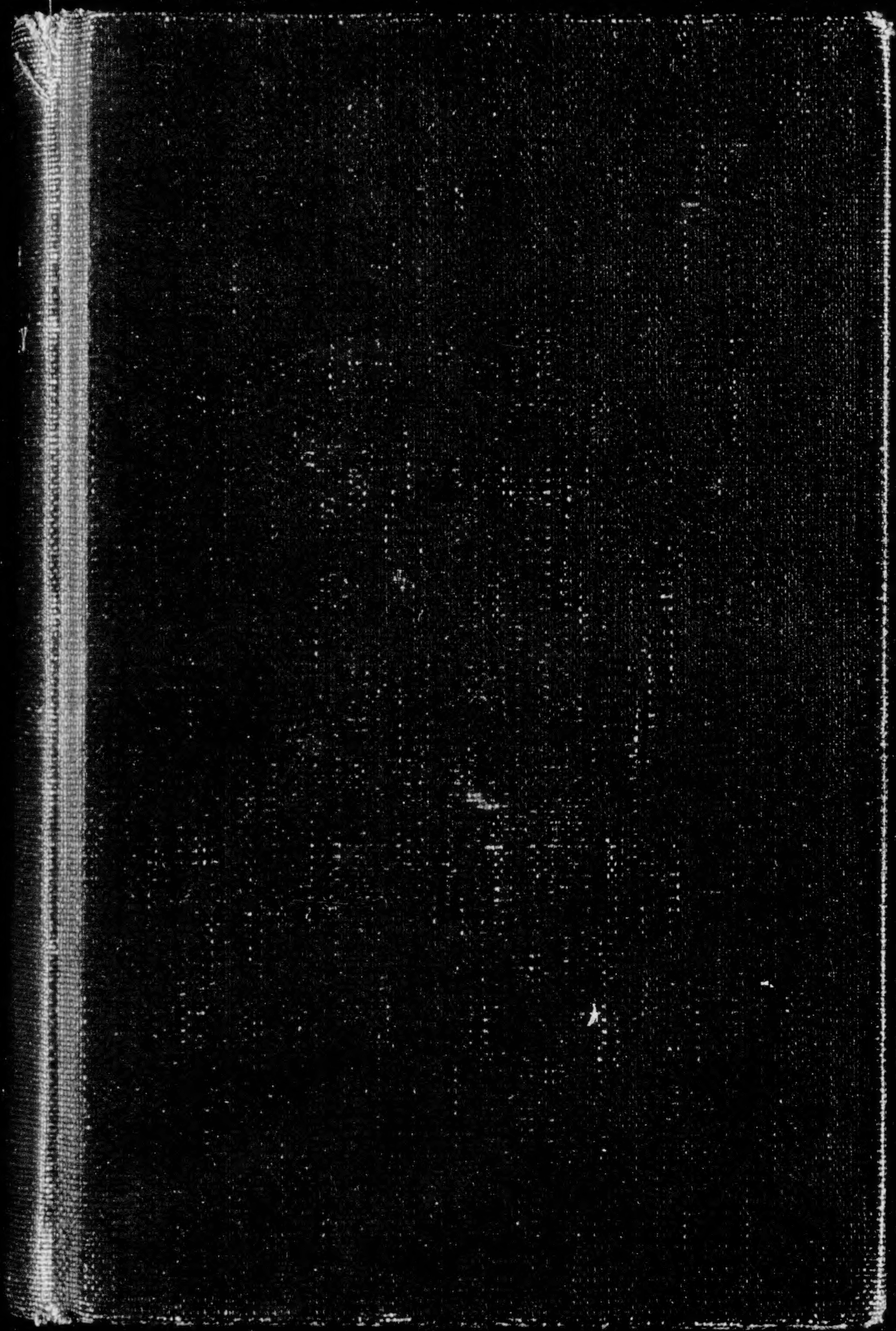
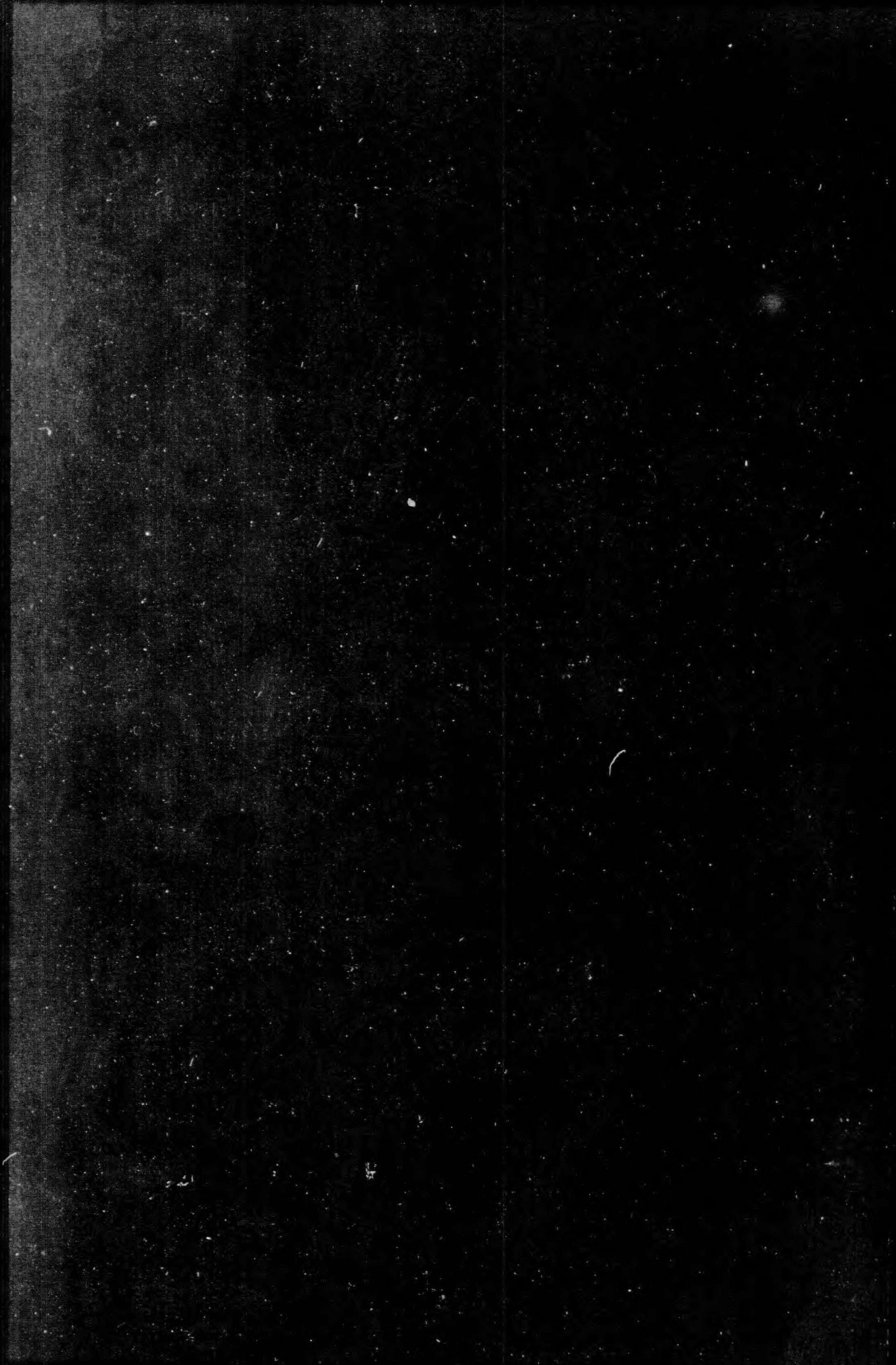


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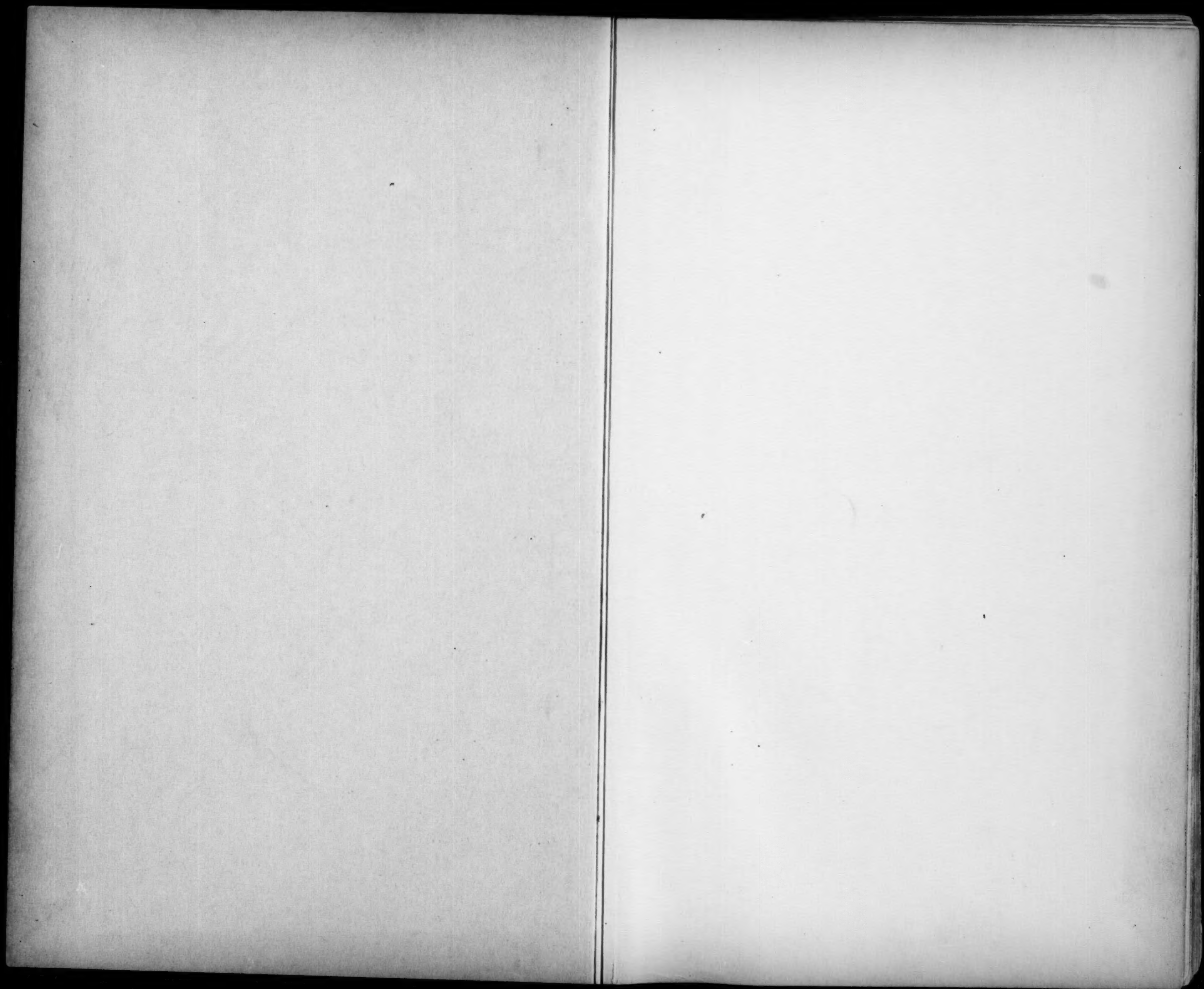




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HOMER'S ODYSSEY

MERRY AND RIDDELL

VOL. I.

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London
HENRY FROWDE



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Clarendon Press Series

HOMER'S ODYSSEY

EDITED

WITH ENGLISH NOTES, APPENDICES, ETC.

BY

W. WALTER MERRY, M.A.

RECTOR OF LINCOLN COLLEGE

AND THE LATE

JAMES RIDDELL, M.A.

FELLOW AND TUTOR OF BALLIOL COLLEGE
OXFORD

SECOND EDITION, REVISED

VOL. I

BOOKS I—XII

Oxford

AT THE CLARENDON PRESS

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99B March 25, 1945

PREFACE TO FIRST EDITION.

THE duty of editing the first twelve books of the Odyssey was entrusted some years ago by the Delegates of the Clarendon Press to the Rev. James Riddell, M.A., Fellow and Tutor of Balliol College. The Delegates had every reason to congratulate themselves upon securing the services of an editor, whose refined taste and subtle appreciation of the genius of the Greek language placed him in the first rank among the Scholars of his time, and gave him, in some respects, a unique position.—Mr. Riddell died in the autumn of 1866, when he had just entered on his 44th year, and had not long commenced this task:

'Ablatum mediis opus est incudibus istud.'

I may be allowed to speak of his death not only as a loss to the world of letters, but as a personal bereavement of no ordinary kind to those who enjoyed his intimacy. In undertaking to go on with the work which my dear friend, and former tutor, had begun, I have felt no common responsibility. It will be my best reward if I am able to think that the volume now finished would have given him satisfaction.

Mr. Riddell's notes extend over the first three books, together with the seventh and eighth. He had just begun his commentary upon the fourth, when his work was cut short.

As these notes were not completed and ready for the Press when he died, the Delegates were good enough to entrust them to me just as they were, with full power to make such

alterations and additions as the continuation of the work might seem to demand. Nor have I been unwilling to avail myself of this freedom, especially as the last few years have been singularly rich in researches on Homeric criticism, exegesis, and etymology.

The elaborate commentary of Nitzsch upon the first twelve books of the *Odyssey* must of necessity be in the hands of every editor; and this is so generally understood, that a more specific acknowledgment of the use which I have made of it will not be needed. It is, in fact, indispensable. But I also owe an especial debt of gratitude to the edition of Ameis (in the *Schulausgaben* of Teubner). The number of parallel passages supplied therein, and the references to other authorities, and to classical periodicals, are so valuable for any exegetical edition, that I have made the freest use of them, and I desire here to express my obligation. Fäsi's Commentary, re-edited by Kayser (*Weidmann'sche Buchhandlung*) is, though short, extremely judicious. His decisions upon doubtful passages are always careful and trustworthy. I have made continual reference to the 7th edition of Seiler's *Lexicon* (*Wörterbuch über die Gedichte des Homeros und der Homeriden*, Leips. 1872). Though not to be compared for elaborate fullness with the *Lexicon Homericum* projected by Ebeling and Plahn, and now in course of publication by Teubner, Seiler's *Lexicon* is remarkable for intelligent arrangement, and happy selection of passages; nor are the footnotes and references to modern authorities less important.

Besides the *Lexicons* and *Grammars* in ordinary use, I have derived much information on Homeric Geography, Mineralogy, Botany, etc., from Buchholz (*Homerische Realien*, vols. 1, 2, Leips. 1871, etc.); and I have frequently consulted L. Preller's *Griechische Mythologie*. On points of etymology, reference has constantly been made to G. Curtius, *Griech. Etymol.* edn. 2; and Krüger's *Greek Grammar* has supplied many illustrations of Homeric accident and syntax.

I have endeavoured in other cases to acknowledge the

sources to which I have been indebted for any special information. But it must remain only too probable that in putting together notes which had been jotted down at different times, the due acknowledgment has not always been made.

The text approaches very nearly to that of La Roche, in his critical edition (*Homeri Odyssea, ad fidem libb. optim.* ed. J. La Roche, Leips. Teubn. 1867, 8). I have not ventured however to follow him in reproducing the accentuation of Herodian, and to write *ἄνδρά μοι*, or *ἐνθά κε*, etc. His apparatus of MS. readings is so full and so well arranged, as to be now the best standard of critical evidence; and to it I must refer my readers. I can lay no claim to the special knowledge necessary for determining, or attempting to determine, the relative value of Homeric MSS.; but I have noted the principal variants, with the most important modern emendations and conjectures, where the settling of the reading seemed to bear upon the interpretation of the text.

I have also introduced a great number of the various readings given by the Scholiasts and Eustathius, as having a peculiar interest of their own, though not being always of the highest importance. For Eustathius I have used the edition of Stallbaum, and for the Scholia that of Dindorf (*Clarendon Press*, 1855). A very valuable book, to which frequent reference is made in the critical notes, is *Die Homerische Textkritik im Alterthum*, also by J. La Roche; a book which contains much information about the views of the Grammarians on points of Homeric prosody, orthography, etc.

There can be no work more interesting to a student than the editing of Homer: yet, perhaps, no work more disheartening. When one calls to mind the names of the eminent men of letters, philologists, and critics, who have worked, and are working, in this field, one is painfully sensible of something like presumption in coming before the public as a commentator. But it seems not unreasonable to hope that the acknowledged difficulty of the task may claim indulgence for an effort to produce a useful book.

I have to thank the Lords of the Admiralty for their courtesy in permitting me to engrave a fac-simile of the coast of Ithaca and Cephalonia from their Chart.

My friend, the Rev. Edwin Palmer, M.A., Fellow of Corpus Christi College, and Professor of Latin in the University of Oxford, has been kind enough to read through all the proof sheets, and to make many valuable suggestions to me.

I have not ventured to increase the bulk of the present volume by any Prolegomena.

W. W. M.

LINCOLN COLLEGE, OXFORD.
October 1876.

PREFACE TO SECOND EDITION.

THE Text and Commentary have been carefully revised; and some considerable changes introduced. Reference has been constantly made to Mr. Monro's Homeric Grammar (Oxford, Clarendon Press, 1882); a work altogether indispensable to the student of Homer. I desire to express my grateful acknowledgments for kind help from various friends; especially from Mr. C. B. Heberden, Fellow of Brasenose, and Mr. D. S. Margoliouth, Fellow of New College, whose criticisms and suggestions have been of great service.

LINCOLN COLLEGE, OXFORD.
November 1885.

ΟΔΥΣΣΕΙΑΣ Α.

Θεῶν ἀγορά. Ἀθηνᾶς παραίνεσις πρὸς Τηλέμαχον.

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολὺτρόπον, δὲ μάλ' ἀπὸ πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε
πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω,
πολλὰ δ' ὃ γ' ἐν πόντῳ πάθεν ἄλγεα δν κατὰ θυμόν,
ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἐταίρων.
ἀλλ' οὐδ' ὧς ἐτάρους ἐρρύσατο, ἰέμενός περ.

5

3. νόον] νόμον Zenodotus, which seems to be a word foreign to Homeric Greek. Schol. M. 6. ὧς] So Aristarch. Herodian. etc., see note below, and La Roche, Homerische Textkrit. p. 380 foll.

1. ἔννεπε is the assimilated form of ἔννεπε (from stem *σεν*), as the Aeolic aorist ἔτεννα stands for ἔτεσσα. We may compare the Lat. word *insece*, which is actually used in the translation of this line by Livius Andronicus, 'Virum mihi, Camena, insece versutum.'

μοι is enclitic, = 'prithē'; as distinguished from the emphatic dative εἰπέ μοι καὶ ἡμῖν, l. 10. For the order observed as to the place and succession of Enclitics in Homeric Greek, see Monro, Homeric Grammar, Append. E.

Μοῦσα = Μοντία, Μονσα, from root *μεν*, 'to think.' In l. 10 the muse is called θύγατερ Διός, as in Il. 2. 491 Ὀλυμπιάδης Μοῦσαι, Διὸς αἰγιόχοιο θυγατέρες. They are represented as nine in number in Od. 24. 607, but their names are first given in Hesiod.

πολύτροπον, 'of many devices,' *versutus*. This epithet of Odysseus recurs only Od. 10. 330; but it has many equivalents in Il. and Od., e.g. πολὺμητις, πολὺφρων, πολυμήχανος, ποικιλόμητις, the general sense of which seems to fix its meaning. Cp. the phrase by which Odysseus characterises himself, Od. 9. 19 εἰμ' Ὀδυσσεὺς Λαερτιάδης δὲ πᾶσι δόλοισιν | ἀνθρώποισι μέλω. Nitzsch explains it as equivalent to πολὺπλαγκτος, and takes the words δὲ μάλ' ἀπὸ πολλὰ πλάγχθη as its epexegetis. Cp. inf. 300

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πατροφονῆα .. δὲ οἱ πατέρα κλυτὸν ἔκτα, Od. 18. 1 πτωχὸς πανδήμιος δὲ κατὰ ἄστυ πτωχεύεσκε, Il. 5. 63; 9. 124; 11. 475; 12. 295; 13. 452; which suggests that the Homeric usage is, in some cases, to repeat some portion of the word, at least, in the epexegetical clause. See Lehrs, Rhein. Mus. 1864, p. 303, and Nitzsch, De Odysseae Exordio, Hannov. 1824.

2. ἔπερσε. Explained by Od. 22. 230 σὴ δ' ἦλ' αὖ βουλῇ Πριάμου πόλιν. Cp. Od. 9. 504. Cic. ad Fam. 10. 13 'Homerus non Aiacem nec Achillem, sed Ulixem appellavit πτολίπορθον.'

3. νόον ἔγνω, i.e. 'learned what their spirit was like.' The Schol. well compares Od. 6. 119 ὦ μοι ἐγὼ τέων αὐτὲ βροτῶν ἐς γαστὴν ἰκάνω; ἢ β' οἱ γ' ὕβρισταί τε καὶ ἀγριοὶ οὐδὲ δίκαιοι, | ἦε φιλόξενοι, καὶ σφιν νόος ἐστὶ θεοῦδης;

4. ὃ γ'. This combination is frequent in Homer, to resume the original subject of the sentence (*Epanalepsis*); cp. inf. 26. 31; 2. 132; 3. 90; Il. 10. 514, etc.

5. ἀρνύμενος. From root *αρ*=gain, as in μίσθ-αρ-νος, not connected with αἶρω. To ἀρ-νυ-μαι belong the common aorists ἡράμην, ἡρόμην. Translate—'seeking to win.'

6. οὐδ' ὧς, 'not for all that.' For the accentuation cp. Apollon. Lex. Hom.

B

αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο,
 νῆπιοι, οἱ κατὰ βοῦς Ὑπερίονος Ἡελίοιο
 ἥσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἡμαρ.
 τῶν ἀμόθεν γε, θεᾶ, θύγατερ Διὸς, εἰπέ καὶ ἡμῖν. 10
 Ἔνθ' ἄλλοι μὲν πάντες, ὅσοι φύγον αἰπὺν ὄλεθρον,
 οἰκοὶ ἔσαν, πόλεμόν τε πεφευγότες ἠδὲ θάλασσαν
 τὸν δ' οἶον, νόστου κεχρημένον ἠδὲ γυναικὸς,
 νύμφη πότνι ἔρυκε Καλυψὼ, δῖα θεάων,
 ἐν σπέσσι γλαφυροῖσι, λιλαιομένη πόσιν εἶναι. 15
 ἀλλ' ὅτε δὴ ἔτος ἦλθε περιπλομένων ἐνιαυτῶν,

7. αὐτῶν] So Aristonic. and majority of MSS. Al. αὐτοί. See Schol. on Il. 10. 204.
 10. ἀμόθεν] Al. ἀμόθεν. See Curtius, Gk. Etymol. pp. 352, 614.

δασυνόμενον δὲ καὶ περισπώμενον τὸ ὡς τὸ
 ὁμοίως [Villois. ὁμοῦ] δηλοῖ· ἀλλ' οὐδ' ὡς
 ἐτάρους ἐρρύσατο.

περ. See on inf. 316.

8. κατὰ . . ἥσθιον. On the distinction
 between the adverbial use of preposi-
 tions with verbs, and the separation,
 called by grammarians Tmesis, see Cur-
 tius, Greek Grammar Explained, p. 201;
 Hoffmann, Die Tmesis in der Ilias;
 Monro, H. G. § 175, 176.

Ἑπερίονος. Hesiod, Theog. 374,
 makes Ἡέλιος the son of Ἑπερίων, and
 (v. 1011) calls him Ἡ. Ἑπεριονίδης. So
 Od. 12. 176 we have Ἑπεριονίδαο ἀνακ-
 τος. But this does not prove that
 Ἑπερίων is a shortened form for Ἑπε-
 ριονίαν, as Eustathius holds; for even
 the form Ἑπεριονίδης is not necessarily
 a patronymic, as we find, cp. Eustath.,
 Ἡρακλείδης for Ἡρακλῆς, Σιμιχίδης for
 Σίμιχος (Lobeck, Aj. 190). Cp. also the
 form Οἰδιπόδης. Nitzsch regards Ἑπε-
 ριονίδης as non Homeric, holding Od.
 12. 176 to be spurious: he leans to the
 view that Ἑπερίων is a quasi-patronymic
 for ὑπερος=child of the height [of
 heaven]; like οὐρανίανες, for which Euri-
 pides (Phoeniss. 823) writes οὐρανίδαί,
 meaning only *caelicolae*. See by all means
 Lobeck's note on ἀλιαδᾶν Ajax 880.

10. τῶν. This gen. is governed by
 εἰπέ as Od. 11. 174 εἰπέ δέ μοι πατρός.

ἀμόθεν γε. It is left to the muse to
 decide at what point the minstrel shall
 take up the story. Cp. Od. 8. 500 ἐνθεν
 ἔλάν ὡς, κ. τ. λ. Translate—'from any
 point thou wilt.' With ἀμόθεν cp. οὐδ-
 αμοῦ, ἀμῶς, ἀμῇ. Curtius, s. v., compares
 the Gothic *sumis*=any one.

καὶ ἡμῖν, sc. that we—the poet and
 his audience—may know as well as
 thou; ὑμεῖς γὰρ [Μοῦσαι] θεαί ἐστε, πά-
 ρεστέ τε, ἵστε τε πάντα Il. 2. 485, or,
 that we may be told, as thou hast told
 others: cp. Ar. Nub. 357 οὐρανομήκη
 ῥήεατε κάμοι φωνῇν ὡς παμβασιλείαι.
 Aristarchus considers the καὶ superflu-
 ous, and so the Schol. on Theocr. 4. 54
 ὁ ΚΑΙ περισσὸς ὥσπερ καὶ παρὰ Ὀμήρῳ.
 τῶν ἀμόθεν γε, θεᾶ, θύγατερ Διὸς, εἰπέ
 καὶ ἡμῖν.

11. Ἔνθα, 'Now.' The express mark
 of the point of time at which the Odys-
 sey begins, viz. the end of the seventh
 year of the sojourn of Odysseus in
 Calypso's isle.

αἰπὺς. Nitzsch interprets this of any
 form of death the danger of which sud-
 denly comes and is as suddenly escaped.
 It seems more graphic to render it
 'headlong' or 'sheer,' violent death
 being regarded as a plunge from some
 height. Cp. Soph. O. T. 877 ἀπὸ τομον
 ὥρουσεν εἰς ἀνάγκαν, and the phrase
 'In tam praecipiti tempore' Ov. Fast.
 2. 398.

13. κεχρημένον, 'desiring,' 'requir-
 ing;' perhaps, through the notion of
 having a thing in constant use, till it
 becomes indispensable; cp. Il. 19. 262.
 This sense is generally quoted as strictly
 Epic, but it is found in later Greek also,
 as κέχρησαι Eur. I. A. 382; -ἡμεθα Med.
 334; -ῆσθε Theocr. 26. 18.

16. ἔτος ἦλθε. From the sack of
 Troy to the return of Odysseus ten
 years elapsed, which were thus made
 up:—The voyage from Troy to the isle
 of Circe, the twelvemonth's sojourn

τῷ οἱ ἐπεκλώσαντο θεοὶ οἰκόνδε νέεσθαι
 εἰς Ἰθάκην, οὐδ' ἐνθα πεφυγμένος ἦεν ἀέθλων,
 καὶ μετὰ οἷσι φίλοισι. θεοὶ δ' ἐλέαιρον ἅπαντες
 νόσφι Ποσειδάωνος. ὁ δ' ἀσπερχὲς μενέαινε
 ἀντιθέῳ Ὀδυσῇ πάρος ἦν γαῖαν ἰκέσθαι. 20

there (Od. 10. 467), and the journey
 thence to the isle of Calypso take up
 the first two years. The stay with Ca-
 lypso lasted seven years (7. 259), which
 leaves one year for the voyage thence
 and return to Ithaca. The appearance
 of the suitors at the court of Ithaca
 coincided with the seventh year (2. 89);
 the return of Menelaus and the revenge
 of Orestes upon Aegisthus with the
 ninth (4. 82; 3. 306).

ἔτος . . ἐνιαυτῶν. ἐνιαυτός is the
 'space of a year;' ἔτος is a year as one
 in a series of years, which make up time
 or any given period of time. One ἐνι-
 αυτός has nothing to distinguish it from
 another, while it is the essence of ἔτος
 to be first, second, etc., so that no two
 ἔτη are the same. ἐνιαυτός is what we
 express by 'twelvemonth;' ἔτος is this
 or that particular year, a natural epoch,
 while ἐνιαυτός is an arithmetical quan-
 tity. Thus our passage is parallel to
 Virgil's 'Veniet lustris labentibus aetas'
 Aen. 1. 283, not to 'Triginta magnos
 volvendis mensibus orbes' ib. 269. Cp.
 Aristoph. Ran. 347 χρονίους ἐτῶν παλαιῶν
 ἐνιαυτούς. Curtius connects *fétos* and
 Lat. *vetus* with the Skt. *vatsa-s*, 'a year.'

18. οὐδ' ἐνθα = *ne tunc quidem*, the
 apodosis to ἀλλ' ὅτε δὴ sup. 16. Cp.
 Od. 10. 18; 19. 489.

* πεφυγμένος. Elsewhere used with an
 accusative, as Od. 9. 455; Il. 6. 488
 μοῖραν πεφυγμένον. Il. 22. 219 πεφυγ-
 μένον ἄμμε γενέσθαι. But, as Nitzsch
 points out, the shade of meaning is dif-
 ferent in the two constructions. The
 use with the accusative denotes escape
 from an evil which was imminent, but
 which never actually came; the genitive
 implies that the sufferer was already
 involved in the evil. Cp. Soph. Phil.
 1044 τῆς νόσου πεφυγμέναι.

19. καὶ μετὰ οἷσι φίλοισι. The sense
 of this clause can only be determined
 by that of the preceding, which is cer-
 tain. The ἀέθλοι denote the struggle
 which Odysseus had to wage with in-
 fluences adverse to his return, not that

which awaited him in Ithaca; for (1) it
 is the former on which our attention is
 fixed by the earlier part of this same
 sentence, and on which we are still
 kept dwelling in the succeeding one:
 and (2) the genitive (see above) implies
 that the dangers had already arrived,
 while ἐνθα answers to ὅτε δὴ ἔτος ἦλθε,
 sc. when the time came for his return,
 not, when he had returned. It follows
 that καὶ cannot be rendered 'even,' nor
 does it connect the clause before which
 it stands with οὐδ' ἐνθα, but with πεφυγ-
 μένων, in the sense of 'and,' or, more
 accurately, 'or.' 'And' is less natural,
 as (1) we should expect πεφυγμένους τε
 ἀέθ., and (2) the two ideas thus brought
 together have only an accidental con-
 nection. For καὶ in the sense of 'or,'
 after a negative, cp. Od. 3. 349 ὃ οὐ τι
 χλαῖναι καὶ ῥήγεα πόλλ' ἐνὶ οἴκῳ, Od.
 6. 182 οὐ μὲν γὰρ τοῦ γε κρείσσον καὶ
 ἀριον. Translate—'Not even then was
 he safe out of danger or among his
 friends.' Nitzsch on the other hand,
 following the Venet. Schol. to Il. 16.
 46, regards the words οὐδ' ἐνθα . . φί-
 λοις as parenthetical, and makes the
 apodosis begin with θεοὶ δ' ἐλέαιρον. A
 modification of this view is given by
 La Roche (Hom. Untersuch. 1869),
 who places the apodosis at θεοὶ δ', but
 treats the clauses οὐδ' ἐνθα, καὶ μετὰ
 as belonging to the protasis, and still
 under the government of ἀλλ' ὅτε δὴ,
 and not as parenthetical.

Köchly follows Bekker in rejecting
 vv. 18, 19, 'qui quam importune sen-
 tentiarum cohaerentiam interpellant et
 Bekkerus dilucide demonstravit nec no-
 vissimos fugit editores quamquam ex
 suorum librorum ratione illam offen-
 sionem interpretando occultantes' (Diss.
 1. p. 11); for he maintains that the
 point of time denoted here is the actual
 return of Odysseus to Ithaca, which is
 incompatible with the words πάρος ἦν
 γαῖαν ἰκέσθαι: and several critics of the
 same school concur in striking out
 vv. 23-26.

Ἄλλ' ὃ μὲν Αἰθίοπας μετεκίαθε τηλόθ' ἔοντας,
 Αἰθίοπας, τοὶ διχθὰ δεδαίεται, ἔσχατοι ἀνδρῶν,
 οἱ μὲν δυσομένου Ὑπερίονος, οἱ δ' ἀνιόντος,
 ἀντιῶν ταύρων τε καὶ ἀρνειῶν ἐκατόμβης. 25
 ἔνθ' ὃ γε τέρπετο δαιτὶ παρήμενος· οἱ δὲ δὴ ἄλλοι
 Ζηνὸς ἐνὶ μεγάροισιν Ὀλυμπίου ἀθρόοι ἦσαν.
 τοῖσι δὲ μύθων ἦρχε πατὴρ ἀνδρῶν τε θεῶν τε·
 μνήσατο γὰρ κατὰ θυμὸν ἀμύμονος Αἰγίσθοιο,
 τὸν ῥ' Ἀγαμεμνονίδης τηλεκλυτὸς ἔκταν' Ὀρέστης· 30
 τοῦ δ' ὃ γ' ἐπιμνησθεὶς ἐπὶ ἀθανάτοισι μετηύδα·

23. Αἰθίοπας] Schol. on Il. 6. 154 gives Αἰθίοπες. Cp. Strabo I. 30, 33. 27. ἐνὶ μεγάροισιν] Didymus on Od. 2. 94 gives in all places ἐνιμεγάρουσι as the reading of Aristophanes. Aristarch. divides the words. See La Roche, Hom. Textkrit. p. 391. ἀθρόοι] Ἀρίσταρχος δασύνει, εἰσὶ δὲ οἱ ἐψίλωσαν ἀμεινον δὲ πείθεσθαι Ἀριστάρχῳ. Herodian. on Il. 14. 38; ἐδάσανον οἱ Ἀττικοί. Eustath. 251. La Roche writes ἀθρόος to avoid the concurrence of two aspirates: see his Hom. Textkrit. p. 180.

23. διχθὰ δεδαίεται. This division corresponds in the main with that of Herodot. 7. 69, 70 οἱ ὑπὲρ Αἰγύπτου . . οἱ ἀπὸ τῶν ἡλίου ἀνατολέων Αἰθίοπες.

24. δυσομένου. This is the participle of the form in use δύσετο, a weak aorist as a Thematic tense (Monro, H. G. § 41). Similarly ἐπιβησόμενος, Il. 5. 46, should be referred to ἐπεβησόμεν and not to ἐπιβήσομαι. It may be asked whether any difference in meaning can be noted between the aoristic participle and the present ἀνιόντος in the same line. Classen (Homerisch. Sprachgebr. Frankf. 1867) reminds us that the present tense is in common use when reference is made to sunrise, cp. ἄμ' ἡελίῳ ἀνιόντι Od. 12. 429, ἄμ' ἡοὶ φαινομένην 4. 407: the aorist, in describing sunset, ἄμ' ἡελίῳ καταδύντι Od. 16. 366, ἐς ἡέλιον καταδύντα Od. 3. 138; 9. 161, 556, etc., the notion being that the action of sunset and the succeeding darkness is marked off by sharper limits—the last visible ray—than the growing light of dawn and sunrise.

The genitive is, probably, local, as Ἀργεὸς Od. 3. 251, τοίχου τοῦ ἐτέρου Od. 23. 90, but it may partly depend on the demonstrative οἱ, i.e. those belonging to the Westward, etc.

25. ἀντιῶν, 'to take part in.' The context settles the tense as future, not the form of the word, which might be

present or future. For the whole question about these forms in -αω and -ωα, see Monro, H. G. § 55, and App. D. We find ἀντιῶσαν coupled with ἐποιομένην evidently as a present, Il. 1. 31, and joined with a future κείσ' εἰμι καὶ ἀντιῶ Il. 13. 752. The uncontracted form of the future, ἀντιάσω, is found Od. 22. 28. ἀρνειῶν 'well-known' 28.

28. τοῖσι, the Schol. interprets by ἐν τούτοις τοῖς θεοῖς, others compare it with Ovid's 'Surgit ad hos' Met. 12. 2. It is better described as a *dativus commodi*, 'for them'; 'with a word 'for their ear.' Cp. Od. 3. 69; 5. 202; 22. 261; 24. 490.

29. ἀμύμων. That which is perfect in any way is described as unsusceptible of blame. Cp. Il. 13. 127 φάλαγγες καρτεραί . . ἄς οὐτ' ἂν κεν Ἀρης ὀνόσαιτο μετελθών. So ἀμύμων here refers to some special excellence, such as gentle birth or personal beauty and has not necessarily any moral significance, but is almost titular, like our epithet 'gallant.' Cp. Od. 19. 332 δὲ δ' ἂν ἀμύμων αὐτὸς ἔη καὶ ἀμύμονα εἰδῆ, which means something like the modern phrase—a gentleman by birth and a gentleman in feeling: cp. δῖα Κλυταιμνήστρη 3. 266.

30. τηλεκλυτός is used of Orestes by a prolepsis. The vengeance he would wreak was to be the ground of his fame.

ἧ ὦ πόποι, οἷον δὴ νῦν θεοὺς βροτοὶ αἰτιόωνται.
 ἐξ ἡμέων γὰρ φάσι κάκ' ἔμμεναι· οἱ δὲ καὶ αὐτοὶ
 σφῆσιν ἀτασθαλίῃσιν ὑπὲρ μόνον ἄλγε' ἔχουσιν,
 ὥς καὶ νῦν Αἰγισθος ὑπὲρ μόνον Ἀτρεΐδαο 35
 γῆμ' ἄλοχον μνηστῆν, τὸν δ' ἔκτανε νοστήσαντα,
 εἰδὼς αἰπὺν ὄλεθρον· ἐπεὶ πρό οἱ εἶπομεν ἡμεῖς,
 Ἑρμείαν πέμψαντες, ἐύσκοπον ἀργειφόντην,
 μήτ' αὐτὸν κτείνειν μήτε μνάσθαι ἄκοιτιν·
 ἐκ γὰρ Ὀρέστια τίσις ἔσsetai Ἀτρεΐδαο, 40
 ὁππότε ἂν ἡβήσῃ τε καὶ ἦς ἰμείρεται αἴης·

34. ὑπὲρ μόνον] See note below. Aristoph. Aristarch. and Ptolem. Ascalonita give ὑπέρμορον. 38. πέμψαντες] πέμψαντε δὴκῶς Ἀριστοφάνης καὶ Ζηνόδοτος. Schol. H. ἀργειφόντην] Didymus gives this with the iota only, sc. ἀργιφόντην. Etym. Magn. 137. 2. See note below. 41. ἡβήσῃ τε] ἡβήσει Cod. Vindob. 5. Al. ἡβήσει τε. Cp. Schol. H. μέλλοντα ἀντὶ ἐνεστώτος ἐπήγαγε. Ed. August. omits τε.

32. οἷον, exclamatory; 'to think how!'

34. ὑπὲρ μόνον. Better so written than joined into a compound adverb. Cp. Herodot. 9. 43 πολλοὶ πεσόνται ὑπὲρ Λάχεσιν τε μόνον τε. In Il. 20. 336 the phrase ὑπὲρ μοῖραν occurs; the adverbial ὑπέρμορα is found Il. 2. 155. This is a sort of popular solution of the difficulty in reconciling divine power with human free-will. There was a certain amount of inevitable fate ordained as each man's lot, but this fate could be aggravated or hastened by human misconduct. Cp. Milton, Par. L. 3. 86 'Without least impulse or shadow of fate.'

37. εἰδὼς αἰπὺν ὄλεθρον, 'though he knew it would be his utter destruction.' Cp. the converse of the phrase τὸν δ' οὐκ εἰδὼτ' ὄλεθρον ἀνήγαγε Od. 4. 535.

πρό, adverbial, 'before'; of time. The word ἡμεῖς is emphatic, to show that the gods, in spite of the reproaches of mortals, were not the cause of this catastrophe.

38. ἀργειφόντην. It seems likely that the o in φόντης is the common Aeolic change for a. This agrees with the interpretation of Schol. Lips. ad Il. 2. 104 ὁ ταχέως καὶ τρανῶς ἀποφαίνόμενος. We also find in Alcman (apud Athenaeum 11. 499) τυρὸν ἐτέρησας μέγαν ἀτρυφὸν ἀργιφόνταν, of a bright, white, cheese. And according to the Etym. Magn. ἀργειφόντης was an epithet

of the Sun-God. The word then refers back to an old myth which connects Hermes with the phenomena of the dawn or the brightness of day. Another view, making Hermes the Wind-God, who drives his fleecy flock of clouds, interprets ἀργειφόντην, as 'sky-clearing'; like ἀργέστης Νότος. And this picture of Hermes as a careful shepherd gives a new point to ἐύσκοπον. A later age succeeds which is ignorant of these earlier legends, and a new etymology and new associations are invented for a word which has lost its original meaning, and thus we come to such interpretations as the Scholiasts reproduce—ἡ τὸν ἀργὸν καὶ καθαρὸν φόνου, ἡ τὸν φονεύσαντα Ἀργὸν τὸν πολυόμματος δὲ ἐφύλασσε τὴν Ἰῶ, ἡ τὸν φονέα τῆς ἀργίας, κ.τ.λ. The Latin word Argiletum gives a good analogy to this etymological process.

40. τίσις Ἀτρεΐδαο, 'vengeance for the murder of Atreus' son,' sc. Agamemnon. So ποινὴ Πατρόκλοιο Il. 21. 28. Others join Ὀρέστια Ἀτρεΐδαο, but it is contrary to Homeric custom to use the grandfather's name for a patronymic except in the case of Achilles. For the transition from the oblique to the direct oratio cp. infra 276, 374; 12. 160; 17. 527.

41. ἰμείρεται, old form of the aorist conjunctive with short vowel. Cp. ἄλεται Il. 11. 192; φθίεται 20. 173. See Curtius, Verb. p. 311, foll.

ὥς ἔφαθ' Ἑρμείας, ἀλλ' οὐ φρένας Αἰγίσθοιο
πείθ' ἀγαθὰ φρονέων· νῦν δ' ἀθρόα πάντ' ἀπέτισε·

Τὸν δ' ἡμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·

ᾧ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρείοντων,
καὶ λίην κείνός γε εἰκότι κείται ὀλέθρῳ·

ὥς ἀπόλοιτο καὶ ἄλλος ὅτις τοιαυτὰ γε ῥέζοι.

ἀλλὰ μοι ἀμφ' Ὀδυσῆι δαΐφρονι δαίεται ἦτορ,

δυσμῶρ, ὅς δὴ δηθὰ φίλων ἀπο πῆματα πάσχει

νῆσῳ ἐν ἀμφιρύτῃ, ὅθι τ' ὀμφαλός ἐστι θαλάσσης.

νῆσος δεινδρήεσσα, θεὰ δ' ἐν δώματα ναίει,

47. ὥς] Bekk. writes ὥς, retaining colon after ὀλέθρῳ. Dind. gives ὥς with only comma preceding.

43. ἀθρόα, his death was the one lump sum, as it were, paid as the price of his adultery and assassination.

44. γλαυκῶπις. The description of Athena as the war-goddess Il. 1. 200 δεινὴ δέ οἱ ὅσσε φάνθεν is parallel to this epithet. The notion contained in it is not that of colour but of brightness and flashing splendour. So Schol. on Apoll. Rhod. 1. 1280 διαγλαύσσουσιν ἀντὶ τοῦ φωτίζουσι ἢ διαλάμπουσιν, ὅθεν καὶ ἡ Ἀθηνᾶ γλαυκῶπις, καὶ γλήνη ἢ κόρη τοῦ ὀφθαλμοῦ, παρὰ τὸ γλαύσσειν ὅ ἐστι λάμπειν. καὶ Εὐριπίδης ἐπὶ τῆς σεληνης ἐχρήσατο γλαυκῶπις τε στρέφεται μῆνη.

46. εἰκότι (Virg. Aen. 4. 696 'merita nec morte peribat') to be joined directly with καὶ λίην, 'yea, verily with a fitting doom.'

47. ὅτις ῥέζοι. Use of the optative in general statements. Cp. Od. 6. 286, where the mood changes to subjunctive by way of specializing the general sentence. This line was quoted by Scipio Africanus on the death of Tiberius Gracchus.

48. δαΐφρονι, 'skilled.' It seems quite impossible to accept the common view supported by Buttm. that δαΐφρων in the Iliad has the sense of 'warlike' from δαΐς = battle; and in the Odyssey of 'prudent' from δαΐναι. Especially as even in the Il. (11. 482) it is used as an epithet of Odysseus. Δαΐναι is the only word to which it should be referred, and the circumstance of the poem will suggest the subjects in which the wisdom or know-

ledge is shown. A warrior is one of those who are δαδαικότες ἀλκήν, a man of peace is learned in counsel and expedients, and the arts of peace generally.

50. ὅθι τε. The addition of the particle τε, identical with Lat. *que*, to pronouns and adverbs seems to indicate a constant action rather than an isolated act, a reference to whole classes, rather than to individuals. As instances, we may compare Il. 1. 1 μῆνιν . . . ἢ μυρ' Ἀχαιοὶς ἄλγε' ἔθηκεν, with Il. 5. 876 κούρην οὐλομένην ἢ τ' αἰὲν ἀήσυχὰ ἔργα μέμλε, and Od. 1. 327 νόστον λυγρὸν ὃν ἐκ Τροίης ἐπετείλατο, with ibid. 341 αἰοδῆς λυγρῆς ἢ τέ μοι . . . κῆρ τείρει, in which passages a single fact is contrasted with habitual action. The generalising force of the particle is seen in such phrases as Od. 5. 438 κύματος ἐξαναδὸς τὰ τ' ἐρείγεται ἡπειρόνδε = *ex eo genere fluctuum qui*. Compare too the use of οἷός τε Od. 5. 422; 13. 223; 14. 63; 15. 379. So ὅσος τε Od. 10. 517. On the whole, if we seek for a distinction between this compound relative and the simple relative, we may say that the former often introduces a characteristic of the antecedent, whether, as in the present case, and in v. 52, the antecedent stands alone in its possession of the said characteristic, or whether, as in Il. 5. 876, it is one of a class, all the individuals of which possess it. See Monro, H. G. § 5 266 foll.; 331 foll.

51. νῆσῳ . . . νῆσος. For this anacoluthon cp. Il. 6. 396 θυγάτηρ μεγαλήτορος Ἡετίωνος· Ἡετίων δὲ ἔναϊε. Il.

Ἀτλαντος θυγάτηρ ὀλοόφρονος, ὅς τε θαλάσσης
πάσης βένθεα οἶδεν, ἔχει δέ τε κίονας αὐτὸς

10. 436 τοῦ δὴ καλλίστους ἵππους ἴδον ἢ δὲ μεγίστους· λευκότεροι χιόνος, κ.τ.λ. — ἐν, adverbial = 'therein.'

δώματα ναίει, as Od. 4. 811. 52. ὀλοόφρονος, 'malign.' Lit. 'of mischievous intent.' The word frequently denotes the qualities for which a wizard is feared; so we find it applied to Aeetes, Circe's father, Od. 10. 137; and to Minos, for his evil designs against Theseus, 11. 322. Compare the expression ὀλοφῶνα εἰδῶς, used of the magician Proteus, Od. 4. 460, and ὀλοφῶνα δῆνεα Κίρκης 10. 289. The reason of its being applied here to the giant Atlas

is more general but still similar; it is implied in ὅς τε θαλάσσης πάσης βένθεα οἶδεν: preternatural knowledge makes its possessor suspected of the inclination as well as the power to use it hurtfully. F. G. Welcker (Götterl. 1. 479) interprets the epithet here of the guilt of Atlas in having led a rebellion of the Titans excited by Hera, which was put down by Zeus with the help of Athena and Apollo (Hygin. Fab. 150): and he gives as a comment on ὅς τε . . . οἶδεν a legend in Pausanias (9. 20. 3) that Atlas sat at Tanagra (πολυπραγμονῶν τὰ τε ὑπὸ γῆς καὶ τὰ οὐράνια. Nägelsbach (quoted by Buchholz, Hom. Real. iii. 1. § 8) connects the myth of Atlas with the western voyages of the Phœnician traders beyond the pillars of Hercules, who jealously concealed (cp. Καλυψώ = the concealer) the distant sources of their wealth from other voyagers. He sees in the epithet ὀλοόφρον an allusion to the greediness and piracies of this seafaring folk. Atlas, with Calypso, in the West will then answer to Proteus and Eidothea (Od. 4. 384 foll.) in the East, and we may compare the *Protei columnae* (Virg. Aen. 11. 262) with the *Herculis columnae* at the Straits of Gibraltar.

53. The account of Atlas is thus given in Hesiod. Theog. 517:— Ἀτλας δ' οὐρανὸν εὐρὺν ἔχει κρατερῆς ὕπ' ἀνάγκης πείρασιν ἐν γαίῃ, πρόπαρ Ἑσπερίδων λιγυφάνων, ἔστην, κεφαλῇ τε καὶ ἀκαμάτῃσι χέρεσσι. ταύτην γάρ οἱ μοῖραν ἐδάσσατο μητιέτα Ζεὺς.

and again, ibid. 746:—

Τῶν πρόσθ' Ἰαπετοῖο πάϊς ἔχει οὐρανὸν εὐρὺν

ἔστην, κεφαλῇ τε καὶ ἀκαμάτῃσι χέρεσσι

ἀστεμφέως, ὅθι Νύξ τε καὶ Ἥμερῃ ἄσπον λούσαι

ἀλλήλας προσέειπον.

The locality here intended seems to be the far West, where the sun sinks and whence the darkness proceeds; cp. Od. 10. 82. Aeschylus P.V. 348 follows the same account, describing Atlas as ὅς πρὸς ἐσπέρους τόπους ἔστηκε, κίον (dual?) οὐρανοῦ τε καὶ χθονὸς ὥμοις ἐρείδων. Cp. also P. V. 430 οὐράνιον τε πόλον νότοις ὑποστεγάζει. Humboldt (quoted by Paley in his note on Hesiod) thinks that the Atlas of the early poets was the Peak of Teneriffe, of which vague accounts had been brought by Phœnician mariners. The word αὐτός is emphatic = 'all by himself.' The interpretation of ἀμφὶς ἔχουσι is uncertain. It may be rendered 'which support at (1) either side,' sc. at E. and W.; as if the gigantic Atlas, by the enormous breadth of his shoulders, or with the vast span of his outstretched hands, supported pillars wide enough apart to sustain either extremity of the vault of heaven. This accords best with two passages in Pausanias (5. 18. 1) ἐπὶ τῶν ὤμων κατὰ τὰ λεγόμενα οὐρανὸν τε ἀνέχει καὶ γῆν, and (5. 11. 12) οὐρανὸν καὶ γῆν ἀνέχων παρέστηκε. In this case ἔχουσι can only refer properly to οὐρανὸν, γῆν must be added by a Zeugma, the general idea of stability running through the two expressions; but the οὐρανός has its stability from the κίονες, that of the earth is in itself. A simpler way is to

render ἀμφὶς ἔχουσι of vertical not of horizontal distance, 'which keep asunder;' the earth lies below, the heaven extends above, and between the two stands Atlas with his pillars keeping them apart.

The myth of Atlas is rationalised in two ways: (1) geographically, to which interpretation we owe the bestowal of the name of Atlas (ἀ-τλας, 'the upholder') on the cloud-capped range of Garamantian or Nasamonian mountains; and (2) physically, where Atlas represents the power which holds all

μακρὰς, αἶ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσι.
 τοῦ θυγάτηρ δύστηνον ὀδυρόμενον κατερύκει, 55
 αἰεὶ δὲ μαλακοῖσι καὶ αἰμυλίοισι λόγοισι
 θέλγει, ὅπως Ἰθάκης ἐπιλήσεται· αὐτὰρ Ὀδυσσεὺς,
 ἰέμενος καὶ καπνὸν ἀποθρώσκοντα νοῆσαι
 ἧς γαίης, θανέειν ἰμείρεται. οὐδέ νῦ σοί περ
 ἐντρέπεται φίλον ἦτορ, Ὀλύμπιε. οὐ νύ τ' Ὀδυσσεὺς 60
 Ἀργείων παρὰ νηυσὶ χαρίζετο ἱερὰ ῥέζων
 Τροίῃ ἐν εὐρείῃ; τί νύ οἱ τόσον ὠδύσαο, Ζεῦ;
 Τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·
 'τέκνον ἐμὸν, ποῖδ' σε ἔπος φύγεν ἕρκος ὀδόντων.

the universe in its place (Arist. de Caelo 2. 1; Metaph. 4. 23), or the axis on which the heavens turn (Arist. de Anim. Motu, 3). Cp. Welcker, Götterlehre, 1. 752.

56. λόγοισι, such as are suggested in 5. 208, foll.

58. καὶ καπνόν, 'were it but the smoke.' Cp. Ov. Epp. ex Pont. 1. 3. 33 optat Fumum de patriis posse videre focis; καπνὸν πόλεως ὑπερθρώσκοντα Eur. Hec. 823.

59. περ. The variation of meaning in this particle is exactly analogous to that of ἐμπης. Though etymologically they would rather mean 'very much,' 'by all means,' they are more often used with a qualifying or concessive force='at any rate,' 'at least,' which is reflected upon them from the word with which they are used or the context in which they occur. Cp. Od. 2. 199. Monro, H. G. § 353.

60. οὐ νύ τ' Ὀδυσσεὺς. The word elided is τοι, i.e. σοι governed by χαρίζετο, cp. infra 347. So μ' for μοι Od. 4. 367; Il. 9. 673. The hiatus before οὐ νύ τ' Ὀδ. is common in the bucolic caesura, especially after a pause in the sense.

62. ὠδύσαο. A play upon the name Ὀδυσσεὺς, which, according to this etymology, might be translated 'a man of wrath'; with the double signification of enduring the wrath of the gods, or dealing wrath to his enemies. Cp. Od. 19. 275; 407 foll. Roscher (Curt. Stud. 4. 196 foll.), referring to the forms Ὀδύξης, Ulixes, supposes the stem to be *dux*, Lat. *dux*.

64. ἕρκος ὀδόντων. The ancient commentators generally understood this phrase of the lips. It is better to take it of the teeth themselves, which look like a fence when the lips open to speak. See note in Butcher and Lang's Translation on an Icelandic equivalent for the phrase. That the words were so understood in classical times may be inferred from the line in Solon (Bergk 25. 1) παῖς . . . ἐτι νήπιος ἕρκος ὀδόντων φύσας ἐκβάλλει. Ameis quotes from Gell. N. A. 1. 16 vallum dentium, and from Pliny N. H. 11. 181 cor munitum pectoris muro. For the genitive cp. πύργου ῥῦμα Soph. Aj. 159; φόβου πρόβλημα ib. 1076. The construction σὲ ἕρκος ὀδ. φύγεν is generally called the σχῆμα καθ' ὅλον καὶ μέρος, cp. Il. 20. 44 Τρῶας τρύμος ἐπήλυθε γαῖα. Od. 19. 356 ἧ σε πόδας νίψει. Also Od. 11. 578; 18. 391; Il. 2. 171; 5. 98; 12. 420. On the passage τὸν δὲ σκότος ὄσσε κάλυψεν, Hermann says there is a confusion between τὸν δὲ σκότος κάλυψεν and τοῦ δὲ ὄσσε σκότος κάλυψεν, but the construction is rather a true instance of Homeric epexegetis, where the subsequent word adds a nearer definition, as in Il. 21. 37 ὁ δ' ἐρινεὸν ὀξεί χαλκῷ τάμνε νέους ὀρηκας. As a rule the general word comes first, the specific one second, but the other order is found, as in Il. 21. 180 γαστέρα γὰρ μιν τύψε. The same construction is used with two datives. Cp. μηκέτ' ἐπειτ' Ὀδυσσῇ κάρη ὤμοισιν ἐπέη Il. 2. 259, δίδου δέ οἱ ἡνία χερσίν Il. 8. 129. See Monro, H. G. § 141.

πῶς ἂν ἔπειτ' Ὀδυσῆος ἐγὼ θείοιο λαθοίμην, 65
 ὃς περὶ μὲν νόον ἐστὶ βροτῶν, περὶ δ' ἱρὰ θεοῖσιν
 ἀθανάτοισιν ἔδωκε, τοὶ οὐρανὸν εὐρὺν ἔχουσιν;
 ἀλλὰ Ποσειδάων γαῖήοχος ἀσκελὲς αἶεν
 Κύκλωπος κεχόλωται, δν ὀφθαλμοῦ ἀλάωσεν,
 ἀντίθεον Πολύφημον, δου κράτος ἐστὶ μέγιστον 70
 πᾶσιν Κυκλώπεσσιν. Θόωσα δέ μιν τέκε νύμφη,
 Φόρκυνος θυγάτηρ, ἀλὸς ἀτρυγέτοιο μέδοντος,
 ἐν σπέσσι γλαφυροῖσι Ποσειδάωνι μιγεῖσα.
 ἐκ τοῦ δὴ Ὀδυσῆα Ποσειδάων ἐνοσίχθων
 οὐ τι κατακτείνει, πλάζει δ' ἀπὸ πατρίδος αἴης. 75

70. δον] δο. See note below. ἐστὶ Bekker ἔσκε from Schol. V. 72. μέδοντος] Aristoph. μέδοντι. Schol. H. Q. Vind. 133 ad Od. 13. 96.

65. ἔπειτα = 'after all this.' This ἔπειτα is the forerunner of the so-called εἴτα indignantis of later Greek. It is worth noticing that whereas afterwards ἔπειτα only retained its literal sense expressive of sequence of time, it has in Homer the more artificial sense as well of sequence in reasoning. Cp. infra 84.

66. βροτῶν is to be taken with περὶ-ἐστὶ as Od. 18. 248 ἐπεὶ περίεσσι γυναικῶν. In the second clause περὶ is adverbial to ἔδωκε. Trans. 'Who is beyond mortals in wisdom, and beyond [all others] gave sacrifices to the gods.' Cp. Il. 1. 258 οἱ περὶ μὲν βουλήν Δαναῶν περὶ δ' ἐστὶ μάχεσθαι.

68. γαῖήοχος, according to the older commentators, 'earth-surrounding.' It is doubtful whether this meaning can be assigned to ἔχειν, so that it has been proposed to render, 'earth-supporting,' carrying out the notion of the earth resting on the sea. Autenrieth prefers 'lord of earth.' ἀσκελὲς 'shut-out'.

70. Πολύφημον, the accusative attracted to the case of the δν preceding. δον. Curtius seems right in describing this form as only an incorrect way of writing δο. It only occurs twice, here and in Il. 2. 325 δον κράτος, δον κλέος. He describes δο as an intermediate form of the genitive between -οιο and -ον. On the same view Ahrens would write Αἰόλοο Od. 10. 36, 60. Cp. Il. 2. 518; 15. 66, 554; 22. 313;

Od. 14. 239. Cp. Monro, H. G. § 98; and Curt. Explan. Gk. Gram. p. 64.

ἐστὶ. Bekker's ἔσκε rests on slight authority. The tense would either mean that the Cyclops was dead or had lost the might he once had.

71. Κυκλώπεσσιν. We have a choice of interpretations here, (1) in the eyes of all the Cyclops, or (2) among all the Cyclops. Cp. Od. 11. 485; 16. 265, where κρατεῖν is similarly used with a dative. Analogous to this is the phrase ἀφνειὸς Πυλίοισι μέγ' ἔροχα Od. 15. 227. See Ellendt. (Bemerkung. über Hom. Sprachgeb. Königsberg, 1863) who maintains that such datives are the regular object dative after the verb, μέγα κρατεῖς νεκύεσσι Od. 11. 485 (where see note), λαῶν οἷσιν ἀνασσε Od. 2. 234, γιγάντεσσι βασίλευεν Od. 7. 59, εἰνάκις ἀνδράσιν ἦρξα Od. 14. 230. However we explain the dative it must be carefully distinguished from the use of the genitive after such words, nor could we couple μέγιστον Κυκλώπεσσιν in the same sense in which a superlative is followed occasionally by a genitive expressing competition and comparison. See Fasi's note.

72. ἀτρυγέτοιο. See on Od. 5. 140.

74. ἐκ τοῦ δὴ = 'from that time forward.'

75. οὐ τι κατακτείνει. This may either be taken as the pres. tense of attempt; or, better, as a parenthetical clause = 'though he does not slay him'; 'without, indeed, slaying him.'

ἀλλ' ἄγεθ', ἡμεῖς οἶδε περιφραζώμεθα πάντες
νόστον, ὅπως ἔλθῃσι. Ποσειδάων δὲ μεθήσει
ὃν χόλον· οὐ μὲν γάρ τι δυνήσεται ἀντία πάντων
ἀθανάτων ἀέκητι θεῶν ἐριδαινέμεν οἶος.

Τὸν δ' ἡμέιβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·
ὦ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρειόντων,
εἰ μὲν δὴ νῦν τοῦτο φίλον μακάρεσσι θεοῖσι,
νοστήσαι Ὀδυσῆα δαΐφρονα ὅνδε δόμονδε,
Ἑρμείαν μὲν ἔπειτα, διάκτορον ἀργειφόντην,
νῆσον ἐς Ὀγυγίην ὀτρύνόμεν, ὅφρα τάχιστα
Νύμφη ἐυπλοκάμφῃ εἴπῃ νημερτέα βουλήν,
νόστον Ὀδυσσῆος ταλασίφρονος, ὥς κε νέηται.

αὐτὰρ ἐγὼν Ἰθάκηνδ' ἐσελεύσομαι, ὅφρα οἱ νῆδον
μᾶλλον ἐποτρύνω, καὶ οἱ μένος ἐν φρεσὶ θείω, - 2
εἰς ἀγορὴν καλέσαντα κάρη κομόωντας Ἀχαιοὺς

83. δαΐφρονα] Eustath. and many MSS. give πολύφρονα, which La Roche adopts.
85. Ὀγυγίην] ἐν τῇ κατ' Ἀντίμαχον Ὀγυλίην γράφεται. Schol. H. M. P. Q.
88. Ἰθάκηνδ'] The readings vary between Ἰθάκην and Ἰθάκηνδε, ἐσελεύσομαι, ἐπε-
λεύσομαι and διελεύσομαι. Cobet, Mnemosyn. 1. 51 reads ἐπεισομαι. 90. κάρη
κομόωντας] The phrase occurs twenty-six times in Homer. In the Venetus A. the
words are always separated: Eustath. 165. 14 notices both ways of writing it. Cp.
κάρη ξανθός Od. 15. 133; κεφαλὰς κομῶσαι Hdt. 4. 168.

76. ἡμεῖς οἶδε, 'we [that are] here.'
ὅδε, like Lat. *hic*, points to that which
is nearest to the speaker. Cp. inf. 185;
2. 47; 4. 26, 235.

78. ἀντία πάντων. It makes the
best antithesis to join ἀντία πάντων
ἐριδαινέμεν οἶος, 'to contend by himself
against all,' and to take ἀθ. ἀέκητι θεῶν
as a separate clause enhancing the force
of πάντων by showing of whom the
πάντες consisted.

82. εἰ μὲν δὴ. The return to this
protasis is ἔπειτα 84.

84. διάκτορος. Eustath. ad l. inter-
prets this as ὁ διάγων τὰς ἀγγελίας.
Buttm. Lexil. p. 230 combats this, and
refers the word to διάκω, i.e. διώκω,
making it = runner, cp. διάκονος. Nitzsch
retains the derivation from διάγω, in the
sense of πέμπειν, 'to conduct.' Cp. the
act of Hermes in withdrawing Ares
from the battle, Il. 5. 390; and con-
ducting Heracles on his quest of Cer-
berus, Od. 11. 625.

85. Ὀγυγίην. On the possibility of
reconciling Homeric geography with

actual fact see note on Od. 5. 34.
ὀτρύνωμεν, aorist subjunctive with
short vowel, as λμείρεται, supra 41.

86. ἐυπλόκαμος does not mean only
'fair-haired' like ἡύκομος, but points to
the beauty of her *coiffure*; πλόκαμοι are
ringlets or plaits. Cp. Il. 14. 176
χερσὶν πλοκάμους ἐπλεξε φαινοῦς.

νημερτέα βουλήν, νόστον. 'That
which is infallibly purposed,' viz. that
Odysseus shall return. Cp. Od. 20.
245 οὐχ ἡμῖν συνθεύσεται ἥδε γε βουλή
Τηλεμάχοιο φόνος.

88. αὐτὰρ ἐγὼν points the contrast to
Ἑρμείαν μὲν supra 84.

Ἰθάκηνδ' ἐσελεύσομαι = 'will go to
the island and into the town.' See
critical note.

ὅφρα. The existence of the corre-
lative τόφρα, like ἔως and τέως, seems
to settle the question that these par-
ticles are related to the pronominal
stem δ. ὅφρα may be for ὅφι-ρα, a
combination of ρα with δ-φι a locative
of δ.

90. καλέσαντα. Cp. Schol. ad Il.

πᾶσι μνηστήρεσσιν ἀπειπέμεν, οἳ τέ οἱ αἰεὶ
μῆλ' ἀδινὰ σφάζουσι καὶ εἰλίποδας ἑλικας βοῦς.
πέμψω δ' ἐς Σπάρτην τε καὶ ἐς Πύλον ἡμαθόεντα,
νόστον πένσόμενον πατρὸς φίλου, ἣν που ἀκούσῃ,
ἣδ' ἵνα μιν κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἔχῃσιν. ✓
Ὡς εἰποῦς ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,

91. μνηστήρεσσιν ἀπειπέμεν] Cobet, Miscell. Crit. p. 419 would read μνηστήρεσσ' ἀπειπέμεν. 93. Σπάρτην] Zenodot. Κρήτην. Some MSS. add after 93 Κεῖθεν
δ' ἐς Κρήτην τε παρ' Ἰδομενῆα ἄνακτα· ὅς γὰρ δεύτατος ἦλθεν Ἀχαιῶν χαλκοχιτώνων.
95. ἔχῃσιν] λάβῃσιν Rhianus.

1. 542 ἣ δὲ φράσις συνήθης ἀπὸ δοτικῆς
εἰς αἰτιατικὴν ἔρχεσθαι, i.e. from dative
to accusative. See note on Od. 6. 60,
and 10. 566.

Ἀχαιοὺς. This is properly the name
of the dominant tribe in N. Greece and
the Peloponnese. They were also found
in Ithaca (Od. 1. 324), and in Crete
(Od. 19. 175); but the word was used
as the common designation of the Greek
race. They wore the hair altogether
unshorn (κάρη κομ.). Cp. the descrip-
tion of the Abantes, Il. 2. 542 ὅπιθεν
κομόωντες.

91. ἀπειπέμεν, 'to speak out his
mind.' Here the word is used without
a following accusative, as Il. 9. 431
μᾶλα γὰρ κρατερῶς ἀπείπειν, but the
full expression μῦθον ἀπηλεγέως ἀποι-
πεῖν occurs below (373) and Il. 9. 309.
These passages confute Nitzsch's inter-
pretation of 'renouncing,' 'breaking off
with' the suitors. Cp. Aesch. Agam.
934 εὐτόδ' ἐξείπον τέλος.

92. ἀδινὰ, 'thick-thronging.' A de-
scriptive epithet of sheep and goats.
This is better than Buttm. 's view, 'that
ἀδινός is here a particular epithet for a
particular case; the cattle which the
suitors slaughtered were always (αἰεὶ)
driven thither in herds or numbers,'
Lexil. p. 35. It is of course true, as
Buttm. says, that it is not necessary for
ἀδινὰ to be a generally descriptive
epithet because εἰλίποδας is one, but
the interpretation given in the note
keeps closer to the fundamental meaning
assigned by Buttm. himself to ἀδινός,
sc. 'compactness.' See on Od. 4. 721.

εἰλίποδας. Buttmann's interpretation,
'heavy-treading,' seems doubtful on
three grounds. (1) It is probable that
the senses assigned by him to the root
should be transposed, and that the

meaning of 'roll' is primary, and that
of 'thrust' secondary; (2) we do not
find it applied in the sense of 'thrusting'
to the simple vertical pressure of a
dead weight. (3) The meaning he gives
to εἰλίπους does not suit its use in other
contexts, as Eupol. Com. 5, where it is
applied to women, and the passage
quoted by Buttm. himself (Hippocr. de
Artic. 7) where the epithet is applied
to oxen because their joints are loose
set (χαλαρά). The explanation of the
Schol. is nearer the truth, ὥς ποιοῦντες
τὴν τῶν ποδῶν κίνησιν ὥσπερ ἐλικοειδῆ,
meaning that each foot as it is set
forward describes a segment of a circle;
a movement made necessary by its
being so slightly lifted. Translate,
'shambling;' and cp. Lobeck, Path.
Elem. 2. 362, who speaks of 'illa pedum
posticorum fluctuatio, qua boves ab aliis
animantibus differunt.' εἰλίποδες as an
epithet of oxen thus forms a graphic
contrast to the word ἀερσίποδες applied
to horses, Il. 3. 327.

ἑλικας. Two interpretations are given
by Apoll. Lex. Hom. ἦτοι τὰ κέρατα
ἐλικοειδῆ ἐχούσας ἢ ὥς ἐνιοὶ ἀπὸ τοῦ κατὰ
τοὺς πόδας ἐλιγμοῦ. The former seems
to be supported by the phrase in Hymn.
ad Mercur. 192 βόας . . κέρασσιν ἐλικ-
τάς. Cp. Od. 12. 348, 355. Others refer
ἐλιξ to root σελ, as in σέλας, and render,
'bright;' either of colour or sleekness.
Or, if we compare the epithet ἀμφιέ-
λισσαι, which, as applied to ships, means
'well-rounded,' we may interpret ἑλικας
as meaning 'well-rounded,' i.e. 'fat,'
'goodly' kine.

93. Πύλον ἡμαθόεντα, see on Od. 3. 4.
95. ἵνα μιν κλέος ἔχῃσι, sc. ὥς κοπι-
σάντα ὑπὲρ τοῦ πατρὸς, Eustath. Cp.
Il. 17. 143 ἣ σ' αὐτὸς κλέος ἐσθλὸν
ἔχει.

ἀμβρόσια, χρύσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὕγρην
ἡδ' ἐπ' ἀπείρονα γαῖαν ἅμα πνοιῆς ἀνέμοιο.

[εἶλετο δ' ἄλκιμον ἔγχος, ἀκαχμένον ὀξεί χαλκῷ,

✓ βριθὺν, μέγα, στιβαρόν, τῷ δάμνησι στίχας ἀνδρῶν 100
ἡρώων, τοῖσιν τε κοτέσσεται ὀβριμοπάτρη.]

βῆ δὲ κατ' Οὐλύμποιο καρήνων αἶξασα,

στῇ δ' Ἰθάκης ἐνὶ δῆμῳ ἐπὶ προθύροις Ὀδυσῆος,
οὐδοῦ ἐπ' αὐλείου· παλάμη δ' ἔχε χάλκεον ἔγχος,
εἰδομένη ξείνῳ, Ταφίων ἡγήτορι, Μέντη. 105

εὔρε δ' ἄρα μνηστήρας ἀγήνορας. οἱ μὲν ἔπειτα

πεσσοῖσι προπάροιθε θυράων θυμὸν ἔτερπον,

ἥμενοι ἐν ῥινοῖσι βοῶν, οὓς ἔκτανον αὐτοί.

κῆρυκες δ' αὐτοῖσι καὶ ὀτρηροὶ θεράποντες

97, 98. Not found in ed. Massil. and criticised by Aristonic. on Il. 24. 341, 342, as suitable there, and in Od. 5. 44, but inappropriate here. 97-101. προηθετοῦντο οἱ στίχοι, i.e. a pre-Aristarchean rejection. Schol. M. T. 99-101. ἀθετοῦνται μετ' ἀστερίσκων ὅτι ἐν τῇ ε' τῆς Ἰλιάδος καλῶς. Schol. M. V. v. 99 occurs in Il. 10. 135. Cp. ἡ τοῦ δόρατος ἀνάληψις πρὸς οὐδὲν ἀναγκαῖον Schol. M. T. but see inf. 104.

97. ὕγρην. Ameis ad loc. gives a list of such feminine adjectives used substantively, from which the following specimens are taken, ἀκρη Od. 5. 513, ἀμβροσίη 4. 445, ξεφυρή 7. 119, ἴση 9. 42, σχεδὴ 5. 33.

99. See on Od. 5. 43.

101. κοτέσσεται, = κοτέσθαι.

ὀβριμοπάτρη. Bekker and others write ὀβριμος instead of ὀβριμος on the authority of some later MSS. The word is probably connected with βρι-θω, βρι-αρός, βαρύς, etc., with the prosthetic ὀ, as in ὀβριάρως for Βριάρεως (Lobeck El. 1. 80). See Curtius, Gk. Etym. pp. 466, 653.

103. ἐπὶ προθύροις οὐδοῦ ἐπ' αὐλείου, 'in the outer porch at the threshold of the court.'

105. Ταφίων. The Ταφίων νῆσοι were a number of islets off the Leucadian coast, the largest of which was Taphos (Meganisi). They were inhabited by Telebicans and Taphians (cp. Hesiod Scut. Herc. 19 ἀνδρῶν ἡρώων Ταφίων ἰδὲ Τηλεβοάων), who were a race of pirates. Cp. Suidas s.v. Τάφιος = δολοστής. In Od. 1. 181 they are called φιλήρετμοι. The eponymous founder of the Taphian race was Taphos or Taphios, son of Pterelus. Etym. M. 748.

106. εὔρε δ' ἄρα. This does not mean that she was looking for them, but that she 'came on them' there. Lat. *offendit*. The word ἔπειτα will then signify, not the next thing that took place, but the next thing she observed.

107. πεσσοῖσι. Athenaeus quotes (1. 29) a description of this game as played by the suitors, οὕτω γὰρ καὶ ἑκατὸν ὄντες οἱ μνηστῆρες διετίθεσαν ψήφους ἐναντίας ἀλλήλαις, ἴσας πρὸς ἴσας τὸν ἀριθμὸν, ὅσοι περ ἦσαν καὶ αὐτοί. Γίνεσθαι οὖν ἑκατέρωθεν τέσσαρας καὶ πεντήκοντα. Τὸ δ' ἀνὰ μέσον τούτων διαλιπεῖν ὀλίγον κενόν. ἐν δὲ τῷ μεταίχμιῳ τούτῳ μίαν τιθέναι ψήφον, ἣν καλεῖν μὲν αὐτοὺς Πηνελόπην· σκοπὸν δὲ ποιέσθαι εἰ τις βάλλοι ψήφῳ ἑτέρᾳ καὶ κληρουμένων τὸν λαχόντα στοχάζεσθαι ταύτης. Εἰ δὲ τις τύχοι καὶ ἑκρούσῃε πρόσω τὴν Πηνελόπην, ἀποτίθεσθαι τὴν ἑαυτοῦ εἰς τὴν τῆς βληθείσης καὶ ἐξωσμένης χάραν, ἐν δὲ πρότερον ἦν. καὶ πάλιν στάντα τὴν Πηνελόπην, ἐν δὲ τὸ δεύτερον ἐγένετο χωρίον, ἐντεῦθεν βαλεῖν [τὴν ἑαυτοῦ]. Εἰ δὲ τύχοι ἀνευ τοῦ μηδεμῆος τῶν ἄλλων ψαῦσαι νικᾶν, καὶ ἐλπίδας ἔχειν πολλὰς γαμήσειν αὐτήν. Τὸν δὲ Εὐρύμαχον πλείστας εἰληφέναι ταύτῃ τῇ παιδίᾳ καὶ εὐελπιν εἶναι τῷ γάμῳ.

109. κῆρυκες. It would seem that

οἱ μὲν ἄρ' οἶνον ἔμισγον ἐνὶ κρητῆρσι καὶ ὕδωρ, 110

οἱ δ' αὖτε σπόγγοισι πολυτρήτοισι τραπέζας

νίζον καὶ πρότιθεν, τοὶ δὲ κρέα πολλὰ δατεῦντο. - 111

Τὴν δὲ πολὺν πρῶτος ἶδε Τηλέμαχος θεοειδής,

ἦστο γὰρ ἐν μνηστῆρσι φίλον τετιημένος ἦτορ,

ὁσσόμενος πατέρ' ἐσθλὸν ἐνὶ φρεσὶν, εἴ ποθεν ἔλθων 115

μνηστήρων τῶν μὲν σκέδασι κατὰ δώματα θείη,

τιμὴν δ' αὐτὸς ἔχοι καὶ κτήμασιν οἷσιν ἀνάσσοι.

111. The reading given in the text seems to have been that of Aristarchus. But Kayser (see Ameis, Anhang ad loc.) supposes that he wrote νίζον ἰδὲ πρότιθεν. Eustath. gives προτίθεντο ἰδὲ. Cp. Schol. E. M. ἀμεινόν φησιν Ἡρωδιανὸς, ἀναγιγνώσκων προτίθεν τοὶ δὲ. 117. κτήμασιν] κτήμασιν ἐν ταῖς εἰκαιόταις. Αἱ εἰκαιόταις (sc. ἐκδόσεις) like αἱ κοιναί, represent the uncritical editions from which

a distinction must be made between κῆρυκες οἱ δημοεργοὶ ἔασιν Od. 19. 135 and the private κῆρυκες attached to the retinue of kings and chieftains. Tal-
thybius, the κῆρυξ of Agamemnon (Il. 1. 321), became the eponymous founder of a herald-caste; εἰσὶ δὲ καὶ ἀπόγονοι Ταλθυβίου, Ταλθυβιάδαι καλεόμενοι, τοῖσι αἱ κηρυκῆαι αἱ ἐκ Σπάρτης πᾶσαι γέρας δέδονται (Hdt. 7. 134). The κῆρυκες were of noble or even royal blood; their epithets are ἀγαυοί (Il. 3. 268) or θεῖοι (4. 192). Their duties were,—the summoning of assemblies (Il. 2. 50, etc.), treating with enemies (Il. 7. 274), preparing for sacrifices (Od. 20. 276), waiting at sacrificial banquets, to which duty the private κῆρυκες (as here and inf. 143, etc.) must have added that of general attendance at feasts where their masters were present. Gladstone (Hom. Stud. 3. 69) remarks that they are 'the only executive officers that are found in Homer.' Thus the office of the private κῆρυξ approached that of the θεράπων, cp. Od. 18. 423 κῆρυξ Δουλιχίεως, θεράπων δ' ἦν Ἀμφινόμοιο, See Buchholz, Hom. Realien. vol. ii, p. 1, §§ 12-14. The θεράποντες were at least freeborn, often of noble descent, and they stood in the relation to the chieftains of squires to knights in more modern days. Patroclus is θεράπων to Achilles (Il. 16. 244), Meriones to Idomeneus (Il. 23. 113). In the Odyssey their duties are naturally more closely connected with household life, and resemble those of pages.

110. οἱ μὲν, sc. κῆρυκες, οἱ δὲ, sc. θεράποντες.

112. τοὶ δὲ . . . δατεῦντο. Cp. δοῖω θεράποντες δαήμενε δαιτροσυνάων Od. 16. 253. πρότιθεν, 'set tables in front of the seats,' cp. Od. 10. 354 προπάροιθε θρόνων ἐτίτανε τραπέζας. This is equivalent to the expression used by Tacitus (Germ. 22) *separatae singulis sedes et sua cuique mensa*. That this was not the universal practice appears from Od. 17. 93 foll., where two sit at one table; or Il. 9. 216, where one table serves for all the guests.

115. ὁσσόμενος (from ὁσομαι (i.e. ὀκ-ῶ-μαι), Curt. Gk. Etym. 407). The first meaning of ὁσομαι is simply 'to see,' cp. Od. 7. 31; the secondary, 'to have one's thoughts set on,' 'to see in one's mind's eye,' generally with θυμός or θυμῷ. Cp. Od. 20. 80 ὅφρ' Ὀδυσῆα ὁσσομένη καὶ γαῖαν ὕπο στυγερὴν ἀφικοίμην.

116. μνηστήρων τῶν μὲν, 'of the suitors here,' in strong contrast to αὐτός. This position of the demonstrative pronoun is analogous to a use in Attic Greek of οὗτος. Cp. οἱ τῶν ἱκανωτάτων καὶ εὖ καὶ κακῶς ποιεῖν λόγοι, οὗτοι κοὶ μάλιστα ἐνδύονται ταῖς ψυχαῖς (Xen. Cyr. 2. 1. 13), but it is mostly found when a relative clause follows; cp. ἄνδρα τὸν ὅς Od. 10. 74, πόλιν τὴν . . . ὅθι Il. 4. 41, συνθεσίων τῶν ἄς Il. 5. 320, but cp. Il. 7. 461 τεῖχος ἀνορρήξας τὸ μὲν εἰς ἅλα πᾶν καταχεῖναι, | αὐτὸς δ' ἡῖονα μεγάλῃν ψαμάθοισι καλύψαι. Co-bet, Miscell. Crit. 422, on the analogy of Od. 20. 225, would read ἀνδρῶν μνηστήρων.

117. τιμὴν. Nitzsch reckons under the 'prerogatives' of the Homeric king,

τὰ φρονέων, μνηστήρσι μεθήμενος, εἶσιδ' Ἀθήνην.
βῆ δ' ἰθὺς προθύροιο, νεμεσσήθη δ' ἐνὶ θυμῷ
ξείνον δηθὰ θύρῃσιν ἐφεισάμεν· ἐγγύθι δὲ στὰς
χεῖρ' ἔλε δεξιτερὴν καὶ ἐδέξατο χάλκεον ἔγχος, 120
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
'Χαῖρε, ξείνε, παρ' ἄμμι φιλήσεται· αὐτὰρ ἔπειτα
δείπνου πασσάμενος μυθήσεται ὅττεό σε χρή·
'Ὡς εἰπὼν ἠγείθ', ἡ δ' ἔσπετο Παλλὰς Ἀθήνη. 125
οἱ δ' ὅτε δὴ ῥ' ἔντοσθεν ἔσαν δόμου ὑψηλοῖο,
ἔγχος μὲν ῥ' ἔστησε φέρων πρὸς κίονα μακρὴν

Aristarchus dissented. Αἱ εἰκαιότεραι are mentioned twelve times, Il. 9. 324; 15. 50; 18. 376; 19. 95, 189; 21. 587; 22. 301; Od. 1. 117; 2. 182; 5. 232; 14. 428; 19. 83. Five of these readings Aristarch. is distinctly said to have rejected. See La Roche, H. T. 97. Schol. M. Αἱ δώμασιν.

(1) the royal estate, τέμενος Il. 6. 193-195; 9. 578; Od. 6. 293; (2) tribute and fees, λιπαρὰ θέμιστες Il. 9. 156; (3) special gifts, δωτήνῃσι θεὸν ὡς τιμήσουσι ibid.; (4) daily maintenance at the public cost, Il. 17. 249; (5) invitations to feasts, Od. 11. 185. Cp. Il. 12. 310 Γλαῦκε, τίη δὴ νῶϊ τετιμήμεσθα μάλιστα ἔδρη τε κρέσσιν τε ἰδὲ πλείους δεπάεσσιν ἐν Λυκίῃ, πάντες δὲ θεοὺς ὡς εἰσορώσιν; καὶ τέμενος νεμόμεσθα, κ. τ. λ.

119. νεμεσσήθη δέ, where in Attic syntax we should find νεμ. γάρ.

122. καὶ μιν φωνήσας . . . προσηύδα. Classen (Homer. Sprachgeb. 117 foll.) reckons forty-four instances of this formula (omitting lines of doubtful authority and two passages from Od. 24 and Il. 24), and notes that it is used either to mark the first commencement of a speech, or the resumption of one that has been interrupted, or to give a peculiar solemnity or emphasis to the words that follow.

φωνήσας = 'lifting up his voice,' φωνεῖν is intransitive in Homer. The only exception occurs in Od. 24. 535 (a later addition) πάντα δ' ἐπὶ χθονὶ πίπτε, θεῶς ὅπα φωνησάσης, which is a palpable imitation of Il. 2. 182 ξυνέηκε θεῶς ὅπα φωνησάσης, where however the accus. depends on ξυνέηκε. The later epic poets, as Ap. Rhod. (3. 673), employ it as a transitive verb, sc. φώνησέν μιν, and so the Attic writers, Soph. Aj. 73, 1047; El. 329; Phil. 229, etc. In the present

line both μιν and ἔπεα are governed by προσηύδα. Similarly, προσέειπον occurs thirty-two times with the double accusative, and always in Tmesis, cp. Il. 2. 156; 8. 426; 13. 306; Od. 4. 803; 6. 21, etc., etc. With this construction cp. ἔπος τέ μιν ἀντίον ἤδα Il. 5. 170, τί με ταῦτα παρατροπιῶν ἀγορεύεις Od. 4. 465, πεπνυμένα βάσεις Ἀργείων βασιλῆας Il. 9. 58. See especially La Roche, Hom. Studien, §§ 95 ὁ, 112. 1, 2.

123. φιλήσεται, 'shalt be entreated well.' In primitive society the showing of friendliness precedes the feeling of friendliness; and, again, of this act the most definite form is hospitality; cp. ξείνισσα καὶ ἐν μεγάροισι φίλησα Il. 3. 207, ἐπεὶ φιλέεσθε παρ' αὐτῇ Il. 13. 627. So Od. 4. 29 ἄλλον πέμπωμεν ἱκανέμεν ὅς κε φιλήσῃ, 8. 208 τίς ἂν φιλέοντι μάχοιτο, 10. 14 μῆνα δὲ πάντα φίλει με. But the other meaning of φιλεῖν is not excluded. Cp. φιλέσκε γὰρ αἰνῶς inf. 264.

124. ὅττεό σε χρή. For this epic use of χρή in the sense of *opus est* with genitive and accusative cp. Od. 21. 110 τί με χρή μητέρος αἶνον, 3. 14 οὐ σε χρή αἰδοῦς. Compare with this the use of χρεῶν τινά τινος, sc. ἵκει, γίγνεται, ἐστί, Od. 5. 189 ὅτε με χρεῶν τόσον ἵκοι, 4. 634 ἐμὲ δὲ χρεῶν γίγνεται αὐτῆς, Il. 21. 323 οὐδέ τί μιν χρεῶν ἔσται, Od. 4. 707 οὐδέ τί μιν χρεῶν. The same construction is found in Eurip. Hec. 976 τίς χρεῖα σ' ἐμοῦ; see La Roche, Hom. Stud. p. 247 foll.

• δουροδόκης ἔντοσθεν ἐνξόου, ἔνθα περ ἄλλα
ἔγχε' Ὀδυσσῆος ταλασίφρονος ἵστατο πολλὰ,
αὐτὴν δ' ἐς θρόνον εἶσεν ἄγων, ὑπὸ λίτα πετάσας, 130
καλὸν δαιδάλεον· ὑπὸ δὲ θρήνυς ποσὶν ἦεν.
παρ' δ' αὐτὸς κλισμὸν θέτο ποικίλον, ἔκτοθεν ἄλλων
μνηστήρων, μὴ ξείνος ἀνιηθεὶς ὀρυμαγδῷ
δείπνῳ ἀδήσειεν, ὑπερφιάλοισι μετελθὼν,
ἡδ' ἵνα μιν περὶ πατρὸς ἀποικομένοιο ἔροιτο. 135

134. δείπνῳ] Apoll. Sophish. 9. 11, δείπνου.

128. δουροδόκης ἔντοσθεν. The interpretation of Eustath. seems simplest, that the δουροδόκη was εἰς κίονα ἐγγεγλυμμένη, as if the spearshafts rested in the flutings of the column; an interpretation which does not suit well with the epithet ἐνξόου. Rumpf, Aed. Hom. 1. 29, regards it as a rack against the wall in the space between two engaged columns at the entrance to the μέγαρον. This interpretation he prefers, because in Od. 16. 40 Telemachus gives up his spear and ἔστησε φέρων πρὸς κίονα μακρὴν (Od. 17. 29) before he crosses the stone threshold at the entrance of the hall. For ἄλλα, meaning 'besides,' 'as well,' see on inf. 133.

130. That λίτα is an accusative singular seems settled by the use of λιτί as the dative, Il. 18. 352; both cases must be referred to a nom. λίς, cp. λίς πέτρῃ Od. 12. 64; though Eustath. ad loc. takes it as a metaplastic accusative from a nominative λιτόν. Nitzsch follows the interpretation of F. A. Wolf (Analect. 4. 501), taking the word as an accusative plural from an old neuter λί = λισόν. Cp. Thucyd. 2. 97 ὅσα ὑφαντά τε καὶ λεία, i. e. unembroidered. Whichever interpretation we adopt it will be better to take the words ὑπὸ — πετάσας as parenthetical, so that the two adjectives καλὸν δαιδάλεον should go with θρόνον, to which they are appropriate. With the same stem (λίτ) are connected Lat. *glītus*, and Gk. γλοιός, γλίσχος. See Curtius, Gk. Etym. 330.

132. κλισμὸν. κλισμοὶ μὲν εἰσιν οἱ ἔχοντες κλιντήρα ἐξέχοντα πρὸς τὴν τῶν ὤμων ἀνάπαυσιν. ἐν αὐτοῖς γὰρ ἐπερείδουσι τοὺς ὤμους οἱ καθήμενοι. οἱ δὲ μὴ ἔχοντες ταῦτα, θρόνοι. Schol. E. P. Q. If

the distinction between the two words can be preserved, it, probably, amounts to this, that the θρόνος had a straight, and the κλισμός a sloping back. In practice, the θρόνος stood higher than the κλισμός, and is the word used for a chair of state.

ἔκτοθεν ἄλλων μνηστήρων, 'apart from the others, the suitors.' This exegetical use of a noun after ἄλλος is not uncommon in Homer. Cp. Od. 5. 105 ἄλλων . . . τῶν ἀνδρῶν, 10. 485 ἄλλων . . . ἐτάρων. The process seems reversed in such a phrase as ἅμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλαι Od. 6. 84; cp. Soph. Aj. 516 ἄλλη μοῖρα, Phil. 38 ἄλλα βίαια. Livy 4. 41 *plaustra iumentaque alia*. Ameis quotes as parallels Od. 2. 412; 8. 368; 15. 407, 449; 18. 416; 19. 601; 20. 324; Il. 2. 191; 13. 622.

134. ἀδήσειεν, 'should feel loathing,' properly that which comes from satiety. With ἄδην cp. Lat. *satur, satis*. For the quantity and orthography of ἄδην, ἄδην, ἄδδην cp. κἄλός, κἄλός, κάλλος, the variation arising from the influence of the Jod after the δ or λ sometimes being assimilated to the preceding consonant, sometimes only lengthening the vowel, and sometimes disappearing altogether. See Curtius, Gk. Etym. 572.

ὑπερφιάλος, like ὑπερφύης, and the Aeschylean ὑπέρφην, has the sense of *overweening* (from root *φν*), which easily passes into that of *overweening*. With the change of vowel cp. *φυτόν* with *φῖτυ*, *μόλυβδος* with *μόλιβδος*, *λύγος* with Lat. *lig-are*. Curtius, Gk. Etym. 468. J. Schmidt says ὑπερφιάλος may come from *ὑπερφέαλος, like Boeot. *κλῖος, μῖοντας*, instead of *κλέφος, βέφοντας*, or *θιάσος* instead of *θέφασος*.

χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα
καλῇ χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,
νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
σίτον δ' αἰδοίῃ ταμίῃ παρέθηκε φέρουσα,
εἶδατα πόλλ' ἐπιθείσα, χαριζομένη παρεόντων·
δαιτρὸς δὲ κρειῶν πίνακας παρέθηκεν αἰείρας
παντοίων, παρὰ δέ σφι τίθει χρύσεια κύπελλα·
κῆρυξ δ' αὐτοῖσιν θάμ' ἐπῴχετο οἰνοχοεύων.

140

Ἔς δ' ἦλθον μνηστῆρες ἀγήνορες. οἱ μὲν ἔπειτα
ἐξείης ἔζοντο κατὰ κλισμούς τε θρόνους τε.
τοῖσι δὲ κήρυκες μὲν ὕδωρ ἐπὶ χεῖρας ἔχευαν,
σίτον δὲ δμῳαὶ παρενήνεον ἐν κανέοισι,

145

140. Many editors reject: see note below.

141, 142. Wolf, followed by most modern editors, rejects these lines, on the authority of Athenaeus 5. 193, because κρειῶν πίνακας is a mere repetition of εἶδατα. Eustath. defends them.

136. Join προχόῳ φέρουσα and χέρνιβα ἐπέχευε, sc. χερσίν.

138. νίψασθαι, 'for washing.' See, by all means, the discussion on the form, original meaning, and Homeric uses of the Inf. in Monro, H. G. §§ 231 foll.

Notice here the manner of washing: the guest holds his hands over a basin, while water is poured upon them. νίπτειν, as distinguished from λούειν, is to wash a part of the body or of any object; as distinguished from βάπτειν (only once used, Od. 9. 392), it describes the application of water to a thing instead of dipping it into water. πλύνειν is only used of inanimate things (see Trench, New Test. Synonyms).

παρὰ . . ἐτάνυσσε, 'drew up to the seat.'

140. εἶδατα πόλλ' ἐπιθείσα, 'after she had set on many dainties, giving freely of such things as she had by her.' The housewife (ταμίη (τέμνω) who gives the portion of meat to the household) does the best she can for the unexpected guest; the εἶδατα are probably the leavings from a former meal. Cp. κρειῶν πίνακας παρέθηκε συβώτης | ὀπταλέων, ἃ βα τῇ προτέρῃ ὑπέλειπον ἔδοντες Od. 16. 49.

παρεόντων is equivalent to the ἔνδον ἔόντων of Od. 7. 166; 15. 77. 94; 21. 178. The objection to this line, in the

present passage, is that it is found elsewhere in the Odyssey to describe such hasty preparations as can be made for an unexpected guest. But here, as the following lines show, the full preparation for a banquet is now just ready. To this it may be answered, that this separate provision, which Telemachus had to make for his guest, serves to point the unfriendly relations between the young prince and the suitors.

141. αἰείρας, sc. from the carving board. The meat was there cut into slices and the guests helped themselves, and ate with their fingers. But πίνακας does not mean 'slices,' as some would interpret; but 'platters.'

143. αὐτοῖσιν, sc. for the guest and for Telemachus who sat at meat with him: equivalent to the σφι of the preceding line. The dative should be joined with οἰνοχοεύων.

147. παρενήνεον, Od. 16. 51. The simple form νήνεον occurs Il. 23. 139, 163; but here Wolf, Bekker, Spitzn, and Dindorf read νήεον, as Bekker (ed. 2) does in the present passage and in ἐπενήεον Il. 7. 428. νήεον certainly is read Ap. Rhod. 1. 1123, but it may be a later form. Still there is no difficulty in supposing a reduplicated form of νέω, sc. νήνεω, though we have tenses from a present νήεω in Od. 19. 64; Il. 9. 137, 358; Od. 15. 322; Ap. Rhod. 1. 403; 3. 1208.

κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο.

οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱάλλον.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο *ie satisfaction* 150
μνηστῆρες, τοῖσιν μὲν ἐνὶ φρεσὶν ἄλλα μεμῆλει,
μολπή τ' ὀρχηστὺς τε· τὰ γάρ τ' ἀναθήματα δαιτός.

148. This verse is suspected; as being out of place after l. 110. In some MSS. the order of 147, 148 is inverted.

148. ἐπι-στέψ-εσθαι. This word Curtius (Gk. Etym. 194) rightly refers to the same root as Lat. *stipare*, *stipare* being properly analogous in meaning to *πυκάζειν*. But *stipare* is not far from the common signification of *στέφειν*: cp. *stipatores, qui circumdant corpora regum* (Fest. p. 314). For Virgil's mistaken rendering of the phrase cp. Geo. 2. 528; Aen. 1. 725; 3. 525. Translate, 'they brimmed the bowls with drink.' The genitive follows the analogy of the construction after verbs of 'filling.' So *ἐπιστεφείας οἶνοιο* Od. 2. 431.

150. ἐξ ἔρον ἔντο. The psychology of this expression demands some remark and explanation. Besides the common application of it to food and drink, with which cp. Il. 11. 642 ἀφέτην δίψαν, we find the following less common usages of it, Il. 13. 636 πάντων μὲν κόρος ἐστὶ, καὶ ὕπνου καὶ φιλότῃτος | μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῖο, | τῶν περ τις καὶ μάλλον ἐέλδεται ἐξ ἔρον εἶναι | ἢ πολέμου, and Il. 24. 226 αὐτίκα γὰρ με κατακτείνειεν Ἀχιλλεὺς, | ἀγκὰς ἐλόντ' ἐμὸν υἱόν, ἐπὶ γούνο ἐξ ἔρον εἶην. Reserving the particular explanation of these, we may notice generally that, to Homer, the soul, or rather the person, the man, is passive as to desire (just as he is to thought; θυμός is most like an active principle): and so the ἔρος in the phrase before us is conceived of not as an emotion arising in the man, but rather as a property of the object presented. On this view, the beginning of actual fruition of the object would represent itself as the admission of the ἔρος into the person (cp. ἴλαον ἐνθεο θυμόν Il. 9. 639): whence we may understand that what is denoted by the dismissal of the ἔρος is cessation from fruition—not cessation simply, but cessation at the natural limit; the 'satisfaction of the natural want' as we should

say. Dismissal of the ἔρος is at once succeeded by the presence of κόρος, cp. Il. 13. 636, quoted above; Od. 4. 103 αἰψήρως δὲ κόρος κρυεραῖο γούνοιο.

There is pleasure in the whole process of fruition, up to the natural limit (whence we even have, Od. 4. 102 γούφρηνά τέρπομαι): but the pleasure is greatest at the moment which is signalled by the attainment of the limit; and hence the form of expression, as above, ἐέλδεται ἐξ ἔρον εἶναι. That an ἔρος is connected with γούος, as Il. 24. 228, only shows how early man's own feelings discovered to him that there is a luxury in grief. The use of ἐξίεσθαι, in the phrase before us, has its exact contrary in one of the uses of the (non-Homeric) προσίεσθαι. That the middle voice is not indispensable in our phrase, appears from two of the passages quoted above, ἐξ ἔρον εἶναι and ἀφέτην δίψαν. Virgil's 'Postquam exempta fames et amor compressus edendi' (Aen. 1. 216; 8. 184), is criticised by Nitzsch as a poor rendering.

151. τοῖσιν μὲν. The return to this comes inf. 156 αὐτὰρ Τηλέμαχος.

152. μολπή. The Schol. interprets this word as ἡ μετ' ὧδης παιδιὰ. The view taken by Aristarchus was 'semper apud Homerum dictum esse de ludo et maxime de lusu saltationis, non de cantu.' (Lehrs, de Aristarch. Stud. 138) 'Docuit primitivam vocis significationem esse potius ludendi; quod ex vocabulo μέληθηθρα (Il. 13. 233) apparere, item in pilea Nausicaae (Od. 6. 101), denique in quibusdam exemplis saltationis lusum offerentibus.' Cp. Il. 7. 241; 16. 182; 18. 572; Od. 23. 145. The present passage, however, inclines in the direction of a less strict interpretation. μολπή suggests the music and the song of Phemius, and, in verse 421, the suitors ἐς ὀρχηστὺν τε καὶ ἡμέροισαν ἀοιδὴν τρεψάμενοι τέρποντο. On the whole

κῆρυξ δ' ἐν χερσὶν κίθαριν περικαλλέα θῆκε
 Φημίω, ὅς ρ' ἤειδε παρὰ μνηστῆρσιν ἀνάγκη.
 ἦ τοι ὁ φορμίζων ἀνεβάλλετο καλὸν αἰεῖδεν,
 αὐτὰρ Τηλέμαχος προσέφη γλαυκῶπιν Ἀθήνην,
 ἄγχι σχῶν κεφαλὴν, ἵνα μὴ πευθοῖαθ' οἱ ἄλλοι.
 'Ξεῖνε φίλ', ἦ καὶ μοι νεμεσήσεται ὅττι κεν εἴπω;
 τούτοισιν μὲν ταῦτα μέλει, κίθαρις καὶ αἰοιδῇ,
 ρεῖ', ἐπεὶ ἀλλότριον βίοτον νήποινον ἔδουσιν,
 ἀνέρος οὐδ' ἄνδ' ὅστις λευκὸν ὄστέα πύθεται ὄμβρῳ
 κείμεν' ἐπ' ἡπείρου, ἦ εἰν ἀλλ' κῦμα κυλίνδει.
 εἰ κείνον γ' Ἰθάκηνδε ἰδοῖατο νοστήσαντα,
 πάντες κ' ἀρησαίαντ' ἐλαφρότεροι πόδας εἶναι

question, Lehrs decides, 'Haec omnia cum considero Aristarcho in μολῇ cantus significationem excludenti assentiri dubito. Sed hoc tenebimus μολῇ et αἰοιδῇ, μέλπεσθαι et αἰεῖδεν non prorsus idem esse, sed sic dici cantum quatenus lusus et delectatio est.'

τὰ γὰρ τ' ἀναθήματα δαιτός. The τὰ is attracted to the gender of the predicate. When the Schol. renders ἀναθήματα as πληρώματα, κοσμήματα. ἡ μεταφορὰ ἀπὸ τῶν τοῖς θεοῖς ἀνατιθεμένων, the first word chosen is nearer the truth; the second gives a post-Homeric sense. ἀναθήματα is not here equivalent to ἀγάλματα, but is used rather in the sense of 'accompaniments,' 'accessories.' For ἀνατιθέναι in the sense of to 'attach' cp. Il. 22. 100 ἐλεγχέην ἀναθήσει with μῶμον ἀνάψαι Od. 2. 86. So Homer speaks of the φόρμιγγ' as δαιτὶ σνήγορος Od. 8. 99, δαιτὸς ἐταίρη Od. 17. 270.

155. ἀνεβάλλετο, 'struck up.' The regular word for the prelude to a song. So of the φόρμιγγ' Pindar, Pyth. 1. 6 ὅταν φροιμίων ἀμβολὰς τέχης. Analogous in use is ἀνακρούεσθαι, cp. Theoc. 4. 31 κῆρ μὲν τὰ Γλαύκας ἀγκρούομαι. A few chords probably were all that were played, as at the opening of the modern *Recitative*. Cp. Ov. Met. 5. 339 praetentabat pollice chordas. Bergk, Griech. Lit. 1. p. 433, seems to refer ἀναβάλλεσθαι to the preparatory 'flinging back' of the head; as the singer braces himself for full and unimpeded utterance.

157. σχῶν, as distinguished from ἔχων,

of which it represents the first moment, 'putting his head near;' so inf. 4. 70.

158. νεμεσήσεται. The apologetic tone of Telemachus comes from the unwillingness to broach any painful subject at meals; see on 4. 193 foll.

159. τούτοισιν, 'those suitors yonder.'

160. ρεῖα, 'lightly,' i.e. without care or trouble.

νήποινον, see inf. 363.

162. ἦ εἰν ἀλλ'. ὅστις the subject of πύθεται, becomes the object of κυλίνδει, the sentence would naturally run ἡ κύματι κυλίνδεται.

163. On the question as to the meaning of εἰ here see Monro, H. G. § 312, 'The distinction between *wish* and *supposition* in the case of Clauses with εἰ is mainly a question of punctuation; which must be decided by the general sense of the context. If the apodosis follows closely, the clause with εἰ is necessarily subordinate, and instead of an independent *wish*, we have a mere *supposition*, made in order to lead up to the clause of *consequence*.' So, here, render εἰ 'if;' and not 'would that!'

164. ἐλαφρότεροι ἢ ἀφνειότεροι. In this use of the double comparative, where two qualities are contrasted in the same subject, the latter adjective is assimilated in degree of comparison to the former: or we may say that the idea of comparison is spread over the whole sentence; cp. the converse of this in Eur. Alc. 182 σώφρων μὲν οὐκ ἂν μάλλον, εὐτυχὴς δ' ἴσως, where we should expect μάλλον εὐτυχὴς or εὐτυ-

ἢ ἀφνειότεροι χρυσοῖο τε ἐσθῆτός τε.
 νῦν δ' ὁ μὲν ὥς ἀπόλωλε κακὸν μόρον, οὐδέ τις ἡμῖν
 θαλπωρὴ, εἴ πέρ τις ἐπιχθονίων ἀνθρώπων
 φῆσιν ἐλεύσεσθαι· τοῦ δ' ὤλετο νόστιμον ἡμαρ.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον·
 τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκῆς;
 ὀπποίης τ' ἐπὶ νηὸς ἀφίκεο· πῶς δέ σε ναῦται
 ἤγαγον εἰς Ἰθάκην; τίνες ἔμμεναι εὐχετόωντο;
 οὐ μὲν γάρ τί σε περὶν οἶομαι ἐνθάδ' ἰκέσθαι.
 καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' εὐ εἰδῶ,
 ἦν νέον μεθέπεις, ἦ καὶ πατρώϊός ἐσσι

167. θαλπωρὴ] γρ. ἐλπωρὴ κατ' ἐπίνοιον τῶν ἀξιολόγων πάντῃ Schol. E. M. 168. φῆσιν] So La Roche and Bekk., following Schol. on Il. 1. 129. Al. φῆσει, φησίν. 170. εἰς] The reading of the Alex. Grammarians varied between εἰς and εἴς. Eustath. 1407. 51 εἰ δὲ χὰ τόνου ἐστίν, ὅπερ ἀρέσκει τοῖς ἀκριβεστέροις, ῥῆμά ἐστιν ἐγκλιτικὸν ἀπὸ τοῦ εἰμί. See Cramer, Anecd. Ox. 4. 349 εἰμί, εἴς, ὀφειδόνως· εἰμί, εἴς, περισπωμένως. Nauck reads ἐσς'. 171-173] ἐν τισιν οὐκ ἐρέοντο Schol. H. M.; the verses appearing to be considered more appropriate in Od. 14. 188-190, where see Schol. 172. εὐχετόωντο] Al. εὐχετόωνται. 175. ἦν... ἦ] For the rules for accenting ἦ and ἦ see note below.

χεστέρα. For similar constructions cp. Hdt. 3. 65 ἐποίησα ταχύτερα ἢ σοφώτερα, Plut. de Audit. 2 ἐστὶ δὲ λογικώτερα μάλλον ἢ παθητικώτερα, Cic. pro Mil. 29 libentius quam verius.

166. ἀπόλωλε μόρον, so ἀπ. ὄλεθρον Od. 9. 303.

168. φῆσιν. See Monro, H. G. § 292, 'If the principal is a future (or implies reference to the future) the pure subjunctive with εἰ indicates that the speaker expressly avoids contemplating an actual case arising;' and cp. the reference there given. The force of δέ in τοῦ δ' ὤλετο seems to be strongly adversative. 'Though many predict his return, yet notwithstanding his hopes of return are gone.'

169. ἀτρεκέως, connected with τρέπω, the κ representing π, as in ἀ-τρακ-τος, and in Lat. *torqueo*.

170. τίς πόθεν. This is to be taken not as two distinct questions but as two blended into one. Cp. Soph. Phil. 1090 τοῦ ποτε τεύφομαι σιτονόμον μέλεος πόθεν ἐλπίδος; Eur. Hel. 86 τίς πόθεν; Soph. Aj. 1185 τίς ἄρα νέατος ἐς πότε λήξει ἐτέων ἀριθμός; Ameis quotes Plin. Paneg. 2. 3 ex ipso genere gratiarum agendarum intellegatur, cui quando sint

actae. Similar, but not identical in form, are Hdt. 1. 35 ὠνθροπε τίς τ' ἐὼν καὶ κότεν ἦκων; Virg. Aen. 8. 114 qui genus? unde domo? Propert. 1. 22. 1 qualis et unde genus, qui sint mihi. Tulle, penates quaeris.

171. ὀπποίης. Here a clause of indirect question, as if immediately in construction with κατάλεξον, breaks in. The direct question is resumed in πῶς.

172. εὐχετόωντο. The past tense limiting the reference to the time when he was on shipboard with the crew.

173. περὶν. A touch of naïve humour, in the mouth of an islander. For expressions in a similar tone cp. inf. 215, 'It's a wise child that knows its own father;' 5. 100, the rueful account given by Hermes of his long voyage, ibid. 119; 8. 552; and for humour of a more ironical cast, Od. 4. 511.

174. ἐτήτυμος, a reduplicated form of ἐτυμος, cp. ἐτεός, to be referred to the root ἐσ, the substantive verb; so ἐτήρ. = 'that which really is.'

175. ἦν νέον μεθέπεις, 'whether thou art but now a visitor.' The rules laid down by the grammarians, especially by Herodian, for the accentuation of ἦ, are as follows:—

ξείνος, ἐπεὶ πολλοὶ ἴσαν ἄνδρες ἡμέτερον δῶ
ἄλλοι, ἐπεὶ καὶ κείνος ἐπίστροφος ἦν ἀνθρώπων.

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
'τοιγὰρ ἐγὼ τοι ταῦτα μάλ' ἀτρεκέως ἀγορεύσω.
Μέντης Ἀγχιάλιο δαΐφρονος εὐχομαι εἶναι
υἱὸς, ἀτὰρ Ταφίοισι φιληρέτμοισιν ἀνάσσω.
νῦν δ' ὦδε ξὺν νηὶ κατήλυθον ἡδ' ἐτάροισι,

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177.] 'καὶ κείνος non κακείνος Aristarchus. pariterque alibi constanter quum in hoc pronomine tum in adverbis καὶ κῆθε, καὶ κείθεν, καὶ κείσε non κακείθε, κακείθεν, κακείσε.' Dind.

(1) The disjunctive ἢ (ὁ διαζευκτικός or παραδιαζευκτικός) is always oxytone. Schol. V. on Il. 10. 174 ἢ . . ἀμφὺ τοὺς συνδέσμονες ἐγκελιτέον διαζευκτικοὶ γάρ εἰσι.

(2) The asseverative ἢ (διαβεβαιωτικός) is always circumflexed. Herodian on Il. 1. 77 τὸ δὲ ἢ γὰρ δύομαι περισπασμένη τάσει ἀναγνωστέον διαβεβαιωτικὸς γὰρ ὁ σύνδεσμος.

(3) The interrogative ἢ in direct questions (ἐρωτηματικός) is always circumflexed. Herodian on Il. 20. 17 ἢ ἐρωτηματικὸς ὁ σύνδεσμος καὶ ἀπαξ εἰλημμένος κατὰ μίαν διάνοιαν διὸ περισπαστός.

(4) The second ἢ in a double question, whether direct or indirect, is always circumflexed (ἢ or ἢε διαπορητικός or ἀπορηματικός). Herodian on Il. 1. 190 ἢ . . ἢε τὸν μὲν πρότερον σύνδεσμον βαρυτονητέον, τὸν δὲ δεύτερον περισπαστέον διαπορητικὴ γὰρ ἡ σύνταξις καὶ οὕτως ἐν τῇ καθόλου. See La Roche, Hom. Textkrit. 265. The reason for the circumflex accent in the second clause in a question probably is that the second clause is really the principal one, and this fact is marked by the stronger accent. See Monro, H. G. § 340.

176. ἴσαν. Nitzsch follows the interpretation given by Eustath. ἔγνω, ἔμαθον, and takes the word as a pluperfect from οἶδα. It is far better to take it as an epic imperfect from εἶμι = 'used to come to our house.' The construction is found in Od. 18. 194 εὖν' ἂν ἦ χορόν, and is analogous to the use of ἰκάνειν, ἀφικεῖσθαι with accusative.

177. ἐπεὶ καὶ κείνος, 'for that he too was a visitor of men.' Cp. Od. 17. 486 ἐπιστραφῶσι πόληας.

182. ὦδε. Aristarchus insists that in Homer ὦδε never means 'here,' but always 'so.' Apollon. Lex. 872 ὦδε κατὰ Ἀριστάρχον οὐδέποτε συνήθως ἡμῖν (that is τοπικῶς) κεῖται, ἀλλ' ἀντὶ τοῦ οὕτως τάσσεται. Buttmann combats this, quoting passages which seem to him to refute it: Il. 18. 392 πρόμολ' ὦδε, 12. 346 ὦδε γὰρ ἐβρισαν Δαναοί, Od. 2. 28 νῦν δὲ τίς ὦδ' ἤγειρε; 17. 544 τὸν ξείνον ἐναντίον ὦδε κάλεσσον, and the present passage νῦν δ' ὦδε σὺν νηὶ κατήλυθον. With such phrases it will suffice to compare στήθ' οὕτως ἐς μέσον Od. 17. 447, ἀμφίπολοι στήθ' οὕτως ἀπὸ προθεν Od. 6. 218, ἔρρ' οὕτως Il. 22. 498. What οὕτως can express can equally well be expressed, *mutatis mutandis*, by ὦδε. ὦδε is related to οὕτως, as ὅδε is related to οὗτος. Now ὅδε refers to that which is nearest to the speaker; οὗτος to that which is at a greater distance from him, or nearer to the person addressed. Thus ὅδε is related to ἐμός (cp. ἀνὴρ ὅδε as a periphrasis for ἐγώ), and οὗτος to σός (cp. ὦ οὗτος as an address = ὦ σύ). The meaning of ὦδε and οὕτως in Homer will be often best expressed by a gesture, e.g. πρόμολ' ὦδε = 'come in this way,' the hand beckoning in the direction of the speaker's self; στήθ' οὕτω = 'stand in that way,' the hand waving in the direction of a more distant spot. This might readily account for the interpretation assigned in later times to ὦδε, as if it meant 'here.' With ὦδε κατήλυθον in the present passage cp. τὸδ' ἰκάνει inf. 409 with note. See Lehrs, Aristarch. 70, and an elaborate analysis of Funk's dissertation on ὅδε and οὗτος in Philologus 27. 3, p. 508 foll.

πλῆων ἐπὶ οἶνοπα πόντον ἐπ' ἄλλοθρόους ἀνθρώπους,
ἐς Τεμέσην μετὰ χαλκόν, ἄγω δ' αἰθωνα σίδηρον.
νηὺς δέ μοι ἡδ' ἔστηκεν ἐπ' ἀγροῦ νόσφι πόλης, 185
ἐν λιμένι Ρεῖθρῳ, ὑπὸ Νηίῳ ὑλήεντι.
ξείνοι δ' ἀλλήλων πατρώιοι εὐχόμεθ' εἶναι
ἐξ ἀρχῆς, εἴ πέρ τε γέροντ' εἶρηαι ἐπελθὼν
Λαέρτην ἦρωα, τὸν οὐκέτι φασὶ πόλινδε
ἔρχεσθ', ἀλλ' ἀπάνευθεν ἐπ' ἀγροῦ πῆματα πάσχειν 190
γρηὶ σὺν ἀμφιπόλῳ, ἢ οἱ βρῶσιν τε πόσιν τε
παρτιθεῖ, εὖτ' ἂν μιν κάματος κατὰ γυῖα λάβῃσιν
ἐρπύζοντ' ἀνὰ γουνὸν ἀλῶης οἶνοπέδοιο.

185, 186.] προηθετοῦντο ὑπὸ Ἀριστοφάνους, κατ' ἓνα δὲ τῶν ἀντιγράφων οὐδ' ἐφέροντο Schol. H. M. Q. R. 186. ὑπὸ Νηίῳ] ὑπονηίῳ Apion. cp. Eustath. 140 οἱ μὲν ὑφ' ἐν ἀναγιγνώσκουσι, λέγοντες ὑπονήιον τὸν λιμένα.

183. πλῆων. A monosyllable by synizesis.

οἶνοψ may possibly mean 'glittering,' 'gleaming,' like αἰθῶψ used as an epithet of οἶνος. But the older commentators combine in rendering it 'dark.' So Eustath. 116. 3 οἶνοψ, μέλας, κνάνεος, πορφυρέος ὅτι εἰκοι τὸ παλαιὸν ὁ οἶνος μέλας εἶναι τὴν χροάν, 'white' wines, according to him, being the creation of later luxury.

184. Τεμέση (cp. *Temesaea aera* Ov. Met. 7. 207), of which the later name was Τέμψα, is put by Strabo, 1. 6. 6, 255, in Bruttium, and assigned to Ausonian colonists. But probably Τεμέση is here to be identified with Τάμασος or Ταμασσός, in the middle of the island of Cyprus, famous for extensive copper mines. The word copper (*cyprium*) is really = *aes Cyprium*.

185. ἡδε, *deictic*, i. e. explained by a gesture = 'here,' 'yonder.'

ἐπ' ἀγροῦ is not a common expression for a ship drawn up on the beach, for ἀγρός is cultivated land, and there is nothing in the use of ἐπὶ to forbid our rendering it 'beside,' or 'off'; so that the ship might still be afloat. On the other hand, the parallel passage, Od. 16. 324, is strong—οἱ δ' ὅτε δὴ λιμένος πολυβενθέος ἐν τὸς ἴκοντο, | νῆα μὲν οἱ γε μέλαιναν ἐπ' ἡπείροιο ἔρυσσαν. Here ἐπ' ἡπείροιο is an equally unusual expression with ἐπ' ἀγροῦ, but of course the meaning is made perfectly clear by

the use of ἔρυσσαν, and ἐπὶ must mean 'upon.' Again ἡπειρος is as distinct from the beach (see Il. 1. 485) as ἀγρός is. We may perhaps explain the difficulty by supposing that the ship lay not on the open shore, but on the margin of the creek that served as a harbour, and so, well within the coast line. Such a spot as might be described as ἡπειρος or ἀγρός. In Od. 16. 383 a person between the harbour and the town is said to be ἐπ' ἀγροῦ νόσφι πόλης. The word Ρεῖθρον seems to carry out this idea of the creek.

186. Ρεῖθρῳ. See appendix on Ithaca.

188. ἐξ ἀρχῆς, 'from of old.' Cp. Od. 2. 254; 11. 438.

εἴ πέρ τε εἶρηαι, as we say, 'if you'll only go and ask.'

190. ἐπ' ἀγροῦ πῆματα πάσχειν, 'lives a hard life on his farm;' not with any reference here to sorrowing for his lost son. See Od. 24. 226 foll.

191. ἀμφιπόλῳ. Her name was Σικελή Od. 24. 366.

192. παρτιθεῖ, i. e. παρατίθησι. Parallel to the forms of the -μι conjugation we sometimes find others that must be referred to a present in -ω, as διδοῖ for δίδωσι, ἴεις and ἴει for ἴης, ἴησι, etc.

Join κατὰ-λάβῃσιν, and for μιν . . γυῖα cp. sup. 64.

193. γουνός. The existence of such names as Γοννοκόνδυλος Livy 39. 25, and Γοννοῦσσα Lycophr. 906, as towns of the Perrhaebi, gives some support to

νῦν δ' ἦλθον· δὴ γάρ μιν ἔφαντ' ἐπιδήμιον εἶναι,
 σὸν πατέρ'· ἀλλὰ νῦ τὸν γε θεοὶ βλάπτουσι κελεύθου.
 οὐ γάρ πω τέθνηκεν ἐπὶ χθονὶ δῖος Ὀδυσσεύς,
 ἀλλ' ἔτι που ζῶς κατερύκεται εὐρεί πόντῳ,
 νήσῳ ἐν ἀμφιρύτῃ, χαλεποὶ δέ μιν ἄνδρες ἔχουσιν,
 ἄγριοι, οἳ που κείνον ἐρυκανόωσ' ἀέκοντα.
 αὐτὰρ νῦν τοι ἐγὼ μαντεύσομαι, ὥς ἐνὶ θυμῷ
 ἀθάνατοι βάλλουσι καὶ ὥς τελέεσθαι οἶω,
 οὔτε τι μάντις ἔων οὔτ' οἰωνῶν σάφα εἰδώς.
 οὐ τοι ἔτι δηρὸν γε φίλης ἀπὸ πατρίδος αἴης
 ἔσσεται, οὐδ' εἰ πέρ τε σιδήρεα δέσματ' ἔχῃσι·
 φράσσεται ὥς κε νέηται, ἐπεὶ πολυμήχανός ἐστιν.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 εἰ δὴ ἐξ αὐτοῖο τόσος πάϊς εἰς Ὀδυσῆος.
 αἰνῶς μὲν κεφαλὴν τε καὶ ὄμματα καλὰ ἔοικας
 κείνῳ, ἐπεὶ θαμὰ τοῖον ἐμισγόμεθ' ἀλλήλοισι,

208. αἰνῶς μὲν] So Aristarch. and Aristoph. Commonly written αἰνῶς γάρ.

the etymology which refers γουνός to γόνυ, rather than to γόνος in the sense of *sonum* land. γουνός will then be related to γύνν in the same way as κνημός to κνήμη, and will mean a 'bend' or 'knoll.' Cp. γουνὸν Ἀθηναίων ἱερέων whence Pindar's (Isth. 3. 43) ἐν γουνοῖς Ἀθανᾶν, which is more likely used of an upland or rising-ground than of fertile soil, which was not the characteristic of Attica. ἀλωή, used properly of a threshing floor, which, though flat in itself, would probably lie at an elevation, is here employed only of a plot of ground. Translate, 'the upland plot of his vineyard;' literally, 'the knoll of the plot of vineyard.'

194. δὴ γάρ ἔφαντο, 'for they *did* say that he was on the spot.'

195. βλάπτουσι, 'hinder him from his journey.' Cp. Od. 4. 380 πεδῖα καὶ ἔδῃσε κελεύθου, Aesch. Ag. 120 βλαβέντα λουσθίων δρόμων. βλάπτειν is to be referred to a root *mlā* (cp. μαλακός, βλάξ), containing the sense of 'weakening,' or 'wearing out.'

198. χαλεποὶ... ἔχουσιν. The clause that gives the reason is simply coordinated to the preceding; in prose we

should expect ὑπὸ χαλεπῶν ἀνδρῶν ἐχόμενος.

201. βάλλουσι, perhaps of a sudden thought, stronger than ἐνὶ θυμῷ τ.θῆναι inf. 320.

203. δηρὸν. Curtius (Gk. Etym. 501) connects δηρὸν with the adverb δῆν, originally δφαν, or δφην, and appearing in Aleman in the form δοάν. δφαν or διφαν is probably an accusative form from stem διφα, signifying 'day;' Lat. *die*, for *dive*. The transference of a word that properly signifies 'a day-long,' to a general expression of duration, is seen in the use of the Lat. *diu*.

204. ἔχῃσι. The subject to this is δέσματα. One feels the want of an expressed object to ἔχῃσι, so Cobet would write εἰ πέρ τε, 'him.'

207. εἰ δὴ... Ὀδυσῆος, 'if verily, big as thou art, thou canst be son of Odysseus himself.'

208. αἰνῶς, of 'startling' likeness, as in Il. 3. 158 αἰνῶς εἰς ὤπα ἔοικε.

209. θαμὰ τοῖον. We find τοῖον used in the sense of οὕτως as a mere adverb Il. 4. 488; 5. 7; 22. 241; Od. 3. 496. As qualifying a noun σιγῇ τοῖον Od. 4. 776; 7. 30. As qualifying an adjective

πρίν γε τὸν ἐς Τροίην ἀναβήμεναι, ἔνθα περ ἄλλοι
 Ἀργείων οἱ ἄριστοι ἔβαν κοίλῃς ἐνὶ νηυσίν·
 ἐκ τοῦ δ' οὔτ' Ὀδυσῆα ἐγὼν ἴδον οὔτ' ἐμὲ κείνος.
 Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦ᾽ ἔειπε
 'τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω.
 μήτηρ μὲν τ' ἐμὲ φησι τοῦ ἔμμεναι, αὐτὰρ ἐγὼ γε
 οὐκ οἶδ'· οὐ γάρ πώ τις ἐδὼν γόνον αὐτὸς ἀνέγνω.
 ὥς δὴ ἐγὼ γ' ὄφελον μάκαρός νύ τευ ἔμμεναι υἱὸς
 ἀνέρος, δν κτεάτεσσιν ἐοῖς ἐπὶ γῆρας ἔτετμε.
 νῦν δ' ὅς ἀποτμότατος γένητο θνητῶν ἀνθρώπων,
 τοῦ μ' ἐκ φασὶ γενέσθαι, ἐπεὶ σύ με τοῦτ' ἐρεεῖνεις.
 Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
 'οὐ μὲν τοι γενεήν γε θεοὶ νώνυμνον ὀπίσσω

211. ἐν] So written in some good MSS. for the common ἐπὶ. Cp. Od. 2. 18, 27; 3. 131; 13. 317. βαίνειν ἐπὶ νηυσίν is used in a different sense, Il. 5. 327. 215. ἐγὼ γε] On the question between ἐγὼ γε and ἐγὼ γε see Lehrs, Quaest. Ep. 132. 222. νώνυμνον] So Wolf for the ordinary νώνυμον.

oradverb θάνατος... ἀβληχρὸς μάλα τοῖος Od. 11. 135; 23. 282, πέλαγος μέγα τοῖον Od. 3. 321, ἐπεικέα τοῖον Il. 23. 246, κερδαλέον δὴ τοῖον Od. 15. 451, σαρδάνιον μάλα τοῖον Od. 20. 302. The word in each case is 'deictic,' expressing by the speaker's gesture the force, whether qualifying or intensifying, which it adds to the word with which it is joined. Here we might render it by the familiar phrase, 'ever so often,' 'often and often.'

ἐπεὶ introduces the reason of his being able to detect the likeness.

210. ἐς Τροίην ἀναβήμεναι, 'embarked for the land of Troy.' A shorter form of a similar phrase in Od. 4. 473 ἀναβαινέμεν ὄφρα τάχιστα | σὴν ἐς πατρίδ' ἴκοιο πλῆων ἐπὶ οἶνοπα πόντον. So ἐς Σιδονίην ἀναβάντες Od. 13. 285.

ἐνθά = 'whither;' so in Il. 2. 287 ἐνθάδε is used in the sense of 'hither;' cp. εὖς ἐνθάδε νῆες ἐννεικαν Il. 9. 306.

211. With οἱ ἄριστοι cp. τὰ πρῶτα inf. 257.

213. πεπνυμένος, a perfect passive participle from πνέω, the root of which is πνυ, cp. πινυτός for πνυτός. The infinitive πεπνύσθαι is used in the same sense, 'to be wise.' The connection between the ideas of 'breathing' and 'being wise' is sufficiently suggested by

the comparison of ἀνεμος with *anima*, *animus*, and *spirare* with the later sense of 'spirit.' See Cic. Tusc. Quaest. 1. 9. 19.

215. τοῦ ἔμμεναι, 'am his.' 216. ἐδὼν γόνον, 'his parentage' in the sense of γονήν. The Schol. quotes a similar thought from Euripides, μήτηρ φιλότεκνος μᾶλλον πατρός· ἡ μὲν γὰρ αὐτῆς οἶδεν υἱὸν, ὁ δ' οἶεται, and from Menander—

αὐτὸν γὰρ οὐδεὶς οἶδε τοῦ ποτ' ἐγένετο,

ἀλλ' ὑπονοοῦμεν πάντες ἢ πιστεύομεν.

217. ὄφελον, with ὥς δὴ Od. 5. 308; 11. 548; with ὥς only Od. 14. 274; Il. 4. 315; 6. 345; with αἶθε Il. 1. 415; 24. 253. It is generally used to express a wish which has no hope of fulfilment.

μάκαρος. μάκαρ, as an epithet of the gods, means, according to its etymology (μακ-ρός, *mac-to*), 'great,' 'powerful,' and so 'blessed;' just as ἱερός (compare Skt. *ish*) first means 'strong,' and then 'sacred.' From the usage of μάκαρες θεοί, the word has passed into its ordinary signification of 'happy.'

219. νῦν δ' ὅς... γενέσθαι = *nunc vero qui infelicissimus est hominum, eius me filium dicunt esse*.

222. νώνυμνον ὀπίσσω, 'inglorious for the time to come.' So ὀπίθεν used

θῆκαν, ἐπεὶ σέ γε τοῖον ἐγείνατο Πηνελόπεια.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον
 τίς δαῖς, τίς δὲ ὄμιλος ὅδ' ἐπλετο; τίπτε δέ σε χρεώ;
 εἰλαπίνη ἦε γάμος; ἐπεὶ οὐκ ἔρανος τάδε γ' ἐστίν. 226
 ὥς τέ μοι ὑβρίζοντες ὑπερφιάλως δοκέουσι

225. τίς δέ] Ἀρίσταρχος συνάπτει μετὰ τὰ πύσματα τὸν δαῖ συνδεσμον 'τίς δαῖς, τίς δαῖ ὄμιλος' (a. 225) 'ποῦ δαῖ νηὶς ἔστηκε;' (a. 299). The Venet. on Il. 10. 408 reads δαῖ, but MSS. of the Odys. δέ in both places. For examples of the hiatus δὲ ὄμιλος compare Spitzner, de Vers. heroic. 141. 226. εἰλαπίνη] Al. εἰλάπιν'.

of the future, Od. 2. 270. Cp. Il. 1. 343; 3. 411. This is the really graphic way of describing the future; we speak of it as what lies 'before us,' the Greeks looked upon it as what was coming up behind them, that overtook them, and then, still moving on, became 'the past,' lying before their eyes. Thus the past is called τὸ ἔμπροσθεν Plato, Phaedr. 277 D; and even more strikingly, Il. 1. 70 τὰ τ' ἐόντα τὰ τ' ἐσόμενα πρὸ τ' ἐόντα.

223. τοῖον. Cp. Virg. Aen. 1. 607 qui tanti talem genuere parentes?

225. τίπτε δέ σε χρεώ; see on 124 supra. τίπτε = cur tandem. The meaning is, 'what hast thou to do with all this?'

The so-called idiomatic use of the aorist ἐπλετο, where we should use the present, is really delicately accurate: the moment of time between the observation of the fact and the comment thereon throws the reference to the fact into the past.

226. εἰλαπίνη. A feast given by a single host: ἔρανος is described 375 i. infra ὑμὰ κτήματ' ἔδοντες ἀμειβόμενοι κατὰ οἴκους. It is doubtful whether an ἔρανος is described in Od. 4. 622 οἱ δ' ἦγον μὲν μῆλα, φέρον δ' εὐήνορα οἶνον, | σῖτον δέ σφ' ἄλοχοι καλλικρήδεμν' ἐπέμπον (see critical note ad loc.); for the true characteristic of the ἔρανος is not that all the partakers of the feast contribute to it (though that is not excluded), but that the feast takes place at the house of each in turn. This suits better with the Attic use of ἐρανίζω Demosth. 1484. 2; Aeschin. 60. 4. The same three kinds of entertainment are mentioned together, Od. 11. 415 ἡ γὰρ ἢ ἐράνῃ ἢ εἰλαπίνῃ τεθαλύη. The ἔρανος was naturally the least splendid; it had, that is, already the same character which distinguished it later, and gives point to

the illustration of Arist. Eth. Nic. 4. 2. 20 τοὺς ἐρανιστὰς γαμικῶς ἐστιῶν, which is the characteristic of the βάναντος. Different again were the συσσίτια of the chiefs with the king, either at his or at the public expense, indicated Od. 7. 49, 99; 8. 41; 13. 8; Il. 4. 344; 9. 70. These were provided daily, or at least frequently, as a matter of course (cp. Od. 13. 8 ὅσσοι ἐνὶ μεγάροισι γερούσιον αἶθρα οἶνον | αἰεὶ πίνετ' ἐμοῖσι), even in war, as appears from the Iliad; and at these, strangers like Odysseus were entertained as public guests. The feast described (if the lines be genuine) in Od. 4. 622, must be one of these συσσίτια, for it is at the king's table, and the δαιτυμόνες being always a king's guests, are distinct from the ἐρανιστὰι. Hence we should infer, contrary to Nitzsch, that it was no ἔρανος, of which the characteristic was that it was held at each house in turn; and it is no valid objection to this that the δαιτυμόνες contributed; for unless the king had ample means he was not expected to supply the whole entertainment. Cf. Il. 9. 70-74. The means were provided, as Hayman suggests, 'out of his receipt in kind;' whence the 'guests are said δῆμια πίνειν' Il. 17. 250. In the scansion of the line, read εἰλαπίν | ἡ ἦε γά | μος. For the accentuation of ἡ in the latter of two questions see on 175 supra.

227. ὥς τέ μοι. There are three ways of rendering ὥς τε here: (1) as the adverb of comparison, 'videntur mihi insolenter epulari, tanquam superbientes,' as in Il. 2. 289 ὥς τε γὰρ ἡ παῖδες νεαροὶ χῆραί τε γυναῖκες, | ἀλλήλοισιν ὀδύρονται. (2) Others take it in the ordinary sense of ὥστε in final sentences = 'so that they seem to me,' comparing Od. 3. 246 τῖς γὰρ δὴ μὲν φασιν

δαίνυσθαι κατὰ δῶμα. νεμεσσήσαιτό κεν ἀνὴρ
 αἴσχεα πόλλ' ὀρώων, ὅς τις πινυτός γε μετέλθοι.

Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' αὖ
 'ξεῖν', ἐπεὶ ἄρ δὴ ταῦτά μ' ἀνείρεαι ἠδὲ μεταλλᾶς, 230
 μέλλεν μὲν ποτε οἶκος ὅδ' ἀφνειὸς καὶ ὁμύμων
 ἔμμεναι, ὅφρ' ἔτι κείνος ἀνὴρ ἐπιδήμιος ἦεν
 νῦν δ' ἐτέρως ἐβόλοντο θεοὶ κακὰ μητιώοντες,
 οἳ κείνον μὲν αἰστον ἐποίησαν περὶ πάντων 235
 ἀνθρώπων, ἐπεὶ οὐ κε θανόντι περ ὦδ' ἀκαχοίμην,
 εἰ μετὰ οἷς ἐτάροισι δάμη Τρώων ἐνὶ δήμῳ,
 ἢ ἐφίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπευσε. *ωομεν υφ.*

234. ἐβόλοντο] τινὲς γράφουσιν ἐβάλοντο ἀντὶ τοῦ μετέβαλον Schol. E. H. M. Q. 'The reading in the text seems to be that of Aristarchus.' La Roche, ad loc.

ἀνάσσειν γένε' ἀνδρῶν, — ὥς τέ μοι ἀθάνατος ἰνδάλλεται. This passage comes equally well under the construction in (1). Or (3) ὥς τε may be treated as an exclamation = 'how!' so Fäsi renders ὥς in Od. 17. 449 ὥς τις θαρσαλέος καὶ ἀναιδὴς ἐσσι προΐκτης! (1) seems preferable in all cases.

229. ὅς τις πινυτός γε μετέλθοι, 'who should come among them with his senses about him.'

232. μέλλεν . . ἔμμεναι, 'was like to have been;' literally (according to the primitive meaning of the word) 'was thinking of being.' The verb is only capable of this meaning in the imperfect, as we might naturally infer. Similar instances are Il. 14. 125; Od. 4. 94.

234. ἐβόλοντο. Compare βόλεσθε for βούλεσθε Od. 16. 387, and βόλεται Il. 11. 319. With ἐτέρως ἐβ. cp. Il. 15. 51 βούλεται ἄλλῃ, Od. 5. 286 μετεβούλευσαν θεοὶ ἄλλως. Eustath. reading ἐβάλοντο compares it with τῖς ἐξ βαλούσης τῆς Διὸς (sic) φρικτωρίας, as if the metaphor were from throwing dice.

235. περὶ πάντων ἀνθρώπων. Cp. Od. 4. 231 ἡτρὸς δὲ ἕκαστος ἐπιστάμενος περὶ πάντων | ἀνθρώπων, 17. 388 ἀλλ' αἰεὶ χαλεπὸς περὶ πάντων εἰς μνηστῆρων | δμῶσιν Ὀδυσσῆος περὶ δ' αὐτ' ἐμοί. The genitive must not be taken as directly governed by περὶ as a preposition, which should rather be regarded as an adverb = *imprimis*. 'Is enim genitivus, quem apte dicimus genitivum comparationis,

e notione excellendi quae inest in particula περὶ sponte ac libenter quasi profuit. Quo fit ut isti genitivi, πάντων, ἄλλων, facillime socientur cum particula περὶ ubi praestantia significatur' (vide J. Kuhl, de particulae περὶ forma et usu Homericis). Translate, 'who have taken him from our sight' (put him out of sight) 'utterly, as no man ever was taken, for were he but dead, I should not grieve so over him.' Note here that in Homer the opt. with ἀν or κεν is sometimes used to express what would have taken place in an event which has not happened (where an Attic writer would use the indicative with ἀν): cp. Il. 2. 81; 3. 223; 4. 223; 5. 311, etc.

238. τολύπευσε, as we say 'wound up.' The Schol. renders τολύπη as τὴν τῶν ἐρίων ἥδη κατεργασμένην εἴλησιν, and this interpretation (which makes it the 'ball of spun yarn,' rather than the 'wool ready for spinning,' as the Lexicons give), suits best with the passage Ar. Lysist. 585

— κῆπειτα ποιῆσαι
 τολύπην μεγάλην, κατ' ἐκ ταύτης τῇ
 Δήμῳ χλαῖναν ὑφῆναι.
 Cp. also Soph. Frag. 920 Dindorf, Pollux 7. 32 τὰς δὲ ταινίας ὀλοστημόνους τολύπας Σοφοκλῆς ἀνόμασεν. τολύπη may be connected with the root τέλ as in τέλος. For a similar metaphor cp. Ov. Heroid. 12. 3 Tunc quae dispensant mortalia fata sorores Debuerant fusos evoluisse meos.

τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοί,
 ἡδέ κε καὶ ᾧ παιδὶ μέγα κλέος ἦρατ' ὀπίσσω.
 νῦν δέ μιν ἀκλειῶς ἄρπυιαι ἀνηρεΐσαντο
 οἷχετ' αἰδώς, ἄπυστος, ἐμοὶ δ' ὀδύνας τε γόους τε

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239. τῷ] Written by the Grammarians without the iota subscript, probably as a mere lengthening of τῷ. The Venet. A. (prim. man.) gives it so. Cp. Schol. on Il. 2. 373 περισπᾶται, καὶ τὸ τ οὐκ ἔχει. Photius Lex. 450 τῷ χωρὶς τοῦ ι ἀντὶ τοῦ διό. See La Roche, Hom. Text. 368. 242. οἷχετ'] So Bekk. with majority of MSS. and Apollon. for the common ᾧχετ'. So also Schol. B.

239. τῷ, 'in that case.' For ἦρατο see note on ἀρνύμενος sup. 5.

240. κλέος, sc. the glory, of which his tomb will be the lasting memorial.

241. ἄρπυιαι, lit. 'the snatchers,' i.e. 'the spirits of the storm.' Cp. Od. 20. 66 ὥς δ' ὅτε Πανδάρου κούρας ἀνέλοντο θύελλαι with ibid. 77 τύφρα δὲ τὰς κούρας ἄρπυιαι ἀνηρεΐσαντο. So also Od. 4. 727 παῖδ' ἀγαπητὸν ἀνηρεΐσαντο θύελλαι, and Il. 6. 346. These passages seem to exhibit the ἄρπυιαι as the impersonation of the storm-winds. Hesiod (Theog. 267 foll.) thus gives their origin and names, Θαύμυς δ' Ὀκεανοῖο βαθυρρεῖται θύγατρα | ἡγάγετ' Ἠλέκτρην ἢ δ' ὠκείαν τέκεν Ἴριν, | ἡυκόμους δ' Ἀρπυίας, Ἀελλῶ τ' Ὀκυπέτην τε, | αἳ ῥ' ἀνέμων πνοιῇσι καὶ οἰωνοῖς ἄμ' ἐπονται | ὠκείης πτερύγεσσι μεταχρόνια γὰρ ἰάλλον. In Ap. Rhod. 2. 289 they are called the 'swift messengers of Zeus,' and in Hesych. Διὸς κύνες. See also Il. 16. 150. A later myth respecting them is found in Virg. Aen. 3. 210. Similar personified, but non-mythological, conceptions in Homer are Κλωθές Od. 7. 197; Κραταῖς 12. 124; and even Ἐρινύς (see Curtius, Etym. s. v.) does not seem originally to be much more than the solemnly uttered evil wish of a deeply injured person, Od. 2. 135, etc.; though we have θεὰ δασπλήτισ E. Od. 15. 234. If the reading ἀνηρεΐσαντο be genuine, it gives a meaning unlike the usual force of ἐρείπω. Fick (die Hom. Odyssee, p. 2) thinks that ἀνερῆσαντο should be read. This he would connect with the root found in Ἀρπυιαί, for which he would read Ἀρέπυιαί.

ἀκλειῶς. 'So that there are no tidings of him.' κλέος in Homer has not in itself the meaning of 'glory' or 'fame,' but simply that of 'report,'

'rumour,' 'tidings,' agreeably with its etymological connection with κλύω. Thus, inf. 283 ὅσσαν ἐκ Διὸς ἢ τε μάλιστα φέρεי κλέος ἀνθρώποισι, Od. 16. 461 ἦλθες δ' Εὐμαίε τί δὴ κλέος ἔστ' ἀνὰ ἄστυ; 13. 415 ᾧχετο πεισόμενος μετὰ σὸν κλέος ἢ που ἔτ' εἴης, Il. 2. 325 τέρας . . . οὐ κλέος οὐ ποτ' ὀλεῖται, Il. 13. 364 ὅς βα νέον πολέμοιο μετὰ κλέος εἰληλούθει, and (in special connection with the present passage), Od. 4. 427 παῖδ' ἀγαπητὸν ἀνηρεΐσαντο θύελλαι | ἀκλέα ἐκ μεγάρων. In accordance with this must be interpreted Od. 5. 311 καὶ μεν κλέος ἦγον Ἀχαιοί, Il. 22. 513 οὐδὲν σοὶ γ' ὄφελος . . . ἀλλὰ πρὸς Τρώων καὶ Τροιάδων κλέος εἶναι ('to be much talked about by'). Similarly the plural in the expression αἶεδε δ' ἄρα κλέα ἀνδρῶν Il. 9. 189; Od. 8. 73. Cp. Il. 9. 524 οὕτω καὶ τῶν πρόσθεν ἐπειθόμεθα κλέα ἀνδρῶν κ.τ.λ. Only in a few passages in the Iliad, where warlike achievements are referred to as the ground of κλέος, the meaning of 'fame' has supervened, as in Il. 4. 197 τῷ μὲν κλέος, ἄμμι δὲ πένθος, 5. 171 Πάνδαρε, ποῦ τοι τόξον ἵδ' ἐπερόεντες οἴστοι καὶ κλέος; ib. 532 φευγόντων δ' οὐτ' ἄρ' κλέος ὄρνυται οὔτε τις ἀλκή, and 7. 100 ἀκλεῖς αὐτῶς. Of course κλέος may gain the meaning of 'fame' from an epithet attached to it, such as ἀσβεστον, ἐσθλόν, εὐρύ, μέγα, τόσον, but then the meaning really resides in the epithet. The reason why the word occurs with a more advanced meaning in the Iliad, in connection with war, is that it had been far more used in this connection than in any other.

242. αἰστος, ἄπυστος, 'he has passed out of sight, out of hearing.' That is, that none knew aught of him as an eye-witness, and none had heard of him from one who had so seen him. Cp.

κάλλιπεν· οὐδ' ἔτι κείνον ὀδυρόμενος στεναχίζω
 οἶον, ἐπεὶ νύ μοι ἄλλα θεοὶ κακὰ κήδε' ἔτευξαν.
 ὅσσοι γὰρ νήσοισιν ἐπικρατέουσιν ἄριστοι,
 Δουλιχίῳ τε Σάμῃ τε καὶ ὕληντι Ζακύνθῳ,
 ἡδ' ὅσσοι κραναὴν Ἰθάκην κατά κοιρανέουσι,
 τόσσοι μητέρ' ἐμὴν μνῶνται, τρύχουσι δὲ οἶκον.
 ἢ δ' οὐτ' ἀρνείται στυγερὸν γάμον οὔτε τελευτὴν
 ποιῆσαι δύναται· τοὶ δὲ φθινύθουσιν ἔδοντες
 οἶκον ἐμόν· τάχα δὴ με διαρραίσουσι καὶ αὐτόν.'

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243. οὐδ' ἔτι] It makes better sense to read, with Hentze, οὐδέ τι. 246. Σάμῃ] Σάμῃ Apollodor. ap. Strabon. 10. 453.

Od. 23. 40 οὐκ ἴδον οὐ πυθόμην. See also 283 infra, where εἴησι gives the equivalent action to ἰδεῖν, and ὅσσαν ἐκ Διὸς το πυθέσθαι. So Eustath. ad loc. τὸ αἰστος ἄπυστος τὸν τελείως ἀφανῆ σημαίνει, περὶ οὐ μὴδὲν ἴσησί τις, οὔτε αὐτὸς ἴδων οὔτε γινὼς ἀπὸ πύστεως ἦτοι μαθήσεως ἔστι δὲ τοῦτο καὶ ἐφερμηνευτικὸν (exegetic) τοῦ ἀκλειῶς Ἀρπυιαί ἀνηρεΐσαντο.

245. νήσοισι, a local dative.

246. Δουλίχιον, called πολύπυρον Od. 14. 335, did not belong to the kingdom of Odysseus, but was under the government of Meges, Il. 2. 625, while in Od. 14. 336 mention is made of a βασιλεὺς Ἀκαστος. In Il. 2. 625 it is mentioned in connection with the Echinades, οἱ δ' ἐκ Δουλιχίου Ἐχινάων θ' ἱεράων νήσαν, to which is added αἱ ναῖονσι πέτρην ἀλός Ἥλιδος ἄντα, which seems to throw the islands further south than they really are. Strabo (10. 458) identifies Δουλίχιον with Δολίχα, the only one of the Echinades which in his time was still fruitful, the others being silted up by the deposit from the Achelous (Thuc. 2. 102). Modern Greek story identifies Δουλίχιον with an island that has now disappeared, called Kakaba. According to others, Dulichium was a town on the mainland of Acarnania; or, following the interpretation of Hellanicus (quoted by Strabo 10. 456) who identifies it with Κεφαλληνία, we may take Dulichium to be the larger division of Κεφαλ. lying nearer to the Echinades, while Σάμῃ may be the other division farthest from Ithaca. Or, possibly (cp. Il. 2. 634), Homer thinks of Κεφαλ.

as actually consisting of two islands, named respectively Dulichium and Same.

Ζάκυνθος (Zante) is made feminine in Od. 9. 24 ὀλήεσσα Ζ. For the retention of a short vowel before the Ζ. compare οἱ δὲ Ζέλειαν Il. 2. 824, ἀστὺ Ζελεῖς Il. 4. 103, λειμῶνι Σκαμανδρίῳ Il. 2. 467.

249. ἀρνείται, 'declines,' here used as the contrary, not of καταφάναι, but of συναινέειν. So Od. 8. 42, 43 ἐρχεσθ' . . . μὴδέ τις ἀρνείσθω, 358 τέδν' ἐπος ἀρνήσασθαι, 21. 345 τόξον . . . δόμεναι τε καὶ ἀρνήσασθαι.

250. δύναται. Expressing what we call a 'moral impossibility,' equivalent to 'dares not,' 'has not the heart to do it.' So Od. 13. 331 τῷ σε καὶ οὐ δύναμαι προλιπεῖν. With τελευτὴν ποιῆσαι = 'to bring matters to a conclusion,' 'to put an end to the wooing,' compare the similar expression (Od. 24. 126) ἢ δ' οὐτ' ἡρνείτο στυγερὸν γάμον οὔτε τελευτά.

251. τάχα. Compare Lehrs, Aristarch. p. 92 τάχα nunquam significat fortasse, sed ubique temporis adverbium est. Schol. V. ad locum αὕτη ἡ λέξις οὐ τίθεται παρὰ τῷ ποιητῇ διστατικῶς, ὥς ἐν τῇ συνηθείᾳ, ἀλλ' ἐκάστοτε ἀντὶ τοῦ ταχέως. In such a phrase as οὐ γὰρ κέν με τάχ' ἄλλος ἀνὴρ παρέπεισεν Ἀχαιῶν Il. 23. 606 (where οὐ τάχα, 'not soon,' is really equivalent to Lat. aegre, haud facile), it is easy to see how the idea of 'likely enough,' 'peradventure,' supervened. So Il. 1. 205 ἦς ὑπεροπλήσει τάχ' ἂν ποτε θυμὸν ὀλέσῃ = haud diu aberit tempus cum quondam sua cum perdet superbia. Similarly, in

Τὸν δ' ἐπαλαστήσασα προσηύδα Παλλὰς Ἀθήνη·
 ὦ πόποι, ἦ δὴ πολλὸν ἀποικομένου Ὀδυσῆος
 δεύη, δ' κε μνηστήρσιν ἀναιδέσι χεῖρας ἐφείη.
 εἰ γὰρ νῦν ἐλθὼν δόμου ἐν πρώτῃσι θύρῃσι
 οὐ σταίη, ἔχων πῆληκα καὶ ἀσπίδα καὶ δύο δοῦρε,
 τοῖος ἔων οἷόν μιν ἐγὼ τὰ πρῶτ' ἐνόησα
 οἴκῳ ἐν ἡμετέρῳ πίνοντά τε τερπόμενόν τε,
 ἐξ Ἐφύρης ἀνιόντα παρ' Ἰλου Μερμερίδαο.

252. ἐπαλαστήσασα] τινὲς γράφουσι δὲ παλαστήσασα Eustath. 1415. 22.

Od. 2. 76 εἰ χ' ὑμεῖς γε φάγοιτε τάχ' ἂν ποτε καὶ τίσις εἴη = 'it would not be long before recompense was made.' But, says Lehrs, 'ex Hesiodicis iam novimus dis μὲν γὰρ καὶ τρίς τάχα (fortasse) τεύξεαι' Opp. 399.

Notice με καὶ αὐτόν, equivalent to καὶ ἐμαυτόν, 'even me myself.'

252. ἐπαλαστήσασα, 'with a burst of passion.' For this frequent use of the aoristic participle of verbs expressive of mental feeling (suggestive not so much of a mere stage of progress in the narrative, as of a new state of mind in the speaker or actor) compare Classen. Homerisch. Sprachgeb. 114, and the use of such words as αἰδεσθεῖς Il. 17. 95, ταφών Il. 11. 545, θαμβήσας Od. 1. 360, ἀγασσάμενος Od. 2. 67, χολωσάμενος Od. 18. 25, ἀκηθεῖς Od. 3. 117, ἀλγίστας Il. 12. 206, ὀχθήσας Il. 1. 517; Od. 4. 30, etc. θαρσύνσας Od. 3. 76, δακρύσας Od. 1. 336. The poverty of participles in modern languages renders it impossible to give the force in a translation. See the remarks of Classen (ibid.) on an analogous use of φωνήσας, εἰπών, ἀύσας, and Monro, H. G. § 77, describes these participles as expressing 'exact coincidence with the action of the principal verb.'

254. δ' κε . . χεῖρας ἐφείη = *qui manus inferat*. But this opt. after a principal clause of negative meaning is not exactly *final*; for it expresses the consequence only as a matter of mere supposition, as in Il. 5. 192 ἵπποι δ' οὐ παρέασι καὶ ἄρματα τῶν κ' ἐπιβαίην. See Monro, H. G. § 304 b.

255. εἰ γὰρ νῦν ἐλθὼν. Here begins the wish, which is interrupted by the description of the visit to Ephyra, and is resumed again at τοῖος ἔων ὁμιλήσειεν

inf. 265; the apodosis to εἰ coming in at πάντες κ' ὠκύμοροι γειοῖατο. For, though εἰ γὰρ is rightly described as expressing a wish, it only does so because it introduces as protasis a hypothetical sentence to which the apodosis may or may not be expressed.

Cp. Od. 3. 218-224 εἰ γὰρ σ' ὡς ἐθέλοι φιλέειν . . then follows a parenthesis of four lines, the apodosis being introduced with τῷ κεν.

Od. 16. 148, 149 εἰ γὰρ πως εἴη . . πρῶτόν κεν ἐλοίμεθα.

Od. 17. 496, 497 εἰ γὰρ τέλος γένοιτο . . οὐκ ἂν τις ἴκοιτο.

Od. 18. 366-375 εἰ γὰρ ἔρως γένοιτο, subdivided into ἐγὼν δρέπανον ἔχοιμι, οὐ δὲ τοῖον ἔχῃς, then the protasis resumed εἰ δ' αὖ βόες εἴεν . . τετράγυον δ' εἴη . . εἴκοι δὲ ὑπὸ βῶλος ἀρότρῳ, and, at last, the apodosis comes, τῷ κέ μ' ἴδοις.

Il. 13. 276-287 εἰ γὰρ νῦν λεγόμεθα, then follows a parenthesis of ten lines, then the apodosis, οὐδέ κεν ἔνθα τις ὄνοιτο, ib. 485, 486 εἰ γὰρ ὁμηλικίη γε γένοιμεθα . . αἰψά κεν ἦε φέροιτο.

Il. 17. 156 εἰ γὰρ νῦν ἐνείη . . αἰψά κεν ἐρυσσάμεθα. In the foregoing cases an apodosis, however delayed, comes at last; but in the following, it remains unexpressed.

Od. 15. 545 εἰ γὰρ κεν σὺ μίμνῃς.

Il. 8. 538, 539 εἰ γὰρ ἐγὼν ὡς εἴην . . τιοίμην δέ.

Il. 13. 825 foll. εἰ γὰρ ἐγὼν εἴην . . τέκοι δέ . . τιοίμην δέ. So that εἰ γὰρ seems merely to express a wish, but it may generally be translated 'if only.'

259. Ἐφύρη. Probably an Aeolic form of Ἐφόρα (Ἐφοράω, Ἐφοροί), and equivalent to Ἐπωπή, 'a watchtower.' This descriptive name was naturally

ᾤχετο γὰρ καὶ κείσε θοῆς ἐπὶ νηὸς Ὀδυσσεὺς
 φάρμακον ἀνδροφόνον διζήμενος, ὅφρα οἱ εἴη
 ἰοὺς χρίεσθαι χαλκῆρεας· ἀλλ' ὁ μὲν οὐ οἱ
 δῶκεν, ἐπεὶ ῥα θεοὺς νεμεσίζετο αἰὲν ἔοντας,

261. ὅφρα οἱ εἴη] ὅφρα δαεῖη Zenodot. γρ. ἦν που ἐφεύροι Schol. H. M.

applicable to many places; and we find no less than eleven of the name enumerated (Pape, Dict. s.v.). But of these there are but three, or at most four, that come into the Homeric poems.

(1) The city afterwards called Corinth, Il. 2. 570; 6. 152, which of course is not intended in the present passage:

(2) A town in Thessaly, known in later times as Crannon, cp. Il. 13. 301, with the interpretation of Strabo (9. 442). But for the Ephyra in the Odyssey the question lies only between

(3) a town in Thesprotia, called later Κίχυρος (Il. 2. 659), and (4) an old Pelasgic town in Elis on the river Selleis (Strabo 7. 328; 8. 338). Nitzsch declares in favour of (3), because in this passage Athena, in the character of Mentis king of the Taphians, represents Odysseus as having touched

at Taphos on his return (ἀνιόντα) from Ephyra to Ithaca; and in a direct line Taphos lies between Thesprotia and Ithaca; but a ship sailing round the Leucadian promontory to Ithaca would avoid Taphos altogether, and Leucas had not yet been made into an island by the channel dug across the neck, for Homer calls it ἀκτὴ ἡπείροιο Od. 24. 378.

But if, following the Schol. on Ap. Rhod. 1. 747, we place the Taphian isles among the Echinades and so much further S., we shall get an equally good argument in favour of the Eleian Ephyra, as Taphos would then lie between Ephyra and Ithaca. Another argument in favour of the Eleian town is the mention (Il. 11. 741) of Agamede, daughter of Augeias king of Elis, as a sorceress, ἢ τόσα φάρμακα ἤδη ὅσα

τρέφει εὐρεῖα χθών, which suits well with the description here of the ἀνδροφόνον φάρμακον and θυμοφθόρα φάρμακα in Od. 2. 329. In the latter passage, Ephyra is named along with Pylos and Sparta, as if all three places were in the Peloponnese.

Again, in Il. 3. 627, Meges son of Phyleus is said to have been the leader of the contingent from Dulichium and

the Echinades, αἱ ναῖονσι πέρην ἄλδς Ἥλιδος ἄντα, and in Il. 15. 530, Phyleus is described as having bought a corslet, ἐξ Ἐφύρης πεταμοῦ ἀπὸ Σελλήεντος. The statement of the Scholiast that Ilus son of Mermerus was great grandson of Jason and Medea, and was king of Thesprotia, is given on the authority of Apollodorus. Eustath. also mentions a story which makes Medea to have lived for a while in Elis; either story doubtless being invented or acknowledged by those who maintained the claims of the Thesprotian or Eleian Ephyra respectively. See Buchholz, Hom. Real. 1. 1. p. 90.

261. διζήμενος. See Monro, H. G. § 16, who describes διζήμεναι (δι-σδη) as a non-thematic redupl. present, the Epic equivalent of the Attic ζητέω. Cp. Curt. Verb. 106.

ὅφρα οἱ εἴη χρίεσθαι, 'that he might have it to anoint his arrows withal;,' so ὅφρα οἱ εἴη πίνειν Od. 9. 248, εἰ δ' αὖ καὶ βόες εἴεν ἐλαυνέμεν 18. 371; cp. 22. 216.

263. νεμεσίζετο, used only here with accusative. In the same sense, but without an object, the word occurs Od. 2. 138 (cp. 64) and Il. 17. 254 νεμεσιζέσθω δ' ἐνὶ θυμῷ Πάτροκλον Τρωῇσι

κυσὶν μέληθηρα γενέσθαι. The meaning is 'to stand in awe of;,' lit. 'to be angry with, or ashamed of, one's self before another.' So Il. 11. 648 αἰδοῖος νεμεισής, 13. 122 αἰδώς καὶ νέμεισι. Ilus dared not give the poison, but, in the case of Anchialos, his deep love (φιλέεσκε γὰρ αἰνῶς) for Odysseus overcame every other consideration. There is no mention of poisoned arrows in the Iliad; in the Odyssey (which deals less with openhand fighting than with the shifts and cunning of hunters, or pirates such as the Taphians were), the practice is thus alluded to, but in such words that it is evident there was a strong feeling against it as barbarous or impious. In Virg. Aen. 9. 770, Amycus the Trojan poisons his arrows to slay wild beasts with, and the

ἀλλὰ πατήρ οἱ δῶκεν ἑμός· φιλέεσκε γὰρ αἰνῶς.
 τοῖος ἔων μνηστῆρσιν ὁμιλήσειεν Ὀδυσσεύς· 265
 πάντες κ' ὠκύμοροί τε γενοίαιτο πικρόγαμοί τε.
 ἀλλ' ἦ τοι μὲν ταῦτα θεῶν ἐν γούνασι κείται,
 ἦ κεν νοστήσας ἀποτίσεται, ἦε καὶ οὐκί,
 οἷσιν ἐνὶ μεγάροισι· σὲ δὲ φράζεσθαι ἄνωγα
 ὅπως κε μνηστῆρας ἀπώσεται ἐκ μεγάροιο. 270
 εἰ δ' ἄγε νῦν ξυνίει καὶ ἑμῶν ἐμπάξεο μύθων·
 αὔριον εἰς ἀγορὴν καλέσας ἥρωας Ἀχαιοὺς

Seythians are described by Pliny (H. N. 11. 53), as using the venom of serpents for the same purpose. Heracles according to the legend shoots Nessus with an arrow that had been dipped in the blood of the Hydra; but the wound that he inflicted on the Centaur became the cause of his own destruction.

265. τοῖος. Here the wish is resumed, after the long parenthesis that describes the visit to the Taphians. The word τοῖος takes up v. 256 πῆληκα ἔχων καὶ ἀσπίδα καὶ δύο δοῦρε.

266. πικρόγαμοι, 'would rue their wooing.' Nitzsch remarks how in sentences expressive of exasperated or excited feeling words coined for the occasion are frequent, e.g. αἶρος Od. 18. 73, κακόλιον 19. 260, δύσμητερ 23. 97, δύσπαρι Il. 3. 39, δυσαριστοτόκεια 18. 54. With πικρόγαμοι cp. Od. 17. 448 μὴ τάχα πικρὴν Λίγυπτον καὶ Κύπρον ἴκηαι, the threat of Antinous.

267. θεῶν ἐν γούνασι κείται. Eustath. ad loc. ὅτι ἐπὶ πραγμάτων ἀποβάσεως ἀδελφῶν οἰκείων εἰπεῖν τὸ ταῦτα θεῶν ἐν γούνασι κείται, ἀντὶ τοῦ ἐν δυνάμει ἢ ἰκεσία θεοῦ. Now, as the phrase is used not to denote the ἀπόβασις ἀδελφῶν, but rather something which man cannot influence by wish or prayer, we must, with Nitzsch, reject the interpretation which turns upon ἰκεσία, and which is connected with the gods' character as receivers of suppliants (who clasped them by the knees), or of gifts (which were laid on the knees of their statues). But Nitzsch's own interpretation, equivalent to Eustath.'s ἐν δυνάμει, is far-fetched, for it is unnatural to say that the strength of the body is in the knees (cp. Il. 9. 610 καὶ μοι φίλα

γούνατ' ὀρώρη, 19. 354 μὴ μοι λιμὸς ἀτερπὴς γούναθ' ἴκοιτο). Perhaps the proverb πέντε κριτῶν ἐν γούνασι κείται may give a clue to the meaning (Plut. Proverb. Alex. 76), by referring to the prerogative of the gods as judges, or umpires, on whose knees are placed the prizes for the successful combatants.

270. ὅπως κε . . . ἀπώσεται, 'how thou mayest;' indicative future with κε, as Il. 17. 144, etc. See on this passage Monro, H. G. § 326. 3, where he notices the impossibility of deciding whether ἀπώσεται be a future indicative, or aorist subjunctive; and combats Prof. Goodwin's view, that the future 'differs from the subjunctive only by being a more vivid form of statement.' Mr. Monro takes exactly the other view, remarking that the subjunctive is akin to the imperative, and expresses the speaker's purpose directly; whereas the future properly expresses sequence, and so implies purpose only indirectly.

271. εἰ δ' ἄγε, with the varieties εἰ δ' ἄγετ' Il. 22. 381, and εἰ δέ Il. 9. 46, 262, has passed into a regular idiom, and so, though in the second person singular, may be used with a plural subject. Cp. Il. 6. 376 εἰ δ' ἄγε μοι δμῶα νημερτέα μυθήσασθε. It has been generally taken as an ellipse for εἰ δὲ βούλει ἄγε, but is found introducing an apodosis in Od. 4. 832. Düntzer explains εἰ as being interjectional, like Latin *eia!* a view maintained by Lange (De formula εἰ δ' ἄγε commentatio, Lips. 1873), who remarks that it forms a perfect parallel to the optative of Wish with εἰ. See Monro, H. G. § 321. Autenrieth refers εἰ to ἴθι, comparing the imperatives πρόσσε, ἔφει.

μῦθον πέφραδε πᾶσι, θεοὶ δ' ἐπιμάρτυροι ἔστων.
 μνηστῆρας μὲν ἐπὶ σφέτερα σκιδνασθαι ἄνωχθι,
 μητέρα δ', εἴ οἱ θυμὸς ἐφορμᾶται γαμέεσθαι, 275
 ἂψ ἴτω ἐς μέγαρον πατρὸς μέγα δυναμένοιο.
 οἱ δὲ γάμον τεύξουσι καὶ ἀρτυνέουσιν ἔεδνα

273. ἐπιμάρτυροι] Bekk. writes ἐπὶ μάρτυροι on the authority of Ptolem. Ascalonita; ἐπιμάρτυρες, Zenod. 275. μητέρα] μήτηρ Schol. E. H. M. Q. 'μητέρα ex scriptura vetere METEP male intellecta ortum esse opinatur Scholiasta.' Dind.

273. μῦθον πέφραδε (imp. second aor. redupl. φράζω), lit. 'make known your say; i. e. announce your will. For the accurate meaning of φράζω see note on Od. 8. 68; μῦθος is connected with μυζω, *mutire*, an onomatopoeic root.

ἐπιμάρτυροι. Ameis has a good note upon such words compounded with ἐπὶ = 'thereto,' q. v. Compare also Lehrs, Aristarch. p. 109.

275. μητέρα. This word stands naturally in the accusative, as forming the contrast to μνηστῆρας, but the construction thus begun requires to be completed with ἀποπέμψον, as Od. 2. 113; or ἀνωγέτω ἀπονέεσθαι, as Od. 2. 155; instead of which it is made to terminate in a softer expression, involving an anacoluthon. Döderlein proposes to put a period at γαμέεσθαι, and to mark off εἴ οἱ θυμὸς ἐφορμᾶται between commas: but the regular use of ἐφορμᾶσθαι in Homer is with an infinitive, as ἐμοὶ αὐτῷ θυμὸς ἐφορμᾶται πολεμίζειν Il. 13. 74, cp. Od. 4. 713. Besides which, the abrupt commencement ἂψ ἴτω would be most harsh; and the passage given from Il. 1. 179 οἶκαδ' ἰὼν σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισι Μυρμιδόνεσσιν ἀνασσε seems insufficient to justify such a construction, as there has already been an imperative mood earlier in the sentence. For a similar anacoluthon compare Il. 2. 681 νῦν δ' αὖ τοὺς ὅσσοι τὸ Πελασγικὸν Ἄργος ἔναιον . . . τῶν αὖ ἦν ἀρχὸς Ἀχιλλεύς.

276. πατρός, sc. Icarius. Where he dwelt was an old question. Aristotle (de Poet. cap. penult.) leans to the tradition which places him in Cephallenia; οἶοντα γὰρ αὐτὸν Λάκωνα εἶναι· ἀποπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαιμόνα ἰλθόντα· τὸ δὲ ἴσως ἔχει ὥσπερ οἱ Κεφάλληνές φασι, παρ' αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσεύα, καὶ εἶναι Ἰκάδιον ἀλλ' οὐκ Ἰκάριον. Strabo

(10. 461) makes him the brother of Tyndarus and son of Oebalus king of Sparta: he and Tyndarus, driven out by Hippocoon, fled to Acarnania. Tyndarus returned, but Icarius got part of Acarnania for himself, and there remained. Notice the quantity of δυνάμενοι lengthened by arsis.

277. οἱ δὲ . . . ἔεδνα. Nitzsch gives an elaborate interpretation of the passage, of which the substance is as follows. First, οἱ cannot be the suitors (as Schol.), but οἱ ἀμφὶ τὸν πατέρα (as Eustath.); for (1) in Od. 2. 196 the same words are used by one of the suitors, Eurymachus, and (2) it was the business of the bride's family to provide the γάμος. Cp. Od. 4. 3, where Menelaus is found δαινύντα γάμον πολλοῖσιν ἔτησιν, on the occasion of the marriage of his son and his daughter. But then to assign to the same family the duty of ἔδνα ἀρτύνειν involves two difficulties: (a) it seems to contravene the general custom, which was that the suitor should present the ἔδνα—should, in fact, bid for the bride, as Od. 16. 390 ἀλλ' ἐκ μεγάροιο ἔκαστος | μνάσθω ἔδνοισιν διζήμενος, Od. 8. 318 εἰς δ' κε πατήρ ἀποδώσει ἔεδνα | ὅσσα οἱ ἐγγυάλιφα, Od. 11. 282 τὴν ποτε Νηλεὺς | γῆμεν ἔδν διὰ κάλλος ἐπεὶ πόρε μυρία ἔδνα, Od. 6. 159 ἔδνοισιν βρίσας. And (b) it also runs counter to the custom recognised elsewhere by these same suitors; Od. 11. 117 μνώμενοι ἀντιθέην ἀλοχον καὶ ἔδνα διδόντες, Od. 15. 16 ἤδη γὰρ βα πατήρ τε κασίγνητοί τε κέλονται | Εὐρυμάχῳ γήμασθαι· ὃ γὰρ περιβάλλει ἅπαντας | μνηστῆρας δάροισι καὶ ἐξώφελλεν ἔεδνα.

It may be noticed parenthetically that the suitors made two sorts of offerings; δῶρα, presents to the bride herself, cp. πολύδωρος of Andromache, Il. 6. 394; of Penelope, Od. 24. 294; and ἔδνα (consisting of cattle, whence Il. 18. 593

πολλὰ μάλ', ὅσσα ἔοικε φίλης ἐπὶ παιδὸς ἔπεσθαι.
 σοὶ δ' αὐτῷ πυκινῶς ὑποθήσομαι, αἶ κε πίθῃται
 νῆ' ἄρσας ἐρέτησιν ἐείκοσιν, ἢ τις ἀρίστη,

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278.] 'Versum qui p. 197 recurrit, et ex a. 292 detortus est, recte a Rhiani editione abfuisse, et ut pugnantiem cum ἔδνα nominis potestate omnino delendum esse, luculentissime ostendit Cobet, Mnem. Nov. ii. pp. 177-187.' Nauck. 279.] οὗτος δὲ ὁ στίχος ἐν τῇ κατὰ 'Ριανὸν οὐκ ἦν Schol. H. M. 'Non videtur omitti posse hic versus. Fortasse igitur loco mota est Rhiani mentio, pertinebatque ad v. 283 ἐκ Διὸς κ.τ.λ.' Cobet apud Dind. La Roche refers to v. 280. Cp. crit. note on 278 sup.

παρθίνοι ἀλφεσίβοιαι) to her family: cp. Od. 18. 278 αὐτοὶ τοὶ γ' ἀπάγονσι βίαι καὶ ἱφια μῆλα, | κούρης δαῖτα φίλοισι, καὶ ἀγλαὰ δῶρα διδοῦσι.

It is an insufficient explanation of our passage, and of Od. 2. 196, to assimilate ἔδνα here to the later προῖξ, a dowry: for (1) though we find instances in Homer of such a dowry being given, they are the exceptional cases of the father taking a fancy to some man and offering him his daughter; cp. Il. 9. 141 foll., where Agamemnon, giving a choice of his daughters to Achilles, says, φίλην ἀνάειδον ἀγέσθαι, | πρὸς οἶκον Πηλῆος, ἐγὼ δ' ἐπὶ μέλεια δώσω | πολλὰ μάλ', ὅσσ' οὐ πῶ τις ἐῖ ἐπέδωκε θυγατρί, and Od. 7. 311-316, where Alcinous expresses a wish that Odysseus would take his daughter to wife, οἶκον δέ τ' ἐγὼ καὶ κτήματα δοίην—and (2) such exceptional gifts are never called ἔδνα.

The probable solution is that the ἔδνα were applied by the bride's friends, wholly or in part, to furnish her outfit and provide the wedding feast; and thus they were, so far at least, indirectly returned to the bridegroom's side. If such a restoration was sometimes in full, and sometimes in part, as has been just supposed, then the expressions φίλην ἀνάειδον ἀγέσθαι (Il. 9. 146, quoted above), and πολλὰ . . . ἔπεσθαι in the present passage admit of explanation. For we may imagine that ordinarily the father retained a part of the ἔδνα, but that he might, where the daughter was a great favourite, or the bridegroom a man of special merit, expend and so return all of it in the bride's outfit: thus she would be ἀνάειδος, given away without any of the ἔδνα being retained.

In conformity with this interpretation ἔδνοσθαι θυγάτρα, Od. 2. 53, is to expend the ἔδνα or part of them upon her;

and ἔδνωτῃς κακός (Il. 13. 382) is a father-in-law who exacts large ἔδνα and returns but a small part of them. This passage from the Iliad shows also that terms might be agreed upon beforehand as to the disposal of the ἔδνα—'Ἄλλ' ἔπειν, ὅφρ' ἐπὶ νηυσὶ συνώμεθα ποντοπόροισιν | ἀμφὶ γάμφ' ἐπεὶ οὐ τοὶ ἔδνωται κακοὶ εἰμεν.

But, after all, this interpretation seems forced; and, if we retain the line (see crit. note), it is much simpler to take ὁ δέ of the suitors, who will 'make a marriage of it,' and so bring to an end this long wooing; and 'will make ready the bride-price,' which must be expected in this case to be costly. Not till Pindar (Pyth. 3. 94; Ol. 9. 10) is ἔδνα used in the later sense of dowry.

See on the ἔδνα, Grote's Greece (ii. 113, 2nd edit.), 'Among the ancient Germans of Tacitus, the husband gave presents not to his wife's father, but to herself (Tacit. Germ. 18); the customs of the early Jews were in this respect completely Homeric; see the case of Shechem and Dinah (Gen. xxxiv. 12), and Ex. 22. 16. Grote goes on to point out the exact correspondence between the Greek ἔδνα and the mundium of the Lombard and Alemannic laws. See especially on the whole subject Nägelsbach, Hom. Theolog. (Autenrieth's ed. p. 255 foll.). ἔδνα or ἔ-εδ-να for σφεδ-να is referred by Curt. G. E. p. 206, to root δδ (σφαδ), seen in ἀδίνω, ἔαδον, ἡδύς, σιαυίς.

278. ἐπὶ παιδός. The preposition gets its meaning of 'along with,' 'accompanying,' from its proper local force of 'upon.' Fäsi quotes Apollodorus, ap. Athenaeum vii. 281 τὸν ἑτερον ἐπὶ τοῦ ἱτέρου κατ' οὐρανὸν ἐπόμενον. Possibly ἐπὶ may be taken adverbially, and φίλης παιδός be regarded as a genitive of Price, as Il. 1. 111.

ἔρχεο πευσόμενος πατρὸς δὴν οἰχομένοιο,
 ἦν τίς τοι εἴπησι βροτῶν, ἢ ὅσσαν ἀκούσης
 ἐκ Διὸς, ἢ τε μάλιστα φέρει κλέος ἀνθρώποισι.
 πρῶτα μὲν ἐς Πύλον ἐλθὲ καὶ εἴρεο Νέστορα δῖον,
 κείθεν δὲ Σπάρτηνδε παρὰ ξανθὸν Μενέλαον
 ὅς γὰρ δεύτατος ἦλθεν Ἀχαιῶν χαλκοχιτώνων.
 εἰ μὲν κεν πατρὸς βίοντον καὶ νόστον ἀκούσης,
 ἢ τ' ἂν τρυχόμενός περ ἔτι τλαίης ἐνιαυτόν
 εἰ δέ κε τεθνηῶτος ἀκούσης μηδ' ἔτ' ἐόντος,
 νοστήσας δὴ ἔπειτα φίλην ἐς πατρίδα γαίαν
 σῆμά τέ οἱ χεῦναι καὶ ἐπὶ κτέρεα κτερεῖξαι
 πολλὰ μάλ', ὅσσα ἔοικε, καὶ ἀνέρι μητέρα δοῦναι.
 αὐτὰρ ἐπὴν δὴ ταῦτα τελευτήσῃς τε καὶ ἔρξης,
 φράζεσθαι δὴ ἔπειτα κατὰ φρένα καὶ κατὰ θυμόν
 ὅππως κε μνηστήρας ἐνὶ μεγάροισι τεοῖσι
 κτείνης ἡὲ δόλω ἢ ἀμφαδόν' οὐδέ τί σε χρὴ
 νηπιᾶας ὀχέειν, ἐπεὶ οὐκέτι τηλίκος ἐσσί.

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285.] See Schol. H. M. Q. R. on Od. 3. 313 who says that Zenodotus wrote 'κείθεν δὲ Κρήτηνδε παρ' Ἰδομενεῖα ἀνακτα.'

281. δὴν. See on δηρόν sup. 203.

282. ὅσσαν ἐκ Διὸς. So Il. 2. 93 ὅσσα δέδῃε . . Διὸς ἀγγελος. All that is meant is 'rumour,' of which the human origin cannot be traced, as opposed to the report of an eye-witness (ἦν τίς τοι εἴπησι βροτῶν). Ameis compares Soph. O. R. 43 εἴτε τον θεῶν φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἰσθᾶ πον.

ὅσσαν is connected with root *ῥεπ*, (cp. *ῥεπ-ῥεπ*); the *π* appearing as *κ* or *ε* in Skt. *vāk*, Lat. *voc-is* 'a voice.'

283. κλέος, 'tidings,' see sup. 241.

286. ὅς, demonstrative.

δεύτατος = *novissimus*, an illogical but natural meaning for the superlative of *δεύτερος* in the sense of 'later;'—*δεύτερος* ἦλθε Il. 10. 368.

291. χεῦναι . . κτερεῖξαι . . δοῦναι . . φράζεσθαι are all used with imperatival force. This usage in Homer cannot be interpreted as an ellipse (as in later Gk. τὸν Πάτωνα χεῖρειν, sc. *κελεύω*), it is rather directly derived from that sense of 'purpose,' which belongs to the dative form of the termination of the Infinitive.

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σῆμα here will not be a tomb, for the body would not be there, but really a 'monument.'

293. αὐτὰρ ἐπὴν. This passage is inconsistent with the advice given sup. 274 foll. Nauck marks Il. 293-302 as spurious: so Hentze-Ameis.

τελευτήσῃς, ἔρξης. It is difficult to see the meaning of these two verbs. Is it *ὑστερον πρότερον*, like *τράφην ἡδ' ἐγένοντο*, Od. 4. 723? or does *τελευτήσῃς* give the 'settling of the question;' and *ἔρξης* the 'circumstances of its carrying out'?

297. νηπιᾶας. The original form of the word was probably *νηπια-ja*. By the force of assimilation we then get distinct vowels in different cases; e.g. *νηπιήν*, *νηπιήν*, and *νηπιᾶας*, the last vowel differentiating the preceding one. (See Curt. Explan. G. G. p. 114.)

ὀχέειν, 'to practise,' expresses a settled deliberate behaviour; so *ὑβριν ἔχοντες* inf. 368, *πένθος ἔχοντα* Od. 10. 376, cp. *ἀγλαίας φορέειν* Od. 17. 244. οὐκέτι τηλίκος ἐσσί, cp. Od. 17. 20 οὐ γὰρ ἐπὶ σταθμοῖσι μένειν ἔτι τηλίκος εἰμί.

ἧ οὐκ αἰεὶς οἶον κλέος ἔλλαβε δῖος Ὀρέστης ^(εἰρη)
 πάντας ἐπ' ἀνθρώπους, ἐπεὶ ἔκτανε πατροφονῆα,
 Αἴγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα;
 καὶ σὺ, φίλος, μάλα γάρ σ' ὀρόω καλὸν τε μέγαν τε,
 ἄλκιμος ἔσσι, ἵνα τίς σε καὶ ὀψιγόνων εὖ εἴπῃ.
 αὐτὰρ ἐγὼν ἐπὶ νῆα θοὴν κατελεύσομαι ἤδη
 ἠδ' ἐτάρους, οἳ πού με μάλ' ἀσχαλόωσι μένοντες.
 311 σοὶ δ' αὐτῷ μελέτω, καὶ ἐμῶν ἐμπάξω μύθων.
 Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠΐδ'·
 'ξείν', ἧ τοι μὲν ταῦτα φίλα φρονέων ἀγορεύεις,
 ὥς τε πατὴρ ᾧ παιδί, καὶ οὐ ποτε λήσομαι αὐτῶν.
 ἀλλ' ἄγε νῦν ἐπίμεινον, ἐπειγόμενός περ ὁδοῖο,
 ὄφρα λοεσσάμενός τε τεταρπόμενός τε φίλον κῆρ,
 δῶρον ἔχων ἐπὶ νῆα κίης, χαίρων ἐνὶ θυμῷ,
 τιμῆεν, μάλα καλὸν, ὃ τοι κειμήλιον ἔσται

300. 5] The reading of Aristarchus restored by Bekk. to the text instead of the common *ὅς οἱ*, which is inadmissible, as *οἱ* always has the digamma.

298. ἔλλαβε, like *ἐμμαθε*, *ἔσσενα*, shows no etymological reason for the doubling of the letter. Probably it is due to analogy of such forms as *ἔδδαισεν*, *ἔρρηξεν* (*ἔδδει*, *ἔφρηξ*). See *Monro*, H. G. § 67.

299. ἐπ' ἀνθρώπους, 'throughout mankind.' So *Od.* 23. 124 σὴν γὰρ ἀρίστην | μῆτιν ἐπ' ἀνθρώπους φάσ' ἐμμεναι, cp. *Od.* 7. 332.

300. ὃ... ἔκτα. *πατροφονεύς* = *πατροφόνος*, which means ordinarily a 'parricide,' is used here as one *qui alterius patrem occidit*. The words *ὃ οἱ πατέρα κλυτὸν ἔκτα* form the very needful exegesis to *πατροφονῆα*. So *Od.* 1. 1 πολύτροπον... ὃς μάλα πολλὰ πλάγχθη (on one interpretation), *Od.* 2. 65 περικτίονας... οἱ περὶ αἰετῶν 3. 383 ἀδμήτην... ἦν οὐ πῶ ὑπὸ ζυγὸν ἤγαγεν ἀνὴρ, 9. 271 Ζεὺς ξείνιος... ὃς ξείνοισιν ἄμ' αἰδοίοισιν ὑπηδεῖ, 11. 2. 212 ἀμετροπέης... ὃς β' ἔπειτα φρεσὶν ἦσιν ἄκοσμά τε πολλὰ τε ἦδη, 13. 482 ἐπὶόντα... ὃς μοι ἐπείσιν.

302. ἔσσ[ο] = the later *ἴσθι*.

304. οἳ... μένοντες. Join *μένοντές με*. The verb, *ἀσχαλ-άαν*, may be compounded of the privative *α* and root *εχ* or *σεχ*, cp. *ἔχω*, *σχεδόν*, *σχολή*. So

that its meaning would be, 'cannot endure,' 'are impatient.'

305. αὐτῷ emphasises *σοὶ* to contrast it with *ἐγώ* (303). 'Now *my* care and counsel of thee must end; I leave the rest in *thy* hands.' So *Od.* 8. 443 αὐτὸς νῦν ἴδε πῶμα.

309. ἐπειγόμενός... ὁδοῖο. If (see *Curt. G. E.* 165) *ἐπ-είγ-ομαι* means 'to press after,' 'hasten after,' cp. *αἰγ-ί-ς*, *ἐπ-αἰγί-ς*, it will take a genit. after it, exactly analogous to the construction with *ἐφ-ίσθαι*. Cp. *ἐπειγόμενός περ Ἄρηος* 11. 19. 142.

312. κειμήλιον... οἷα, for this reference of a single substantive to a general class (i.e. 'a keepsake—one of those sort of things which') cp. *Od.* 5. 422 κῆτος... οἷα τε πολλὰ τρέφει Ἀμφιτρίτη, 12. 438 κύματος... τὰ τ' ἐρεύγεται, 6. 150 θεός... τοὶ οὐρανὸν ἔχουσι, 8. 365 χρίσαν ἑλαίῳ... οἷα θεοὺς ἐπενήνοθεν, 12. 97 κῆτος... ἃ μυρία βύσκει Ἀμφιτρίτη, 14. 62 κῆτιν... οἷα τε ᾧ οἰκῇ ἀναξ ἔδωκε. Similar to this is the usage that sums up the constituent members of a class under one generalising neuter, *Od.* 13. 60 γῆρας καὶ θάνατος... τὰ τ' ἐπ' ἀνθρώποισι πέλονται, 1b. 409 βάλανον

ἐξ ἐμεῦ, οἷα φίλοι ξεῖνοι ξείνοισι διδοῦσι.
 Τὸν δ' ἡμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·
 'μή μ' ἔτι νῦν κατέρυκε, λιλαιόμενόν περ ὁδοῖο.
 δῶρον δ' ὅττι κέ μοι δοῦναι φίλον ἦτορ ἀνώγῃ,
 αὐτὶς ἀνερχομένῳ δόμεναι οἰκόνδε φέρεσθαι,
 καὶ μάλα καλὸν ἐλὼν. σοὶ δ' ἄξιον ἔσται ἀμοιβῆς.
 Ἥ μὲν ἄρ' ὥς εἰποῦς ἀπέβη γλαυκῶπις Ἀθήνη,
 ὄρνις δ' ὥς ἀνοπαῖα διέπτατο τῷ δ' ἐνὶ θυμῷ

316. ἀνώγῃ] So *Bekk.* from *Voss*, instead of the common reading *ἀνώγει*. 320. ἀνοπαῖα] The reading of *Herodian*, who regards it as an adverb. *Aristarch.* read *ἀνόπαια*, as a substantive; *Voss*, whom *Nitzsch* follows, *ἀν' ὁπαῖα* (*La Roche* thinks this last reading may be that of *Crates*), *Πανόπαια* *Cassius Longinus* [?] (*Epim. Hom.* p. 83. 10).

καὶ ὕδωρ... τὰ δ' ὕεσσι τρέφει ἀλοιφήν, 15. 420 εὐνὴ καὶ φιλότῃ... τὰ τε φρένας ἡπεροπνέει.

315. λιλαιόμενόν περ. This passage shows that *περ* is not always used in the sense of 'though,' but keeps its radical meaning, which belongs to it as an enclitic form of *περί*, viz. 'very much.' Cp. 11. 1. 353; 23. 79; *Od.* 8. 187, where the use is distinctly *intensive*, as here. 'Usually, however, *περ* implies a sense of opposition; i.e. it emphasises something as true *in spite of* a preceding assertion as *ἀχρύνμενός περ*, *however much vexed*, *πολλές περ ἑόντες*, *many as they are*; τὰ τε στυγέουσι θεοὶ περ *which even the gods (gods though they are) dread*.' *Monro*, H. G. § 353. And in the combination *καὶ περ* (generally separated in *Homer*, as *Od.* 4. 733; 5. 73; 10. 441; 14. 155; but written together, *Od.* 7. 224), the enclitic serves to intensify the concessive force of *καὶ* = 'even,' 'even though.' In *ἐπειγόμενός περ*, sup. 309, we have an instance of the secondary meaning. Compare the use of the Latin *quamvis*.

317. αὐτὶς ἀνερχομένῳ, sc. on my way back from *Temesa*, supra 184.

δόμεναι, with imperative force.

318. ἐλὼν, 'having taken,' sc. from the store-room, not = *ἐλόμενος*, 'having chosen,' so *ἔξελε*, sc. *φωριαμῶν*, 11. 24. 229. It is better to join *καὶ* closely with *μάλα*, which it emphasises. 'A gift very beautiful indeed.' This use of *καὶ* is not uncommon with adverbs of intensity, compare supra 46 καὶ λίην κείνός γε εὐικότι κείται ὀλέθρῳ, 8. 154

κῆδεά μοι καὶ μάλλον ἐνὶ φρεσὶν ἢ περ ἄεθλοι, 11. 13. 638 τῶν πέρ τις καὶ μάλλον ἐέλδεται ἐξ ἔρον εἶναι, *Aesch.* P. V. 728 αὐταὶ δ' ὁδηγήσουσι καὶ μάλ' ἀσμένως, *Choeph.* 879 καὶ μάλ' ἡβώντος δὲ δεῖ, *Eum.* 373 δόξαι τ' ἀνδρῶν καὶ μάλ' ὑπ' αἰθέρι σεμναί, *Soph.* *Elect.* 1455 πάρεστι δῆτα καὶ μάλ' ἄζηλος θέα, *Hdt.* 2. 69 οἱ δὲ περὶ Θήβας καὶ κάρτα ἤγρηται αὐτοὺς εἶναι ἱρούς, *Plat.* *R. P.* 342 C συνεχώρησαν ἐνταῦθα καὶ μάλα μόγις, *Sympos.* 189 A ἔφη εἰπεῖν τὸν Ἀριστοφάνη ὅτι καὶ μάλ' ἐπαύσατο.

σοὶ δ' ἄξιον ἔσται ἀμοιβῆς. This passage may be interpreted in several ways. The simplest way seems to be 'it will bring you its full value in the shape of a return.' *Telemachus* had a misgiving that if the guest refused his present, or postponed the receiving of it, it was because he was not prepared to 'cap it' with a return present. *Athena*, to reassure him, tells him he need not hesitate to give a costly gift, for she pledges herself to meet it handsomely on her return: and so *Telemachus* will find this gift 'no bad investment.'

320. ὄρνις δ' ὥς ἀνοπαῖα. Some of the interpretations of this much disputed passage are noted in *Apollon. Lex.* ἀνόπαια. ἐνιοὶ μὲν ὄνομα ὀρνέου· καὶ γὰρ ἐν ἄλλοις 'φήνη εἰδομένη.' ἐνιοὶ δὲ ἀνοπαῖως ὅ ἐστιν ἀοράτως. τινὲς δὲ, ἀνὰ τὴν ὁπῆν, τὴν θυρίδα.

As to the first interpretation, sc. ὄνομα ὀρνέου, according to which the *Anopaia* is taken to be a sort of 'sea-eagle,' it is insisted that *ὄρνις* without the species subjoined is found in *Homer*

θῆκε μένος καὶ θάρσος, ὑπέμνησέν τέ ἐ πατρὸς
μᾶλλον ἔτ' ἢ τὸ πάροιθεν. ὁ δὲ φρεσὶν ᾗσι νοήσας
θάμβησεν κατὰ θυμόν· οἶσατο γὰρ θεὸν εἶναι.

only once and that in a simile, ὡς δ' ὄρνις ἀπτήσι νεοσσοῖσι προφέρῃσι | μάστακ' ἐπεὶ κε λάβῃσι κ.τ.λ. II. 9. 323; and further that the present passage is no simile, but a description of an *eidolon* of Pallas. Colour is given to this last assertion by the fact that on two other occasions Pallas disappears in the form of a bird, Od. 3. 371 ὡς ἄρα φανήσας ἀπέβη γλαυκῶπις Ἀθήνη | φήνη εἰδομένη· θάμβος δ' ἔχε πάντας ἰδόντας, and 22. 240 αὐτὴ δ' αἰθαλόεντος ἀνὰ μεγάροιο μέλαθρον | ἔζετ' ἀναΐσασα, χελιδόνι εἰκέλη ἄντην. But ὄρνις ὡς cannot describe an *eidolon*; it is merely a simile such as Odysseus uses of himself, Od. 12. 433 τῷ προσφῶς ἐχόμεν ὡς νυκτερίς. It is possible, if the clause before us had been less concise, that ὄρνις ὡς might have been expanded into the description of an *εἶδωλον*, as in the other two cases; but, as it is, it is a concentrated simile. It is worth while adding that concentration in similes seems to dispense with specification. Compare the elaborate simile II. 15. 80 ὡς δ' ὄτ' ἂν αἰεὶ νόσος ἀνέρος κ.τ.λ. . . ὣς κραίνῃς μεμανία διέπτατο πότνια Ἥρη with the curt reminiscence of it Od. 7. 36 τῶν νέες ὠκείαι ὡς εἰ πτέρον ἦν νόημα, which is so abstract as to sound quite modern. La Roche (Hom. Stud. § 38) notices also that in the passages where a species is subjoined to ὄρνις, as ὄρνις αἰετός II. 12. 200, 218; 13. 821; Od. 15. 160; 20. 242; or αἰετὸς ὄρνις Od. 15. 548; or ὄρνις κίρκος Od. 15. 525, there is a reason for such an addition, as the reference is to augury.

Some support is given to the interpretation ἀοράτως, by comparing the present passage with Od. 3. 371. Here, Telemachus merely ponders on the sudden disappearance of the goddess, ὁ δὲ φρεσὶν ᾗσι νοήσας θάμβησεν κατὰ θυμόν, but in the other passage where she is described as flying off φήνη εἰδομένη, the wonderful sight is the circumstance brought prominently forward, (3. 371) θάμβος δ' ἔχε πάντας ἰδόντας. θαύμαζεν δ' ὁ γέρον ὅπως ἶδεν ὀφθαλμοῖσιν. This according to Schol. on II. 18. 318; 21. 417 was the view of Herodian.

For the interpretation which renders the word 'through the smoke vent,' cp. Cramer, Anec. Oxon. I. 83 ὀπή, ὀπαία καὶ ἀνόπαια ἢ καπνοδόχη· οὕτως Ἀριστοφάνης· τοὺς γὰρ ἀρχαίους οἴκους ἐν τῇ ὀροφῇ τὰς ἀναπνοὰς ἔχειν, ἢ ἡ τετρημένη κεραμῖς. Κάσσιος δὲ Λογγίνος ὄρνις ὡς ἀνόπαια, ἢ ἡ χελιδὼν ἀπὸ τῆς ὀπῆς κ.τ.λ. For a modification of this view see Gerlach (Philolog. xxx. p. 503 foll.), who regards ὀπαία as the intermediate spaces between the ends of the beams that support the roof. The beam-ends were, at any rate in later times, carved with triglyphs, and in the space between (*intertignium*), panels with carving (*μετόπαι*) might be inserted; but sometimes an opening was left for light, ventilation, etc., cp. Eur. I. T. 113 ὅρα δὲ γ' εἴσω τριγλύφων ὅπου κενὸν δέμας καθέιναι. This is far better than supposing the bird to have gone straight up to a hole in the roof.

But the simplest and best rendering appears to be that suggested by Eustath. from the use of the word by Empedocles (I. 302 Karsten), καρπαλίμως ἀνόπαιον. Eustath. says τὸ ἀνόπαια . . . δοκεῖ τισὶ ἀντὶ τοῦ ἀνωφερῆς εἶναι, ὠρμημένοις ἐκ τῶν Ἐμπεδοκλέους εἰπόντος ἐπὶ πυρὸς τὸ καρπαλίμως ἀνόπαιον.

This rendering, 'upwards,' is further confirmed by the use of Ἀνόπαια as the name of the 'steep path' by which the defenders of Thermopylae were betrayed (Hdt. 7. 216). Mr. Margoliouth suggests that the name given to the path had some relation to the name Πύλαι (cp. the form Προπύλαια); as though the meaning was something like 'the trap-door,' and was applied by the popular wit to a way of getting into Greece without going through 'The Doors.' The name Ἀνόπαια, from ἄνω, may be compared with Ὑπερείη, the 'highland' home of the Phaeacians. See Od. 6. 4.

τῷ, 'for him,' sc. Τηλεμάχῳ.
323. οἶσατο. Notice here the force of the aorist tenses, expressing the introduction of fresh points of action. 'He noticed it—he was amazed—for the idea struck him that it was a god,'

αὐτίκα δὲ μνηστῆρας ἐπώχετο ἰσόθεος φῶς.

Τοῖσι δ' αἰοιδὸς ἔειδε περικλυτὸς, οἱ δὲ σιωπῇ
εἶατ' ἀκούοντες· ὁ δ' Ἀχαιῶν νόστον ἔειδε
λυγρὸν, ὃν ἐκ Τροίης ἐπετείλατο Παλλὰς Ἀθήνη.

Τοῦ δ' ὑπερωϊόθεν φρεσὶ σύνθετο θέσπιν αἰοιδὴν
κούρη Ἰκαρίοιο, περίφρων Πηνελόπεια·
κλίμακα δ' ὑψηλὴν κατεβήσето οἶο δόμοιο,

330. κατεβήσето] The MSS. here give ἐβήσατο for ἐβήσето. The Venetus A. almost always writes ἐβήσето, which was probably the reading of Zenod. and Aristoph. See note below.

etc. Consult Curt. (Expl. Gk. Grammar 203 foll.) for an account of this *ingressive* (eintretend) force of the tense. So δακρύσασα (336) is not accurately rendered by our English participle 'weeping,' which serves only as a descriptive appendage to προσηύδα, whereas δακρύσασα introduces a fresh point in the narration, 'She burst into tears and accosted the bard.' See Classen (Hom. Sprachgeb. p. 115 foll.).

326. νόστον . . . λυγρὸν. Everything that Phemius sings for the suitors, or Demodocus for the Phaeacians, is taken from the incidents of the Trojan war, with the exception of the lay on the loves of Ares and Aphrodite (Od. 8). The bard began at any point in the Trojan story that the audience desired. We may suppose the νόστος Ἀχαιῶν to be a single lay from the cycle of adventures that marked the homeward voyages of all the Greek heroes. So then the Trojan war, ten years after its completion, had, as we should say, become matter of national history. The anger of Pallas here alluded to, was caused by the outrage offered in her temple to the priestess Cassandra, by the Oilean Ajax. But in Od. 4. 499 his death is ascribed to his insolence against Poseidon.

328. ὑπερωϊόθεν. Homer might have said ὑπεραιῶν, 'in her chamber,' as Od. 4. 787; but besides the notion that she is in her chamber, we get the additional one that she hears the singing at that distance; cp. II. 9. 571 ἢ δ' ἡεροφῶιτις ἔρινδς | ἔκλυεν ἐξ Ἑρέβεσφιν, II. 11. 603 ὁ δὲ κλισίῃθεν ἀκούσας. So 'Hear Thou from heaven' 2 Chron. 6. 23. The converse of this, expressing not the distance at which a sound is heard, but

the distance over which it travels, is found in πύθετο γὰρ Κύπρονδε μέγα κλέος II. 11. 21.

θέσπις. θεός and stem σεν, as in ἐννεπε Od. 1. 1.

330. κατεβήσето. The greatest uncertainty exists as to the spelling of this word. In the Iliad, with the exception of 5. 352, the Cod. Venetus always gives ἐβήσето, not ἐβήσατο, though in some passages ᾱ is written over the ε by another hand. The testimony of the Schol. is extremely confusing. Schol. A. on II. 2. 95 gives ἀπεβήσето· εἰ μὲν ἀντὶ τοῦ ἀπέβαινε παρατατικού, διὰ τοῦ ᾱ γραπτέον, ἀπεβήσατο, οὕτως Ἐπαφρόδιτος. Schol. B. δὲ μὲν Ζηνόδοτος διὰ τοῦ ε γράφει, δὲ καὶ ἄμεινον, οἱ δὲ ἄλλοι διὰ τοῦ ᾱ. Schol. A. on II. 3. 262 προκρίνει μὲν τὴν διὰ τοῦ ε γραφὴν βήσето, πλὴν οὐ μετατίθησιν, ἀλλὰ διὰ τοῦ ᾱ γράφει Ἀρίσταρχος. Schol. A. on II. 10. 513 ἐπεβήσето, οὕτως Ἀρίσταρχος. The statements are of course irreconcilable. The view of Epaphroditus (quoted above), that the form should be written with ᾱ if it had the force of an imperfect tense, with ε if that of an aorist, is not borne out by fact, though it may be noticed that βήσето is written parallel with ἐβαινε Od. 3. 471, and ἐπεβήσето with βαῖνε II. 11. 517. Cp. Od. 10. 107.

The ancients treated these forms as imperfects, derived from the future stem. Cp. Cramer, Epim. 42. 21 ἐκ τοῦ βίβημι βήσω καὶ μετάγεται ὁ μέλλων εἰς ἐνεστώτα (present tense), καὶ γίνεταί βήσω, δὲ μέλλοντα οὐκ ἔχει. τὰ γὰρ ἀπὸ μελλόντων εἰς ἐνεστώτα μεταγόμενα βήματα ἀχρι τοῦ παρατατικού (imperfect tense), κλίνεταί, ὡς τὸ ἄξω, ἄξετε δὲ Πριάμοιο βίην' (II. 3. 105), δὲ παρατατικὸς

οὐκ οἶη, ἅμα τῇ γε καὶ ἀμφίπολοι δὺ' ἔποντο.
 ἢ δ' ὅτε δὴ μνηστῆρας ἀφίκετο δια γυναικῶν,
 στῇ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,
 ἅντα παρειάων σχομένη λιπαρὰ κρήδεμνα·
 ἀμφίπολος δ' ἄρα οἱ κενὴ ἐκάτερθε παρέστη.
 335 δακρύσασα δ' ἔπειτα προσηύδα θεῖον ἀοιδόν·
 'Φῆμιε, πολλὰ γὰρ ἄλλα βροτῶν θελκτήρια οἶδας,

337. οἶδας] Bekk. writes ἦδης, as a necessary correction of the Zenodotean ἦδεις, with *varia lectio* εἶδεις. There is a consensus of MSS. in favour of οἶδας, which Eustath. 1773. 31 notices as ἅπαρ λεγ. here. In his time οἶδας not οἶσθα was the recognised reading. 'Ipse Aristarchus quid scripserit non liquet,' La Roche. See his Hom. Textkrit. 320.

ἐβησον, ἐβησόμεν, ἐβήσον, ἐβήσετο καὶ ἀπεβήσετο. So Herodian on ἄεστε, εἴσετε, cp. Cramer (A. O. 4. 202, 209), ὁ δὲ Ἡρωδιανὸς ἐνεστῶτός φησι ταῦτα καὶ παρατατικοῦ.

It is more correct to say that several stems form a Weak Aorist, as a Thematic tense, with ε or ο instead of ἄ. Cp. ἐδύσετο, πελάσσετον (imperat.), λέεο, ὄρσο, οἴσετε, ἀξέμεναι.

Here we must interpret the accusative κλίμακα as expressing the way or path along which she goes. So ἀπείσσυτο ὁδόν Il. 6. 391, ἄλλην ὁδὸν ἤλθομεν Od. 9. 261, ἴσαν λείην ὁδόν Od. 10. 103, προσέβη τρηχέϊαν ἀταρπὸν Od. 14. 1. The use is similar with καταβαίνειν, ξεστὸν ἐφολκαῖον καταβάς ib. 350. This local accusative is quite different to such usages as θάλαμον κατεβήσετο Od. 2. 337, κατέβαιν' ὑπερώϊα Od. 23. 85.

331. ἀμφίπολοι. It was usual for ladies to be attended by handmaidens, when they came into the presence of men. So Helen, Il. 3. 143; Andromache, Il. 22. 450; as Penelope herself acknowledges Od. 18. 183 οἷη δ' οὐκ εἴσεμι μετ' ἀνέρας. Similarly, two attendants sleep at the door of their mistress Nausicaa, Od. 6. 18. The word ἀμφίπολοι is always feminine in Homer, and the etymology of it points to this custom; a custom which, as Ameis remarks, was continued on the Attic stage.

334. κρήδεμνον (κάρα δέω) was probably a broad piece of lawn, which was tied round the head with a ribbon, while two broad bands hung down from it

which might be drawn across, to veil the eyes and cheeks. Cp. Il. 3. 141 αὐτίκα δ' ἀργεννῆσι καλυψαμένη ὁδόν φησιν | ὥρμ' ἔκ θαλάμοιο.

σχομένη 'after she had drawn.'

336. δακρύσασα, see on 323 supra.

337. Φῆμιε, πολλὰ γὰρ κ.τ.λ. It is a very characteristic feature of Homeric syntax, to arrange clauses in the simple order in which they come into the mind, instead of combining and interlacing them as in the periodic structure of later Greek. This principle shows itself very markedly in the way in which the explanatory clause precedes the clause to be explained. Such explanatory clause may be introduced with ἐπεὶ, as in Od. 13. 4

ὦ Ὀδυσσεῦ, ἐπεὶ ἴκευ ἐμὸν ποτὶ χαλκοβατὲς δῶ.

ὑπερεφές, τῷ σ' οὐ τι πάλιν πλαγ-χθέντα δῖω

ἀψ' ἀπονοστήσειν.

But here there is a real syntactical connection between the clauses, by the relative force of ἐπεὶ. Often, however, the explanatory clause is introduced quite parenthetically with γάρ as in the present passage, as if in the passage quoted above we had found ὦ Ὀδυσσεῦ, ἴκευ γὰρ ἐμὸν ποτὶ δῶμα . . . τῷ κ.τ.λ. For other instances of this construction cp. Od. 5. 29; 8. 159; 10. 190, 226, 337, 383, 501; 12. 154, 208, 320; 14. 402; 15. 545; 17. 78; 19. 350; Il. 10. 61; 15. 201; 17. 221; 23. 156, 890; 24. 334. Note here the form οἶδας (for οἶδ-θα, οἶσθα) only found in this passage, and twice in the Hymns.

ἔργ' ἀνδρῶν τε θεῶν τε, τά τε κλείουσιν ἀοιδοί·
 τῶν ἔν γέ σφιν αἶεде παρήμενος, οἱ δὲ σιωπῇ
 οἶνον πινόντων· ταύτης δ' ἀποπαύε' ἀοιδῆς
 340 λυγρῆς, ἣ τε μοι αἰεὶ ἐνὶ στήθεσσι φίλον κῆρ
 τείρει, ἐπεὶ με μάλιστα καθίκετο πένθος ἄλαστον.
 τοίην γὰρ κεφαλὴν ποθέω μεμνημένη αἰεὶ
 ἀνδρὸς, τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον Ἄργος·

Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' αὖ
 345 'μῆτερ ἐμῇ, τί τ' ἄρα φθονέεις ἐρίηρον ἀοιδόν
 τέρπειν ὄπη οἱ νόος ὄρνυται; οὐ νύ τ' ἀοιδοὶ

344.] Rejected by Aristarch. (here and Od. 4. 726, 816) Ἀρίσταρχος παρ' Ὀμήρῳ Θεσσαλίαν μόνην τὴν Ἑλλάδα φησὶν εἶναι Schol. on Il. 9. 395. Cp. on Il. 4. 171 ἡ διπλή ὅτι Ἄργος τὴν Πελοπόννησον οὐ τὴν πόλιν λέγει.

341. αἰεὶ. This shows that the song was already popular.

343. τοίην takes up the notion of ἄλαστον of the preceding line, 'so noble a soul have I lost, of a hero,' etc.; i. e. noble enough to cause a πένθος ἄλαστον by his loss. Cp. Od. 11. 548 ὡς δὴ μὴ ὄφελον νικᾶν τοιῷδ' ἐπ' ἀέθλῳ | τοίην γὰρ κεφαλὴν ἔνεκ' αὐτῶν γαῖα κίτεσ' ἔχεν | Αἴανθ', and Il. 23. 15 δέοντο δὲ τεύχεα φωτῶν | δάκρυσι τοῖον γὰρ πύθεον μῆστορα φόβοιο.

344. καθ' Ἑλλάδα καὶ μέσον Ἄργος. This seems to have been a phrase expressing 'the whole of Greece,' analogous to the rough division given of the world by Aeschylus, Eum. 703 οὐτ' ἐν Σκυθαισιν οὐτε Πέλοπος ἐν τόποις. Ἑλλάς is properly a town in Thessalia Phthiotis, cp. Il. 2. 683 οἱ τ' εἶχον Φθίην ἢδ' Ἑλλάδα καλλιγύναικα, but it stands also for the kingdom of Peleus between the Enipeus and Asopus, and this may be said to represent southern Thessaly; see Il. 9. 395, 447; 16. 595; Od. 11. 496; 15. 80. Ἑλλάς appears as the collective name for all Greece first in Hesiod, Opp. 651 (if the passage be genuine); Pind. Ol. 13. 113; cp. Soph. El. 681. But it was often used to represent extra-Peloponnesian Greece—the north division as opposed to the southern;—and in this way the enumeration of Ἑλλάς and μέσον Ἄργος may have passed into a regular phrase, like the expression from 'Dan to Beersheba,' the north and south limit of the land

enclosing its whole length. Otherwise we may suppose that both Ἑλλάς and Ἄργος retain their original meaning as *towns*, but that the names of the towns really stand for the territories, as Ἀθῆναι for Attica, Od. 3. 278; Τροίη (5. 39) and Λακεδαίμων (21. 13) for their respective districts. These territories, then, represented by Ἑλλάς and Ἄργος, are put for the whole of Greece, the domain of the greatest hero and of the greatest king. Ἄργος, in Argolis on the river Inachus, was in Homer's time the capital of the kingdom of Diomedes, Il. 2. 559, 567. It was called by various epithets, e.g. Ἀχαϊκόν Il. 9. 141, ἱππόβοτον Il. 6. 152, Od. 3. 263; Ἴασον with special reference to its being the representative town of the Greek race, Od. 18. 246. μέσον is here added as an epithet to Ἄργος, to point out a contrast to Ἑλλάς, as if the meaning was, 'His fame spread from the most outlying province of Greece to the very heart of the Peloponnese.'

346. ἐρίηρον. See on Od. 8. 62.

347. οὐ νύ τ' [οἱ] . . . ἐκάστω. Eustath. gives the sense well, οὐ κείνται ὑπὸ αἰτίας οἱ ἀοιδοὶ τὰς δυσπραγίας τῶν ἀνθρώπων ἔδοντες, οὐ γὰρ διότι αὐτοὶ ἔδοναι διὰ τοῦτο τοιῶσδε ἀπέβη τὰ πράγματα, ἀλλ' ἐμπαλιν τοιῶσδε συμπεσόντα, οἱ ἀοιδοὶ ἔδονσι. Translate, 'It is not indeed minstrels that are to blame for it, but Zeus methinks is to blame, who dispenses to enterprising men severally as he will;' sc. good or bad

αἵτιοι, ἀλλὰ ποθι Ζεὺς αἴτιος, ὅς τε δίδωσιν
 ἀνδράσιν ἀλφειστῆσιν, ὅπως ἐθέλησιν, ἐκάστω.
 οὐτὼ δ' οὐ νέμεσις Δαναῶν κακὸν οἶτον αἰεῖδεν.
 τὴν γὰρ αἰοδὴν μᾶλλον ἐπικλείουσ' ἀνθρωποι,
 ἢ τις ἀκούοντεςσι νεωτάτῃ ἀμφιπέληται.
 σοὶ δ' ἐπιτολμάτω κραδίη καὶ θυμὸς ἀκούειν
 οὐ γὰρ Ὀδυσσεὺς οἶος ἀπώλεσε νόστιμον ἦμαρ
 ἐν Τροίῃ, πολλοὶ δὲ καὶ ἄλλοι φῶτες ὄλοντο.
 [ἀλλ' εἰς οἶκον ἰούσα τὰ σ' αὐτῆς ἔργα κόμιζε,
 οἷστόν τ' ἡλακάτην τε, καὶ ἀμφιπόλοισι κέλευε
 ἔργον ἐποίχεσθαι· μῦθος δ' ἀνδρεσσι μελήσει

356-359.] Ἀρίσταρχος ἀθετεῖ, ἀμεινον λέγων αὐτοὺς ἔχειν ἐν Ἰλιάδι (6. 490), καὶ ἐν τῇ τοξείᾳ τῶν μνηστήρων (Od. 21. 350). Ἐν δὲ ταῖς χαριστέραις γραφαῖς οὐκ ἦσαν Schol. E. H. M. Q. R. The form of address seemed too harsh from Telemachus to his mother.

fortune. The interpretation of the word ἀλφειστής by the grammarians, sc. συνετοί, εὐρετικοί, ἐπινοητικοί, harmonises with the etymology which refers it to root ἀλφ, seen in Gk. ἀλφ-άνω, ἀλφ-εῖβοιαι, Germ. *ar-beit* (work), Skt. *rabh*, 'to be eager,' Lat. *lab-or*. With the form ἀλφειστής cp. ὀρχηστής. The passage quoted by Curt. (G. E. 264) from Aesch. S. c. T. 770 ἀνδρῶν ἀλφειστῶν ὄλβος ἄγων παχυνοῖς shows that Aeschylus interpreted it in a similar way. The notion of men as 'hard-working,' 'gain-getting' creatures, points an appropriate contrast to θεοὶ βεῖα ζῶντες. Others render 'men that live by bread,' deriving the word from the stem ἀλφ seen in ἀλφειτον, 'meal,' and ἔδω, 'eat,' and comparing this meaning of the word with the epithet σιτοφάγος applied to a man, Od. 9. 191, and with the phrases οἱ ἀρούρης καρπὸν ἔδουσι II. 6. 142, ἐπὶ χθονὶ σῖτον ἔδοντες Od. 8. 222; 9. 89; 10. 101. This seems also to be the interpretation intended by Sophocles, Phil. 707 οὐ φορβάν ἱερὰς γὰρ σπόρον, οὐκ ἄλλων | αἶρων τῶν νεμόμεσθ' ἀνέρες ἀλφεισταί.

350. οὐ νέμεσις, 'no ill-will can be felt.'

351. τὴν γὰρ αἰοδὴν, 'For men applaud more heartily that lay which comes with greatest novelty on the hearers' ears;' literally, 'that floats

around the hearers.' In ἐπικλείουσι the preposition implies that they give their applause as soon as the lay is ended; 'they add their applause thereto.' Plato (R. P. 424 B) reproduces the lines thus, ὅταν τις λέγῃ ὡς τὴν αἰοδὴν μᾶλλον ἐπιφρονέουσιν ἀνθρωποι,

ἥτις αἰδόντεςσι νεωτάτῃ ἀμφιπέληται, where he writes αἰδόντεςσι for ἀκούοντεςσι, and his reading ἐπιφρονέουσιν suggests ἐπικλείουσ' as a variant for ἐπικλείουσ'.

356. εἰς οἶκον. The word, as addressed here to Penelope, does not mean the whole house, but, as we should say, special 'quarters' in it. Here referring to the general sitting-room for the mistress of the family and her maids; cp. ἐς τ' ἐμὰ ἔργ' ὀρώσα καὶ ἀμφιπόλων ἐνὶ οἴκῳ Od. 19. 514. This room lay behind the μέγαρον, and is called θάλαμος in Od. 17. 36. The same phrase recurs in Od. 21. 354; 23. 292; and infra 360 οἶκόνδε βεβήκει, cp. Od. 4. 717 οὐδ' ἄρ' ἔτ' ἐτλη | δίφρῳ ἐφίξεσθαι πολλῶν κατὰ οἶκον ἔδοντων. From the οἶκος there was an ascent to the ὑπερώιον.

358. ἐποίχεσθαι, 'to ply.' This word could not properly be used of work which can be done while the work-woman sits still, as the regular usage of the verb implies moving. So στίχας ἀνδρῶν ἐποίχεσθαι II. 15. 279,

πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ.]
 Ἡ μὲν θαμβήσασα πάλιν οἶκόνδε βεβήκει
 παιδὸς γὰρ μῦθον πεπνυμένον ἔνθετο θυμῷ.
 ἐς δ' ὑπερῷ' ἀναβάσα σὺν ἀμφιπόλοισι γυναιξὶ
 κλαίειν ἔπειτ' Ὀδυσῆα, φίλον πόσιν, ὅφρα οἱ ὕπνον
 ἡδὺν ἐπὶ βλεφάροισι βάλε γλαυκῶπις Ἀθήνη.
 Μνηστῆρες δ' ὁμάδῃσαν ἀνὰ μέγαρον σκιδέντα

πᾶσας ἐπὶ χεῖρσιν (of the seals) Od. 4. 451, νηῶν ἱερὰ ἐποίχεσθαι II. 15. 676. We must therefore take it of work at the loom (ἰστός, see on Od. 2. 94), where the worker had to walk from side to side, following her shuttle as she threw it across. That standing was the ordinary position of women at the loom may be implied in the description in Soph. O. C. 340 of Egyptian customs in contrast to those of Greece, θακούσιν ἰστουργοῦντες. See on Hdt. 2. 35 with Stein's note. Cp. also Schol. ἐστώσαι γὰρ καὶ ἐπιπορεύμεναι ὕφαινον αἱ ποιοῦμεναι τὴν ἰστουργίαν. Pindar alludes to this constant movement to and fro in ἰστών παλμβάμους ὁδοῦς (Pyth. 9. 33, [18]).

359. τοῦ γὰρ κράτος. As the article is properly a demonstrative pronoun, with a specially deictic force, i.e. interpreted by gesture, etc., there need be no more difficulty in accepting ἐμοί τοῦ γὰρ than ἡμεῖς οἶδε supra 76. We may suppose that Telemachus lays his hand on his breast, or does something equivalent, while saying 'most of all to me, for this is he to whom belongs the power in the household.' It is quite true that ἀνὴρ ὅδε as the equivalent for ἐγώ is post-Homeric, but we have ὅδ' ἐγώ Od. 16. 205, ὅδ' αὐτὸς ἐγώ Od. 21. 207, etc. Others, objecting to refer the demonstrative to the first person, make the reference to the class of which ἐμοί marks an individual, viz. ἀναξ, or the like (in the sense in which Telemachus says, infra 397, αὐτὰρ ἐγὼν οἰκοῖο ἀναξ ἔσομ' ἡμετέροιο). Similarly in the analogous passage (Od. 11. 352) πομπὴ δ' ἀνδρεσσι μελήσει | πᾶσι, μάλιστα δ' ἐμοί, τοῦ γὰρ κράτος ἔστ' ἐνὶ δῆμῳ—τοῦ may be said to stand for βασιλῆος, understood out of ἐμοί. Cp. infra 392 οὐ μὲν γὰρ τι κακὸν βασιλεύμεν' αἰψά τέ οἱ δῶ | ἀφνειὸν πέλεται καὶ τιμῆστερος

αὐτός, where οἱ represents βασιλῆι, understood from the predicate of the sentence preceding.

360. θαμβήσασα. The cause of her astonishment was the unexpected wisdom in her young son's words. There must have been something startling in his address to cause her θάμβος, and to account for her hasty withdrawal; so that we may fairly doubt the soundness of Aristarchus' criticism in rejecting vv. 356-359.

365. ὁμάδῃσαν, 'burst into uproar,' expressing the sound of many voices together (ὁμοῦ). Schol. ἐθορύβησαν κοινολογούμενοι περὶ τῆς Πηνελόπης, ὅτι συνετὴ γυνή, ὅτι εὐμορφος. Cp. infra 369.

σκιδέντα. The exact meaning of the epithet is doubtful. The rule for the meaning and derivation of Homeric adjectives ending in -εις, is that they come directly from nouns substantive, and express the sense of 'full of,' like Lat. -osus. This seems to decide against the interpretation of Eustath. τὰ σκιδῆ, τὰ καλυπτικά καύσανος καὶ χειμῶνος. The epithet is used of clouds, cp. Od. 8. 374; 11. 592, meaning only 'dark,' or 'dun;' and of mountains, Od. 7. 268; 11. 1. 157, in which last passage Aristarchus reads σκιδόντα, which would mean 'shadow-casting,' whereas σκιδέντα points rather to the grey misty colour of distant hills. As an attributive of μέγαρον here, it is a constant epithet, expressive of the faint light or rather gloom that is inseparable from large rooms only lighted at best through narrow apertures, either at the ends of the roof-beams (ὀπαῖα) or in the middle of the roof. The gloom of the interior of a house was all the more marked in contrast to the bright light of a Greek atmosphere.

πάντες δ' ἤρήσαντο παραὶ λεχέεσσι κλιθῆναι.
τοῖσι δὲ Τηλέμαχος πεπνυμένος ἤρχετο μύθων·
‘Μητρὸς ἐμῆς μνηστῆρες, ὑπέρβιον ὕβριν ἔχοντες,
νῦν μὲν δαινύμενοι τερπόμεθα, μηδὲ βοητῶς
ἔστω, ἐπεὶ τόδε καλὸν ἀκουέμεν ἐστὶν αἰοιδοῦ
τοιοῦδ' οἶος ὃδ' ἐστὶ, θεοῖς ἐναλίγκιος αὐδῆν.
ἦώθεν δ' ἀγορήνδε καθεζώμεσθα κίοντες
πάντες, ἵν' ὑμῖν μῦθον ἀπηλεγέως ἀποείπω,
ἐξιέναι μεγάρων· ἄλλας δ' ἀλεγύνετε δαίτας,
ὕμὰ κτήματ' ἔδοντες, ἀμειβόμενοι κατὰ οἴκους.

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366. ἤρήσαντο, must not only mean entertained a wish, but also expressed it aloud, being in short expegetical of δμάθησαν. Telemachus alludes to their language about his mother in the words ὑπέρβιον ὕβριν ἔχοντες. The adverb παραὶ goes directly with κλιθῆναι, 'to lie by her'; λεχέεσσι is merely a local addition. Cp. Od. 8. 337 εὔδειν ἐν λέκτροισι παρὰ χρυσῇ Ἀφροδίτῃ.
370. τόδε καλὸν ἀκουέμεν ἐστίν, 'This is a fine thing, viz. to listen to a minstrel,' etc. The following instances of a pronoun followed by an expegetical infinitive, are from Ameis, τοῦτο φίλον . . . νοστήσαι Ὀδυσῆα Od. 1. 82, τόδε ἀμεινον . . . ἀνδρὸς βίοντον νήποιον ὀλέσθαι ib. 376, τοῦτο γέρας οἶον . . . κείρασθαι κόμην Od. 4. 197, οὐ τόδε κάλλιον . . . ξείνον χαμαὶ ἦσθαι Od. 7. 159, τό γε κέρδιον . . . χρήματ' ἀγυρτάζειν Od. 19. 283; cp. also Il. 2. 119; 5. 665; 8. 7; 15. 599; 17. 406. This expegetical use of the infinitive is hardly ever found in Homer, except in connection with the nominative or accusative. But in Od. 10. 431 we find καταβήμεναι ἐς Κίρκης οἶκον used to define κακῶν τούτων in the preceding line. But, whatever case the infinitive seems to represent in such combinations, the old dative force of the termination may still be detected; as in the present passage—'herein is a fine thing, viz. in the listening,' etc.

373. ἀποείπω, 'may speak out'; see on supra 91. ἀπηλεγέως from adjective ἀπηλεγής, cp. δυσηλεγής Od. 22. 225, is compounded of ἀπό and ἀλέγειν, with the idea of freedom from any care or restraint. For the lengthening of the initial vowel of the latter part of a

compound derived from a dissyllabic verbal stem beginning with a vowel, cp. ἱππ-ηλάτα (ἐλα), ἐπ-ήρα-τος (ἐρα), ἀν-ήμελκτος (ἀμελγ), δι-ηνεκ-ής (ἐνεκ), Monro, H. G. § 125.

374. ἐξιέναι is better taken, not as infinitive with imperatival force, but as infinitive expegetical of μῦθον, 'my bidding, viz. that you go.' For the transition in the same line to the imperative in ἄλλας δ' ἀλεγύνετε δαίτας cp. Il. 15. 665

τῶν ὑπὲρ ἐνθάδ' ἐγὼ γουνάζομαι οὐ παρεόντων
ἐστάναι κρατερῶς· μηδὲ τρωπᾶσθε φόβονδε.

Il. 17. 30
ἀλλά σ' ἐγὼ γ' ἀναχωρήσαντα κελεύω
ἐς πληθὺν λέναι μηδ' ἀντίος ἴστασ' ἐμείο.

But these passages are hardly parallel, and do not really shew a similar harshness of construction. Perhaps, as Kirchhoff holds, the lines here are only an awkward imitation of the passage 2. 139, etc.

ἀλεγύνετε, literally, 'provide,' (connected, perhaps, with λέγω = 'reckon') refers to the custom by which all the company, except the invited guests, helped to prepare the viands. Cp. Od. 2. 300, etc. The phrase therefore represents the suitors 'making themselves at home.'

375. ἀμειβόμενοι. See note on ἔρανος, sup. 226.

It has been suggested here to take ἀλεγύνετε as the subjunctive with short vowel, in which case it will be in the government of ἵνα and parallel to

εἰ δ' ὑμῖν δοκέει τόδε λωίτερον καὶ ἄμεινον
ἔμμεναι, ἀνδρὸς ἐνὸς βίοντον νήποιον ὀλέσθαι,
κείρετ'. ἐγὼ δὲ θεοὺς ἐπιβώσομαι αἰὲν ἐόντας,
αἷ κέ ποθι Ζεὺς δῶσι παλίντιτα ἔργα γενέσθαι
νήποινοί κεν ἔπειτα δόμων ἔντοσθεν ὀλοισθε·
‘Ὡς ἔφαθ', οἱ δ' ἄρα πάντες ὁδᾶξ ἐν χεῖλεσι φύντες
Τηλέμαχον θαύμαζον, δ θαρσαλέως ἀγόρευε.
Τὸν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός·
‘Τηλέμαχ', ἦ μάλα δὴ σε διδάσκουσιν θεοὶ αὐτοὶ
ὑψαγόρην τ' ἔμμεναι καὶ θαρσαλέως ἀγορεύειν·
μὴ σέ γ' ἐν ἀμφιάλῳ Ἰθάκῃ βασιλῆα Κρονίων

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377. ὀλέσθαι] Al. ὀλέσσαι.

ἀποείπω. But see Monro, H. G. p. 41 'There are no clear instances of Thematic stems forming the subjunctive with a short vowel.'

377. νήποιον, here, as supra 160, 'without making compensation,' as ποινή may be used to represent the price or recompense paid for anything, cp. Il. 5. 265 υἱὸς ποινὴν Γανυμήδεος, compensation, as we should say, 'for the loss of his services.' Similarly νήποιον infra 380, will mean 'un-avenged,' i.e. 'without any compensation being exacted from me.' For in Homeric times ποινή was especially the payment made in lieu of private revenge (τίσις); cp. Il. 18. 498 δύο δ' ἄνδρες ἐνέικον εἵνεκα ποινῆς | ἀνδρὸς ἀποφθιμένοιο, see also Il. 9. 632.

To such τίσις or ποινή Telemachus would have been liable, had he violated the sanctities of hospitality by slaying the suitors under his own roof without warning. But he has now given them formal notice to quit, ἐξιέναι μεγάρων, and (says he) 'if after this (ἔπειτα) ye perish within my house, ye will perish without recompense due from me.' For a good account of the ποινή in early Greece see Grote's Gk. Hist. 2nd ed. vol. ii. p. 128, with notes.

378. ἐπιβώσομαι. Though the common practice in Epic is to leave more open vowels than in later Greek, we sometimes find words contracted in Homer that are uncontracted in Attic. With ἐπιβώσομαι for βοήσομαι we may

compare ἀγνώσασκε for ἀγνοήσασκε, an iterative form from ἀγνοέω, Od. 23. 95.

379. παλίντιτα ἔργα, 'deeds of requital.' Cp. Od. 17. 60 αἷ κέ ποθι Ζεὺς ἀντίτα ἔργα τελέσση (for ἀνά-τιτα).

381. ὁδᾶξ, from root δακ, 'bite,' with prefixed δ, compare ὁδάειν, ἀδαγμός, 'with teeth set.' With φύντες ἐν χεῖλεσι, lit. 'fastening on their lips,' compare χεῖρες ἐμπεφυκυῖαι Hdt. 6. 91. ὁδᾶξ is not to be connected with ὁδούς, which is from a different root.

382. δ (= 'because,' 'in that'), in all respects analogous to the Latin quod, and to the similar form ὅτι, may be used either transitively after verbs expressive of knowing, seeing, etc., cp. Od. 4. 771 οὐδέ τι οἶδεν δ οἱ φόβος νύι τετύκται, 13. 340 ἐνὶ θυμῷ ἦδε δ νοστήσεις ὀλέσας ἀπο πάντας ἐταίρους, 20. 228; 17. 545; 11. 8. 32, 463; 18. 197; 19. 421; 20. 122, 466; 22. 445 etc.; or causally, Od. 11. 540 γηθοσύνη δ οἱ νύδν ἔφην ἀριδείκετον εἶναι, cp. also Od. 19. 543; 21. 289; 11. 9. 534; 20. 283. The causal sense is more common in the Odyssey. In twenty-four passages out of thirty-three, δ is always followed by a monosyllabic pronoun, generally οἱ, once by μεν, twice by μιν. See La Roche, Homer. Stud. § 41, 13. Monro, H. G. §§ 269, 270.

384. ἦ μάλα . . . αὐτοί. 'It must be the gods themselves that are thy teachers.'

386. σέ γε. The pronoun uttered

ποιήσειεν, ὃ τοι γενεῇ πατρώϊον ἐστι.'

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦ᾽ ἔειπε·

Ἄντιόν, ἦ καὶ μοι νεμεσήσῃς ὅττι κεν εἴπω;

καὶ κεν τοῦτ' ἐθέλοιμι Διὸς γε διδόντος ἀρέσθαι.

ἦ φῆς τοῦτο κάκιστον ἐν ἀνθρώποισι τετύχθαι;

οὐ μὲν γάρ τι κακὸν βασιλευμένῳ αἰψά τέ οἱ δῶ

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389.] Eustath. εἰ καὶ μοι. Schol. M. εἰ περ μοι καὶ ἀγάσσει, which readings form the protasis to καὶ κεν τοῦτ' ἐθέλοιμι. Wolf ἦ for εἰ. 391. φῆς] So Aristarch. and Herodian write the 2nd person of φημί, Apollon. φῆς on analogy of τίθης. φῆς is the imperf. tense, see on Od. 7. 239.

with strong emphasis; it is not *Telemachus* whom Antinous would wish to see king in Ithaca, but *himself*. Or σέ γε may point a sneer, 'Heaven grant that no such young fire-eater may come to the throne!'

390. Διὸς γε διδόντος. This may fairly be called an instance of the true genitive absolute in Homer. The tendency of the participial construction with the genitive is to separate itself from the syntax of the sentence, and to stand alone either in a causal sense or as marking a point of time. In such a phrase as (Il. 15. 608) ἀμφὶ δὲ πῆλξ | σμερδαλέον κροτάφοισι τινάσσετο μαρναμένοιο, the uncertainty is just felt, whether μαρναμένοιο is the genitive in close dependence on a substantive, or whether it is approaching the 'absolute' construction = 'as he fought.' Cp. again Il. 16. 581 Πατρόκλῳ δ' ἄρ' ἄχος γένετο φθιμένου ἑτάριοιο, or Il. 2. 153 αὐτῇ δ' οὐρανὸν ἔκταν | οἴκαδε ἰεμέναν, Od. 9. 441 πάντων ὅων ἐπεμαίετο νῶτα ὀρθῶν ἐσταῶτων.

In such phrases as (Il. 4. 214) τοῦ δ' [διστοῦ] ἐξελκομένοιο πάλιν ἄγαν ὀξέες ὄγχοι, or (Od. 5. 432) ὥς δ' ὅτε πούλυποδος θαλάμῃς ἐξελκομένοιο | πρὸς κοτυληδονόφιν πυκινὰ λείγγες ἔχονται, we feel that the expression of a point of time belongs quite as really to the participial genitives, though grammatically they may still be described as depending on ὄγχοι or κοτυληδονόφιν respectively. Classen (Hom. Sprachgeb. 171 foll.) notices, that where aoristic participles are used absolutely in the genitive they express generally a causal relation or a hypothetical sentence, while the present participle so used has more often the force of marking a point of time.

As instances of absolute aorist par-

ticiples in the genitive, he gives the following list.

(1) With simple mark of time or circumstance—

Il. 11. 458; 13. 409; 15. 328; 16. 306; 19. 74, 75; Od. 1. 16; 14. 475; 24. 535.

(2) In hypothetical or causal sense—

Il. 8. 37, 164; 9. 425, 426; 10. 246, 355, 356; 14. 521, 522; 19. 61, 62; 21. 289, 436; 22. 46, 287, 383; Od. 11. 248.

Absolute present participles in genitive,

(1) With simple mark of time or circumstance—

Il. 1. 88; 2. 550; 5. 499-501; 8. 537; 14. 100; 15. 190, 548; 18. 10, 605; 20. 404; 23. 520, 598; 24. 289; Od. 1. 406; 4. 19, 717; 5. 287; 10. 470; 11. 295; 14. 162, 293; 16. 373, 438; 18. 267; 19. 153, 518; 20. 25, 232, 311; 24. 507.

(2) With the addition of a causal or hypothetical sense—

Il. 5. 202, 864; 7. 63; 9. 573; 17. 265, 393, 532; 19. 210; 21. 522; 22. 431; 24. 243, 248; Od. 1. 390; 4. 393; 9. 390; 17. 296; 19. 196; 20. 218.

391. ἦ φῆς, 'thinkest thou (cp. Od. 4. 171; 5. 290; 6. 200) that it is the worst thing in the world to be a king? Nay! it is no bad thing to be a king; not only is his house made rich at once, but he himself is in more honour.' Nitzsch prefers ἦ φῆς = 'or.' The point in this taunt of Telemachus is that he pretends to see in Antinous' words a kindly anxiety for him, in being anxious to spare him the troubles of sovereignty, though he himself was so eager to be king in Ithaca.

392. οἱ refers to βασιλῇ implied in βασιλευμένῳ.

ἀφνειὸν πέλεται καὶ τιμνέστερος αὐτός.

ἀλλ' ἦ τοι βασιλῆς Ἀχαιῶν εἰσὶ καὶ ἄλλοι

πολλοὶ ἐν ἀμφιάλῳ Ἰθάκῃ, νέοι ἡδὲ παλαιοὶ,

395

τῶν κέν τις τῶδ' ἔχῃσιν, ἐπεὶ θάνε διὸς Ὀδυσσεύς.

αὐτὰρ ἐγὼν οἴκοιο ἀναξ ἔσομ' ἡμετέριοι

καὶ δμῶων, οὓς μοι ληίσσατο διὸς Ὀδυσσεύς.

Τὸν δ' αὖτ' Εὐρύμαχος, Πολύβου παῖς, ἀντίον ἦ᾽ ἔειπε·

Τηλέμαχ', ἦ τοι ταῦτα θεῶν ἐν γούνασι κείται,

400

ὅς τις ἐν ἀμφιάλῳ Ἰθάκῃ βασιλεύσει Ἀχαιῶν·

κτῆματα δ' αὐτὸς ἔχοις καὶ δώμασιν οἷσιν ἀνάσσοις.

μὴ γὰρ ὃ γ' ἔλθοι ἀνὴρ ὅς τις σ' ἀέκοντα βίῃφι

κτῆματ' ἀπορραΐσει, Ἰθάκης ἔτι ναιετοώσης.

402. οἷσιν] Most MSS. οἷσιν. Al. σοῖσιν. See note below. 404. ἀπορραΐσει] Bekk., from Voss, ἀπορραΐσει, to assimilate the mood with ἔλθοι. ναιετοώσης] So Aristarch. for the ordinary ναιετοώσης, which would be an exception to the Homeric usage for verbs in -άω. Cp. Didym. on Il. 6. 415 ναιετώσαν, Ἀρίσταρχος διὰ τὸ ὁ ναιετώσαν. Al. ναιεταούσης.

394. βασιλῆς. 'However, kings there are doubtless many besides me.' Thus Antinous is called βασιλεὺς Od. 24. 179; Antinous and Eurymachus βασιλῆς Od. 18. 64; similarly Alcinous was called βασιλεὺς, but there were twelve other Phaeacian βασιλῆς Od. 7. 55-65; 8. 391. For the position of the βασιλεὺς in heroic times, and the hereditary succession to the throne, see Grote, vol. ii. 2nd ed. pp. 84-90.

396. τῶν κέν τις τῶδ' ἔχῃσιν. 'Some one of them may surely have this (kingship).' The subjunctive giving the force of Telemachus' *assent*, and not merely his statement that the fact is likely to take place. See Monro, H. G. § 275. For a rare use of the mood without *ἂν* cp. phrase καὶ νῦν τις ᾧδ' εἴπῃσι Od. 6. 275.

397. ἡμετέριοι, 'our house,' not the first person plural of modern royalty, but the familiar language of one of a household. So ἡμετέρῃ μήτηρ Od. 6. 311.

398. ληίσσατο. Odysseus was not above this freebooting even after his return to Ithaca, cp. Od. 23. 356

μηλα δ' ἃ μοι μνηστῆρες ὑπερφύλοιο κατέκειραν,

πολλὰ μὲν αὐτὸς ἐγὼ ληίσσομαι.

See too on Od. 3. 73.

400. ἐν γούνασι. See note on sup. 267.

401. Join ὅς τις . . Ἀχαιῶν, and cp. Od. 5. 448 ἀνδρῶν ὅς τις.

402. δώμασιν οἷσιν. As Buttm. says (Lexil. p. 251 note) the choice between σοῖσιν and οἷσιν turns on a few passages; the question to be settled being whether ὅς (the possessive pronoun) is flexible enough to refer to first and second, as well as to third person. On the passage, Od. 9. 28 οὐ γὰρ ἐγὼ γε | ἦς γαίης δύναμαι γλυκερώτερον ἄλλο ἰδέσθαι, the Schol. remarks, οὐκ εἶπεν ἐμῆς ἵνα καθολικώτερος γένηται ὁ λόγος περὶ τῆς τῶν καθ' ἕκαστον ἀνθρώπων πατρίδος. In Il. 19. 174 σὺ δὲ φρεσὶν ἦσιν ἰανθῆς, Wolf writes φρεσὶ σῇσι, comparing it with the corresponding lines, Il. 14. 221, 264; 16. 36; etc. The passage Od. 13. 320 φρεσὶν ἦσιν ἔχων δεδαγμένον ἦτορ, where ἦσιν must stand for ἐμῇσιν, has been rejected from very remote antiquity. But the present passage Wolf has left untouched, retaining οἷσιν as conveying the sense of 'own.' Eustath. also reads οἷσιν. In Hesiod. Opp. 381, we have σοὶ δ' εἰ πλούτου θυμὸς ἐέλδεται ἐν φρεσὶν ἦσιν in nearly all MSS., and Götting retains it; but it is doubtful if the line is genuine. See an account of the whole question in Monro, H. G. § 255.

404. ἀπορραΐσει σε κτῆματα. This

ἀλλ' ἐθέλω σε, φέριστε, περὶ ξείνοιο ἐρέσθαι,
ὅππότεν οὗτος ἀνὴρ, ποίης δ' ἐξ εὐχεται εἶναι
γαίης, ποῦ δέ νύ οἱ γενεὴ καὶ πατρὶς ἄρουρα·
ἢ τίς ἀγγελίην πατρὸς φέρει ἐρχομένοιο,
ἢ ἔδν αὐτοῦ χρεῖος ἐελδόμενος τόδ' ἰκάνει;
οἷον ἀναίξας ἄφαρ οἴχεται, οὐδ' ὑπέμεινε
γνώμεναι· οὐ μὲν γάρ τι κακῶ εἰς ὧπα ἔφκει.

405. ἐρέσθαι] This is technically the right accent, as from aorist εἰρόμην, ἔρομαι not being in use. It is coupled with an aor. Od. 3. 70, 243; 16. 465. But the Grammarians seem to have preferred ἐρεσθαι. Herodian on Il. 16. 47; Eustath. 1045. 1; Cramer, Anecd. Ox. 4. 208. 8.

construction with the double accusative—a power which the verb gains by composition, as the simple βαλεῖν=‘to strike’—is analogous to the usage with ἀφαιρέσθαι. The older interpreters regarded it as an archaism; cp. Schol. A. on Il. 1. 275 ὅτι ἀρχαῖως τὸνδ' ἀφαιροῦ οὐχὶ τοῦδε, and Herodian is quoted as saying that the case is αἰτιατικὴν ἀντὶ γενικῆς (Schol. B. L. on Il. 16. 59), while Schol. V. strangely enough describes the construction as ‘Ἀττικῶς’ (Schol. on Il. 22. 18; 15. 427).

This usage is found not only with ἀφαιρέσθαι (cp. Il. 1. 182, 275; 8. 108; 16. 689; 17. 177; 20. 436), but also with ἀπαρᾶν Il. 6. 17; 10. 495; 16. 827; 20. 290; 23. 560, 808, etc.; Od. 11. 202; 13. 270; ἐξαιρέσθαι Il. 15. 460; 16. 58; 17. 678; συλᾶν Il. 6. 70; 13. 201; 15. 427; 16. 499; 17. 59; 22. 258; ἐξαίνυσθαι Il. 5. 155; 20. 458; ἐναρίξιν Il. 15. 343; 17. 187; 22. 323.

To the same usage belongs the construction of verbs of ‘cleansing’ with a double accusative, as λούειν Il. 23. 41, καθαίρειν Il. 16. 667, νίξασθαι Od. 6. 224. ναιετάω is sometimes used of the countries or houses, by a sort of impersonation, as if they stood for the dwellers in them, compare ναιετάουσι πόλεις Il. 4. 45, νῆσοι Od. 9. 23; so νάειν is used with νῆσοι Il. 2. 626; δόμος Od. 7. 29 (note); cp. Soph. Aj. 596 ὃ κλεινὰ Σαλαμῖς, σὺ μὲν πού νάεις ἀλίπλαγκτος εὐδαίμων. Here the word does not mean much more than ‘while Ithaca stands;’ though there is a tendency in meaning towards the interpretation of Schol. φικισμένης οὐσῆς.

406. ὅππότεν, indirect question, ποίης, ποῦ, direct: compare supra 171.

408. ἢ ἐ . . ἢ. See on supra 175.

409. χρεῖος ἐελδόμενος, so τὰ τ' ἐλδεταί Il. 5. 481; otherwise used with genitive as Od. 5. 210.

τόδ' ἰκάνει. This phrase occurs again, Od. 10. 75; 17. 444, 524; 19. 407; Il. 14. 298, 309; 24. 172. Fäsi rightly renders, ‘he comes this coming’=‘he comes thus,’ τόδε standing in cognate relation to the verb exactly as if the phrase had run τήνδ' ἀφίξιν ἰκάνει. Cp. Od. 5. 215 μή μοι τόδε χάος, Od. 17. 401 μήτ' οὐν μητέρ' ἐμὴν ἄξεν τό γε. Monro, H. G. § 133, describes it as an adverbial accusative, defining the notion of the verb; comparing the use of τί; ‘why,’ i. e. ‘in regard to what?’ τό ‘therefore;’ δ, ὅτι ‘because.’

411. γνώμεναι, ‘for one to know him.’ This suppression of the subject to the infinitive is not uncommon. Cp. Od. 4. 195 νεμεσώμαι οὐδὲν κλαίειν [sc. τινά], Od. 11. 159 οὐ πως ἔστι περῆσαι πεζὸν ἔοντα, Od. 19. 221 ἀργαλέον τόσσον χρόνον ἀμφὶς ἔοντα [sc. τινά] εἰπέμεν, ib. 555 οὐ πως ἔστιν ἀποκρίνασθαι ὄνειρον ἄλλῃ ἀποκλίναντα, Il. 6. 268 οὐδέ πῃ ἔστιν αἵματι πεπалаγμένον εὐχετάσθαι. Schömann (Redetheil. p. 46 note) comments on this as showing how the thought of the subject lies in the infinitive (even though unexpressed), so that it is often referred to in the following clause. Thus *naturae lege vivere et nihil quantum in ipso sit praetermittere* Cic. de Legg. 1. 21. 56; *Ferías denicales in eos dies conferre ius, ut ne ipsius neve publicae feriae sint* ib. 2. 22. 55. Similarly, *Alienum est a iustitia detrahare quid de aliquo quod sibi assumat* (Cic. de Fin. 3. 21. 70); where no subject is to be found for *assumat* except the one implied in the infinitive *detrahare*. Compare also οὐκ

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠῦδα·
‘Εὐρύμαχ', ἢ τοι νόστος ἀπώλετο πατρὸς ἐμοῖο·
οὐτ' οὖν ἀγγελίης ἔτι πείθομαι, εἴ ποθεν ἔλθοι,
οὔτε θεοπροπίης ἐμπάζομαι, ἦν τινα μήτηρ
ἔς μέγαρον καλέσασα θεοπρόπον ἐξερέται.
ξείνος δ' οὗτος ἐμὸς πατρώιος ἐκ Τάφου ἐστὶ,
Μέντης δ' Ἀγχιάλιοιο δαΐφρονος εὐχεται εἶναι
υἱὸς, ἀτὰρ Ταφίοισι φιληρέτμοισιν ἀνάσσει.’

ἌΩς φάτο Τηλέμαχος, φρεσὶ δ' ἀθανάτην θεὸν ἔγνω.

οἱ δ' εἰς ὄρχηστὺν τε καὶ ἱμερόεσσιν ἀοιδὴν
τρεψάμενοι τέρποντο, μένον δ' ἐπὶ ἔσπερον ἔλθεῖν.

τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἔσπερος ἦλθε·

δὴ τότε κακκέοντες ἔβαν οἰκόνδε ἕκαστος.

Τηλέμαχος δ', ὅθι οἱ θάλαμος περικαλλέος αὐλῆς

414. ἀγγελίης] i. e. ἀγγελίας. Eustath. read ἀγγελίης (cp. ἐμέο πείθεσθαι Hdt. 1. 126; 5. 33). Bekk. and others read ἀγγελίη. 424.] ἐνιοι ‘δὴ τότε κοιμήσαντο καὶ ὕπνου δῶρον ἔλοντο,’ μεταποιηθῆναι δὲ φασιν ὑπὸ Ἀριστοφάνους τὸν στίχον Schol. E. H. M. Q. R.

ἔστιν ὁρῶς ἡγεῖσθαι ἐὰν μὴ φρόνιμος ἢ
Plat. Men. 97.

411. οὐ γὰρ—as we should gladly have done, for, he was not, etc.

414. εἴ ποθεν ἔλθοι, sc. ἀγγελίη taken from ἀγγελίης. The mood expresses a mere supposition, with little likelihood of such tidings coming. πείθομαι is not equivalent to πέποιθα but means ‘let myself be persuaded by.’

416. ἐξερέται. ἐξερέεσθαι may be used absolutely, as Od. 4. 119; 24. 238. It is found with accusative, as here, in Od. 13. 411.

417. οὗτος is the subject, ξείνος ἐμὸς πατρώιος ἐκ Τάφου the predicate.

420. ἀθανάτην. Compound adjectives are often of three terminations in Homer, as ἀ-βρότη, ἀ-πειρεσίη, ἀ-σβέστη, ἀγα-κλειτή, ἀρι-γνωτή, ἀρι-ζήλη, εὐ-ξέστη, περι-ξέστη, ἀμφι-βρότη, ἀμφι-ρύτη, ἀντι-θέη, εἰν-αλή, ἐπι-καρσίη, δουρι-κτῆτη, ἱππ-ηλασίη. Conversely, adjectives uncompounded may be used of two terminations only, e. g. ἀγριος=ἀγρίη, κλυτός=κλυτή, πολίος=πολιή, ἰφθίμος=ἰφθίμη. Compare also θῆλυς ἀντή, ἡδὺς ἀντή, πούλιν ἐφ' ὕγρην, ὕληντι Ζακύνθῳ com-

pared with ὕλησσα Ζακύνθος, also ὀλοώ-τατος ὁδμή Od. 4. 442.

422. μένον δ' ἐπὶ ἔσπερον ἔλθεῖν. Here ἐπὶ is an adverbial addition to ἔλθεῖν, as the next line shows. ‘Waited for evening to come on.’ So εἴματα δ' ἡελίοιο μένον τερσήμεναι αὐγῇ Od. 6. 98, ἢ μένετε Τρώας σχεδὸν ἐλθέμεν Il. 4. 247.

424. κακκέοντες=κατακείοντες. According to Lobeck, (Rhema. p. 192 foll.) κείμαι=κέμαι, from unused κέμη of which the ω form would be κέω, and κέω or κείω might represent the shortest form of future. We find κέων Od. 7. 342, κείουσα 23. 292, κείω Od. 19. 340, κείμεν Od. 8. 315; subjunctive κατακείμεν Od. 18. 419; imperative κατακείετε Od. 7. 188; 18. 408. Monro, H. G. § 59, speaks of a suffix γω as one form of the desiderative termination, quoting κακκέοντες, πι-ομένα, δραινεις.

425. ὅθι οἱ θάλαμος . . αὐλῆς. It seems better to describe αὐλῆς as local genitive rather than as a partitive genitive after ὅθι. In Il. 11. 358 ὅθι οἱ καταείσατο γαίης render, ‘where his spear had lighted on the ground,’ after its flight

ὑψηλὸς δέδμητο, περισκέπτῳ ἐνὶ χώρῳ,
 ἐνθ' ἔβη εἰς εὐνὴν πολλὰ φρεσὶ μερμηρίζων.
 τῷ δ' ἄρ' ἅμ' αἰθομένας δαΐδας φέρε κεδνὰ ἰδυῖα
 Εὐρύκλει', ὦπος θυγάτηρ Πεισηνορίδαο,
 τήν ποτε Λαέρτης πρίατο κτεάτεσσιν ἐοῖσι,
 πρωθήβην ἔτ' ἐοῦσαν, ἑικοσάβοια δ' ἔδωκεν,
 ἴσα δέ μιν κεδνῇ ἀλόχῳ τίεν ἐν μεγάροισιν,
 εὐνῇ δ' οὐ ποτ' ἔμικτο, χόλον δ' ἀλέεινε γυναικὸς ἢ μιν.
 ἢ οἱ ἅμ' αἰθομένας δαΐδας φέρε, καὶ ἐ μάλιστα
 δμῶων φιλέεσκε, καὶ ἔτρεφε τυτθὸν ἐόντα.
 ὦϊξεν δὲ θύρας θαλάμου πύκα ποιητοῖο,

428. κεδνὰ ἰδυῖα] So Bekk. for κένδ' εἰδυῖα: and so perhaps Aristarchus. See Didymus on Il. 20. 12: cp. Il. 18. 380, 482; Od. 7. 92. All derivatives from root Fid are very constant in retaining the digamma.

through the air; so that we find no real instance in Homer of ὄθι followed by a genitive, though such a construction would not be impossible on the analogy of ἄλλοθι γαίης Od. 2. 131, πον αὐτοῦ ἀγρῶν [?] 4. 639, πη πολίων Il. 3. 400. But with αὐλῆς as a local genitive we may compare ἢ οὐκ Ἄργεος ἦεν; Od. 3. 251, οἷη νῦν οὐκ ἔστι γυνὴ κατ' Ἀχαιῶν γαίαν | οὔτε Πύλον Od. 21. 107, ἐσχάτης ὀρῶ πυρᾶς νεώρῃ βόστρυχον τετρημένον Soph. El. 900. If we place the chamber of Telemachus at the corner of the αἴθουσα, which was probably only separated from the πρόδομος by a trellis-work, we shall satisfy the description of its position in the αὐλή and shall also account for its being περισκέπτῳ ἐνὶ χώρῳ, for in this position it might have a view in two or even more directions. Cp. Od. 14. 5, of the visit of Odysseus to Eumaeos—

τὸν δ' ἄρ' ἐνὶ προδύμῳ εὖρ' ἤμενον,
 ἐνθα οἱ αὐλῇ
 ὑψηλὴ δέδμητο, περισκέπτῳ ἐνὶ χώρῳ,
 καλὴ τε μεγάλη τε, περιδρόμος,
 which last word serves as explanation of περισκέπτῳ ἐνὶ χώρῳ, sc. 'with a clear view round it;' not necessarily of places on an eminence. Cp. Od. 10. 211, 253, where the expression is used of Circe's house. A similar phrase for 'clear ground' is found in Od. 5. 476 ἐν περιφανομένῳ, which certainly is not used of high ground, as it is described as

being σχεδὸν ὕδατος. Compare ἐν καθαρῷ Il. 8. 491. Döderlein's interpretation (Hom. Gloss. 2353) 'well-sheltered,' as if σκεπτός = σκεπαστός, seems refuted by the passage quoted above, Od. 14. 6, although on other grounds it appears equally impossible.

428. τῷ . . φέρε, 'carried for him.' ἅμα is adverbial = 'going along with him,' like ἅμ' ἐπομένῃ.

ἰδυῖα. For this shortening of the feminine from εἰδύς, compare τεθλυῖα Od. 6. 293, μεμλκυῖα Il. 4. 435, σεσάρυα fr. σεσηρῶς Hesiod. Scut. Herc. 268. Cp. Monro, H. G. § 26.

431. ἑικοσάβοια, perhaps we may supply κτεάτα, or some such word. Twenty oxen was a high price for a slave, as (Il. 23. 705) four oxen is the set value of one who πολλὰ ἐπίστατο ἔργα.

433. χόλον δ' ἀλέεινε. This sentence gives the reason for his continence, and would have been introduced in later Greek with γάρ, or a participle. Here no further connection between the sentences is marked than their mere juxtaposition or co-ordination (parataxis). For some suggestive remarks on the method of transition from parataxis to hypotaxis or subordination of clauses see Curt. Expl. Gk. Gram. p. 213.

434. οἱ . . ἔ, both refer to Telemachus, who is the subject also to ὦϊξεν.

ἔζετο δ' ἐν λέκτρῳ, μαλακὸν δ' ἔκδυε χιτῶνα.
 καὶ τὸν μὲν γραίης πυκιμηδέος ἔμβαλε χερσίν.
 ἢ μὲν τὸν πτύξασα καὶ ἀσκήσασα χιτῶνα,
 πασσάλῳ ἀγκρεμάσασα παρὰ τρητοῖσι λέχεσσι,
 βῆ ρ' ἵμεν ἐκ θαλάμοιο, θύρην δ' ἐπέρυσσε κορώνῃ

439. ἀσκήσασα, 'having smoothed.'

440. τρητοῖσι λέχεσσι. This epithet is applied to the bedstead, not to the bedding (εὐνή). The framework was 'morticed' together, the supports fitting into holes in the horizontal pieces. The epithet is used with the plural λέχεα, because it refers to the construction of the bedstead from many pieces. Cp. Od. 23. 195.

καὶ τοτ' ἔπειτ' ἀπέκοψα κόμην ταυφύλλον ἐλαίης.

κορμὸν δ' ἐκ βίξης προταμὼν ἀμφέξεσα χαλκῷ

εὐ καὶ ἐπισταμένως, καὶ ἐπὶ στάθμῃ ἴθυνα,

ἐρμίν' ἀσκήσας, τέτρηνα δὲ πάντα τετρίεργα.

ἐκ δὲ τοῦ ἀρχόμενος λέχος ἔξεον, ὄφρ' ἐτέλεσσα,

ἐν δ' ἐτάνυσσ' ἱμάντα βοδὸς φοινίκι φαεινόν.

The last line here given might seem to favour the interpretation given by some commentators, that the word τρητός refers to the holes in the horizontal pieces of the bedstead, used for passing cords or straps through, on which to support the bedding. But the explanation given above seems settled by a passage in Plato (Politic. 279 E) τῶν συνθετῶν τὰ μὲν τρητά, τὰ δὲ ἀνευ τρησεως συνδετά.

441. βῆ ρ' ἵμεν . . ἱμάντι. The explanation given by the Schol. here, and approved by Casp. Sagittarius apud Graev. Thesaur. 455, seems inaccurate from the introduction of modern complications. See especially Eustath. 1900, who attempts to simplify the interpretations offered on Od. 21. 46. The common use of the word κληῖς in Homer is the bar or bolt of the door; called in Il. 24. 453 ἐπιβλῆς, in the description of the pavilion of Achilles—

θύρην δ' ἔχε μόνος ἐπιβλῆς

εἰλάτινος, τὸν τρεῖς μὲν ἐπιρρήσσεσκον Ἀχαιοί,

τρεῖς δ' ἀναοίγεσκον μεγάλην κληῖδα θυράων.

This was evidently a bar of unusual size. The same thing goes by the name of δχεύς, or, where there were two, δχῆς Od. 21. 47, δχῆς ἐπημοιβοί Il. 12. 456. These were especially for folding doors, στανίδες. In the present passage the meaning is tolerably simple. On the inside of the door, within the room, a bar or bolt, probably of wood, was made to slide backwards and forwards, horizontally. There was a hole cut in the doorpost or jamb (σταθμός) to receive one end of the bar, and when the bar was pushed into this hole the door was fastened.

Any one inside the room could of course move the bolt at pleasure, and fasten or unfasten the door, as the bolt was altogether on the inside of the door. In order, however, to make it possible to work the bolt from the outside, there was a hole or slit made right through the door close to the bolt, and through this slit a strap (ἱμάνς) passed, attached to the bolt, and hanging down on the outside of the door. The strap and its slit were near the doorpost (cp. σταθμοῖο παρὰ κληῖδα Od. 4. 838, with παρὰ κληῖδος ἱμάντα Od. 4. 802), and it was so arranged that, on pulling the strap after the door was closed, the bolt was shot into the hole in the jamb; ἐπὶ δὲ κληῖδ' ἐτάνυσσεν ἱμάντι, 'she drew home (ἐπὶ) the bolt by its strap.'

On the outside of the door there was a hook, called κορώνη, which served as a handle by which to pull the door to (ἐπ-ερέειν, in later Greek ἐπισπᾶσθαι).

But this was not the only use of the κορώνη. It was usual, where security was an object, to tie the loose end of the strap (that hung down on the outside after shooting the bolt) round this hook or handle. The more complicated the knot, the more secure the fastening. Cp. Od. 21. 241 θύρας . . κληῖσαι κληῖδι θοῶς δ' ἐπὶ δεσμὸν ἵηλαι. So when Penelope (Od. 21. 46) goes to open the door of the θάλαμος, the first thing was

ἀργυρέη, ἐπὶ δὲ κληῖδ' ἐτάνυσσεν ἱμάντι.
 ἔνθ' ὃ γε παννύχιος, κεκαλυμμένος οἶδ' ἀώτῳ,
 βούλενε φρεσὶν ᾗσιν ὁδὸν τὴν πέφραδ' Ἀθήνη.

ἢ γ' ἱμάντα θοῶς ἀπέλυσεν κορώνης, for till this was done the bolt could not be moved.

So far the interpretation is tolerably clear. But a complication is introduced by the fact that κληῖς is also used in another sense, viz. the more ordinary one of 'key.' Cp. Od. 21. 6

εἴλετο δὲ κληῖδ' εὐκαμπέα χειρὶ
 παχείῃ
 καλὴν χαλκείην, κώπη δ' ἐλέφαντος
 ἐπήεν.

So, when she reached the door, and had untied the strap from the κορώνη —

ἐν δὲ κληῖδ' ἦκε, θυρέων δ' ἀνέκοπτεν
 ὀχῆας

ἅντα τιτυσκομένη.

It is not easy to describe the shape of the earliest form of κληῖς. The epithet εὐκαμπής, Od. 21. 6, is interpreted by Eustath. as δρεπανοειδής. This falls in exactly with the *clavis adunca trochi* Propert. 4. 14. 6, on which Paley remarks that the *clavis adunca* is 'a hooked wire,' adding that 'iron hoops

are not unfrequently to be seen at the present day, driven precisely in this manner.' Now such a hooked wire inserted at the slit through which the strap hung would easily catch at any projection, or fall into any hole in the bolt, and so could be used to pull it back from the jamb, and unlock the door. The 'Laconian key,' which must have been of an early pattern, as the Lacedaemonians were credited by the Greeks with the invention of keys, is just such a hook of flat wire with three vertical teeth rising from the hook corresponding with holes in the bolt into which the teeth fitted. Cp. Aristoph. Thesm. 421 κλειδίᾳ κρυπτὰ κακοηθέστατα Λακωνικ' ἄττα, τρεῖς ἔχοντα γομφίους, and the next improvement on this was the more complicated system of the βάλανος and βαλανάγρα. See Thucyd. 2. 4.

443. ἀώτῳ. For ἄωτον from ἄημι, as Lat. *flocus* from *flō*, see Buttm. Lexil. pp. 182-189.

Ἰθακησίων ἀγορά. Τηλεμάχου ἀποδημία.

Ἥμος δ' ἠριγένεια φάνη ροδοδάκτυλος Ἥως,
 ὠρνυτ' ἄρ' ἐξ εὐνῆφιν Ὀδυσσῆος φίλος υἱός,
 εἴματα ἐσσάμενος, περὶ δὲ ξίφος ὀξὺ θέτ' ὦμφ,
 ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
 βῆ δ' ἵμεν ἐκ θαλάμοιο θεῶ ἑναλίγκιος ἄντην.
 αἶψα δὲ κηρύκεσσι λιγυφθόγγοισι κέλευσε
 κηρύσσειν ἀγορήνδε κάρη κομόωντας Ἀχαιοὺς.
 οἱ μὲν ἐκήρυσσον, τοὶ δ' ἠγείροντο μάλ' ὦκα.
 αὐτὰρ ἐπεὶ ῥ' ἤγερθεν ὀμηγερέες τ' ἐγένοντο,

5

3. περὶ δὲ ξίφος ὀξὺ θέτ' ὦμφ] περὶ δὲ μέγα βάλλετο φᾶρος v. l. of Vind. 56, cp. 1. 2. 43.

1. ροδοδάκτυλος. If this epithet is anything more than an element in the description of the feminine beauty of Eos, we may perhaps see in it an allusion to the spreading rays of rosy light, like fingers of an open hand, which are often visible just before sunrise. εἶεν δ' ἂν Ἥως δάκτυλοι κατὰ ἀλληγορίαν αἱ τοῦ ἡλίου ἀκτῖνες Eustath. ad loc.

Ἥως, the Aeolic form of which is αῶως, is the same as the Latin Aurora (i. e. *aus-osa*) and the Sanskrit *us-ar*, *ush-āsā*, the root running through all the forms, being *us*, meaning 'to give heat, or light.' See Curt. G. E. p. 358.

2. εὐνῆφιν. For the various uses of the case-ending -φιν see Monro, H. G. § 154 foll.

3. εἴματα ἐσσάμενος. It was the custom to sit up and put on at least a portion of the clothing, before leaving the bed; see Il. 2. 42; 10. 21.

5. ἄντην, 'in presence;' literally, if looked at 'in the face;' cp. Od. 4. 310, etc.

7. ἀγορήνδε. The council of kings and chiefs was called βουλή or θῶκος (cp. infra 26); the chiefs (γέροντες) being the recognised heads, whether aged or not, of the noblest families. In the ἀγορή the people attended, expressing their assent or dissent upon the measures of the council. Cp. Il. 2. 53 βουλὴν δὲ πρῶτον μεγαθύμων Ἴζε γερόντων, at which βουλή Agamemnon and Nestor speak; when the council breaks up, the people come flocking in ἱλαδὸν εἰς ἀγορήν (93). This relative position of chiefs and people resembles the account of the constitution of Crete given by Aristotle (Polit. 2. 10. 16) ἐκκλησίας δὲ μετέχουσι πάντες κυρία δ' οὐδένας ἐστὶν ἄλλ' ἢ συνεπιψηφίσαι τὰ δόξαντα τοῖς γέροισι καὶ τοῖς κόσμοις. Eustath. on Od. 3. 127 gives a similar distinction, ἀγορὰ μὲν γὰρ . . . σὺναξίς κοινὴ, βουλὴ δὲ ἡ κατὰ σύγκλητον.

9. This line, which occurs again, Od. 8. 24; 24. 421; Il. 1. 57; 24. 790, is not a mere tautology if we regard the first clause as the gathering together of

οἷνε δὲ δίδωμι ὦς φάτο, χαῖρε δὲ φήμη Ὀδυσσεύος φίλος υἱός, 35
οὐδ' ἄρ' ἔτι δὴν ἦστο, μενοίνησεν δ' ἀγορεύειν,
στῇ δὲ μέσῃ ἀγορῇ σκῆπτρον δέ οἱ ἔμβαλε χεῖρὶ
κῆρυξ Πεισήνωρ, πεπνυμένα μῆδεα εἰδώς.
πρῶτον ἔπειτα γέροντα καθαπτόμενος προσέειπεν
"ὦ γέρον, οὐχ ἑκὰς οὗτος ἀνὴρ, τάχα δ' εἴσαι αὐτὸς, 41
ὅς λαὸν ἡγεῖρα· μάλιστα δέ μ' ἄλγος ἰκάνει.
οὔτε τιν' ἀγγελίην στρατοῦ ἔκλυον ἐρχομένοιο,
ἦν χ' ὑμῖν σάφα εἴπω, ὅτε πρότερός γε πυθοίμην,
οὔτε τι δῆμιον ἄλλο πιφαύσκομαι οὐδ' ἀγορεύω,
ἀλλ' ἐμὸν αὐτοῦ χρεῖος, ὃ μοι κακὸν ἔμπεσεν οἴκῳ,

41. ἡγεῖρα] Zenodot. ἡγεῖρε. 42. ἔκλυον] γελοῖως γράφει Ζηρόδοτος ἦιον (the reading seems to be censured because αἶω has αἶον (Il. 11. 463), not ἦιον for its imperfect) Schol. H. M. 45. κακὸν] So Aristarch. κακά Aristoph. Schol. S. V. adds μετὰ τοῦτο (sc. οἴκῳ) ὑποστικτέον, which implies approval of the reading of Aristarch.

35. φήμη. The particular significance of this φήμη depends on its being a casual utterance, of the full bearing of which the speaker is unaware. Here Aegyptius is unconscious that he is blessing Telemachus, who only acknowledges himself as the summoner of the assembly in verse 40. In Od. 18. 117; 20. 120, κληδών is used in a sense almost identical; indeed, in the latter passage what is called κληδών in l. 120, had already been called φήμη in l. 105. Autenrieth (Nägelsb. Hom. Theol. p. 170) attempts to distinguish the two, by making φήμη mean a significant word in general, while κληδών takes rather the form of a direct personal address, but this seems doubtful.

36. δὴν. See on Od. 1. 203. 'He sate not long, for he was fired to speak.' The force of δέ, in parataxis, being equivalent to γάρ.

The aorist μενοίνησε is used as if bringing to a point the process expressed in the present μενοινᾶν.

37. σκῆπτρον. This staff was the badge of public office, and as such we find it carried by kings (Od. 3. 412), priests (Il. 1. 15), prophets (Od. 11. 91), heralds (Il. 7. 277), judges (Il. 1. 238). Thus, when a man spoke in the assembly, the herald, by placing the

σκῆπτρον in his hand, invested him for the time being with a public office.

39. καθαπτόμενος. This expression implies a certain degree of earnestness or animation, but not necessarily of roughness. So we find it used of an urgent though submissive appeal, μαλακοῖσι καθαπτόμενος ἐπέεσσιν Od. 10. 70; see infra 240. It expresses also an angry retort, ἀντιβίους καθ. ἐπέεσσιν Od. 18. 415. Here γέροντα seems to be governed both by the participle and the verb, 'pointing his speech to the chief he addressed him.'

40. οὗτος ἀνὴρ, not equivalent to ἀνὴρ ὅδε, as a periphrasis for ἐγώ, but = 'this man (about whom you ask) is not far off, and thou shalt soon know that for thyself;' sc. shalt know that he is not far off, when I tell thee that it is I, ὅς λαὸν ἡγεῖρα. For the use of ὅς with the first person compare note on Od. 1. 359.

43. εἴπω. See on sup. v. 31.

45. χρεῖος . . δοιά, 'but [I speak of] my own business.' The rendering of the next clause will depend upon the reading accepted. If with Aristoph. we read κακά and remove the comma from the end of the line, we get the simplest construction, 'in that' [= ὅτι, Lat. quod] 'two evils have fallen upon my house.' If with Aristarchus we

δοιά· τὸ μὲν πατέρ' ἐσθλὸν ἀπώλεσα, ὅς ποτ' ἐν ὑμῖν
τοῖσδεσσιν βασιλευε, πατήρ δ' ὥς ἥπιος ἦεν
νῦν δ' αὖ καὶ πολὺ μείζον, ὃ δὴ τάχα οἶκον ἅπαντα
πάγχυ διαρραΐσει, βίον δ' ἀπὸ πάμπαν ὀλέσσει.
μητέρι μοι μνηστῆρες ἐπέχραον οὐκ ἐθελούσῃ, 50
τῶν ἀνδρῶν φίλοι υἱες οἱ ἐνθάδε γ' εἰσὶν ἄριστοι,
οἱ πατρὸς μὲν ἐς οἶκον ἀπερρίγασι νέεσθαι
X Ἰκαρίου, ὥς κ' αὐτὸς ἐδνώσαιο θυγάτρα, αἰσῶν. ἡ γὰρ ἔσται
δοίῃ δ' ὃ κ' ἐθέλοι καὶ οἱ κεχαρισμένος ἔλθοι.

51.] After this verse, Ἀριστοφάνης προστίθισιν 'ἄλλοι θ' οἱ νήσοισιν ἐπικρατέουσιν ἄριστοι | Δουλιχίῳ τε Σάμῃ τε καὶ ὕληντι Ζακύνθῳ,' οὐκ ὁρθῶς Schol. H. M.

prefer κακόν, then δοιά must have a semi-adverbial force ('Ἀρίσταρχος τὸ δοιά ἀντὶ τοῦ διχῶς Schol. H.), or it must be considered as assimilated in number to the double trouble, described as τὸ μὲν and πολὺ μείζον in vv. 46, 48. 'Inasmuch as evil hath fallen upon my house—evils twain,' etc.; others make δ κακόν equivalent to κακὸν ὃ = 'the evil which,' etc. But the former way is preferable; cp. Il. 1. 120 λέουσσετε γὰρ τό γε πάντες ὃ μοι γέρας ἔρχεται ἄλλῃ, where ὃ without doubt means 'that.'

46. ὑμῖν τοῖσδεσσιν = 'you here;' the persons alluded to being described by a gesture, a sweep of the hand. This form is accounted for by supposing the Epic datival termination to have been joined to the already inflected case = τοῖσδε-σσι.

48. νῦν δ' αὖ καὶ πολὺ μείζον, sc. κακὸν ἔμπεσε. The balance of the sentence requires τὸ δέ after τὸ μὲν (v. 46).

50. μοι. Ethical dative, nearly = 'I would have you know.'

ἐπέχραον, 'beset my mother unconsenting.' Cp. Il. 16. 352, 356 ὡς δὲ λύκοι ἀρνεσσιν ἐπέχραον.

51. τῶν ἀνδρῶν. The number of the suitors, and the places whence they came, Telemachus tells to Odysseus (Od. 16. 247) ἐκ μὲν Δουλιχίου δῶν καὶ πεντήκοντα . . | ἐκ δὲ Σάμης πέντε τε καὶ εἴκοσι φῶτες ἔασιν, | ἐκ δὲ Ζακύνθου ἔασιν εἴκοσι κοῦροι Ἀχαιῶν | ἐκ δ' αὐτῆς Ἰθάκης δυοκαίδεκα πάντες ἄριστοι. The Schol. tells us it was an old difficulty why the Ithacan suitors alone [ἐνθάδε γε] are complained of here, and he gives us the explanations—ἴδιον τὸ ἀδίκημα

ἐποίησεν, ὡς καὶ τῶν ἄλλων τοῖσιν ἀκολουθησάντων. This may be expanded into the true interpretation, namely, that the Ithacan suitors had the privilege of familiar access to the court, which they enjoyed from living so near it; and it was by their abuse of this privilege that the others were emboldened to the like licentious behaviour; and hence they specially are the objects of Telemachus' anger.

52. οἱ πατρὸς μὲν. Schol. H. Q. διαβάλλει τὴν μνηστείαν ὡς πρόφασιν οὔσαν τῆς ἀρπαγῆς τῶν χρημάτων. ἔξδν γὰρ κατὰ νόμους μνηστεύεσθαι παρανόμως ἡμῖν ἐνοχλοῦσιν. The Schol. thinks that the phrase εἰς οἶκον, instead of πρὸς αὐτῷ or πρὸς γαίῳ, implies that Icarus was living in Ithaca. Aristotle (De Poet. 25. 26) quotes a form of the legend which made Icarus king of Cephallenia.

53. ἐδνώσαιο. See on Od. 1. 277. Here the meaning probably is not 'to dower' his daughter, which is a modern usage, but 'to accept gifts of wooing for his daughter.' See note 5 in Butcher and Lang (Appendix), where the meaning is given 'to make terms about the marriage;' as in Il. 13. 381 ὄφρα . . συνώμεθα . . ἀμφὶ γάμῳ. So Cobet, Miscell. Crit. 244 'paciscitur pater quibus donis sponsalibus acceptis daturus sit filiam.' The optat. ἐδνώσαιο follows here after a virtual present in the principal clause, because the clause bears a negative meaning, so that the occasion is necessarily imaginary. Monro, H. G. § 306.

54. καὶ οἱ κεχαρισμένος ἔλθοι. We

οἱ δ' εἰς ἡμέτερον πωλεύμενοι ἡματα πάντα,
 βοῦς ἱερεύοντες καὶ δις καὶ πίνοντας αἶγας,
 εἰλαπινάζουσιν πίνουσί τε αἶθοπα οἶνον
 μαψιδίως· τὰ δὲ πολλὰ κατάνεται. οὐ γὰρ ἔπ' ἀνὴρ
 οἶος Ὀδυσσεὺς ἔσκεν, ἀρὴν ἀπὸ οἴκου ἀμύναι.
 ἡμεῖς δ' οὐ νύ τι τοιοῖο ἀμυνέμεν· ἦ καὶ ἔπειτα
 λευγαλέοι τ' ἐσόμεσθα καὶ οὐ δεδαηκότες ἀλκὴν.

55. ἡμέτερον] 'ἡμέτερον Aristarchi videtur,' La Roche, ad loc. Possibly on a false analogy from such phrases as ἐς πατρός, ἐς Αἰγύπτου, or by an interchange between the personal and the possessive pronoun, as if ἐς ἡμέτερον = ἐς ἡμῶν, sc. οἶκον. Cp. Hdt. 1. 35, ad fin. ἐν ἡμέτερον, h. Hom. Merc. 370 ἦλθεν ἐς ἡμέτερον, al. ἡμέτερον, where see Hermann's note. A few MSS. give ἡμέτερους.

might expect καὶ ὅς οἱ. It is common in Homeric syntax where two relational clauses come together to omit the relative in the second clause, or to pass into a construction with the demonstrative. Compare ἀνωχθὶ δὲ μιν γαμέεσθαι | τῷ δ' ἐπὶ τε πατὴρ κέλεται καὶ ἀνδάνει αὐτῇ inf. 113, πάντας ὁρῶ . . οὓς κεν ἐδ' ἦνοιεν καὶ τ' οὐνομα μυθησαίμην Il. 3. 235. Similar to this is the usage which introduces in the second clause the oblique case of a personal pronoun instead of repeating the relative pronoun that stands as subject to the first clause. Compare εἰμ' Ὀδυσσεὺς Λαερτιάδης δὲ πᾶσι δόλοισιν | ἀνθρώποισι μέλω, καὶ μιν κλέος οὐρανὸν ἵκει Od. 9. 19, πέμψον δ' οἰωνὸν ταχὺν ἀγγελοῦ, ὅς τε σοὶ αὐτῷ | φίλτατος οἰωνῶν καὶ εὐκράτος ἐστὶ μέγιστος Il. 24. 310, δὲ δὲ κε Πάτροκλον . . Τρῶας ἐς ἵπποδάμους ἐρύσῃ, εἴξῃ δὲ οἱ Αἴας Il. 17. 229, καὶ μὲν δυσμενέες καὶ ἀνάρσιοι, οἳ τ' ἐπὶ γαίης | ἀλλοτρίης βῶσιν καὶ σφί Ζεὺς ληΐδα δῶν Od. 14. 85, ἦ γὰρ δίομαι ἀνδρα χολωσέμεν δὲ μέγα πάντων | Ἀργείων κρατεῖ καὶ οἱ πείθονται Ἀχαιοί Il. 1. 78. Cp. Herodot. 3. 31 ἀδελφεῖ . . τῇ καὶ συνοίκεε, καὶ ἦν οἱ ἀπ' ἀμφοτέρων ἀδελφεῖ. See Mayor's note on Juv. 1. 157.

58. τὰ δὲ πολλά. 'A world of things they waste,' Chapman. Lit. 'and these things largely go to waste.' We must not join τὰ πολλά in the later sense, 'most of these things,' for τὰ is a demonstrative and not the article, cp. Od. 5. 323 ἦ οἱ πολλὰ ἀπὸ κρατὸς κελάρυζεν, Od. 22. 272 αὐτὶς δὲ μνηστῆρες ἀκόντισαν δέξα δούρα | ἴεμενοι τὰ δὲ πολλὰ ἐτώσια θῆκεν Ἀθήνη.

60. ἡμεῖς. Cp. Ov. Heroid. 1. 97 'Tres sumus imbelles numero; sine viribus uxor | Laertesque senex, Telemachusque puer.'

τοιοῖο ἀμυνέμεν, 'we are not such [as he was], that we should drive it away.' Similarly Od. 7. 309 ξειν', οὐ μοι τοιοῦτον ἐνὶ στήθεσσι φίλον κῆρ | μαψιδίως κεχολῶσθαι, my heart is not such [i.e. so prone as thou thinkest] to be lightly angry; and Od. 24. 254 τοιοῦτῳ δὲ εἰκας, ἐπεὶ λούσαιτο φάγοι τε, | εὐδόμεναι μαλακῶς, 'but thou art like to such an one [not in slavish appearance, but in this] that he should have a soft bed to sleep on,' etc. So in Od. 17. 20 οὐ γὰρ ἐπὶ σταθμοῖσι μένειν ἐτι τηλίκος εἰμὶ, | ὥς τ' ἐπιτελαμένῳ σῆμα-τορι πάντα πθέσθαι. See Monro, H. G. 5. 232. For the mere infinitive cp. Thuc. 1. 50 μὴ αἱ νῆες ὀλίγαι ἀμύνειν ὤσι, Aesch. Pers. 87 δόκιμος δ' οὐτὶς εἶργειν ἀμαχὸν κῶμα θαλάσσης, and Od. 21. 195 ποῖοί κ' εἴτ' Ὀδυσῆι ἀμυνέμεν, εἰ ποθεν ἔλθοι;

ἦ καὶ ἔπειτα, 'verily, if we do (καὶ) try, we shall prove but weaklings, and little skilled in prowess.' ἔπειτα, as distinguished from ὀπίσω, points to an immediate future: so in Soph. Antig. 611 τὸ τ' ἔπειτα καὶ τὸ μέλλον, καὶ τὸ πρὶν ἐπαρκέσει νόμος. Cp. Lucret. 1. 461 'Tum quae res instet, quid porro deinde sequatur.' See Od. 1. 65, and cp. inf. 273 οὐ τοι ἔπειθ' ἄλγος ὀδὸς ἔσσεται, and similarly v. 280. This is nearly what the Schol. must mean by interpreting it μετὰ τὸ ἐπιχειρή-σαι.

ἦ τ' ἂν ἀμυναίμην, εἴ μοι δύναμὶς γε παρείη.
 οὐ γὰρ ἔτ' ἀνσχετὰ ἔργα τετεύχεται, οὐδ' ἔτι καλῶς
 οἶκος ἐμὸς διόλωλε· νεμεσσήθητε καὶ αὐτοὶ,
 ἄλλους τ' αἰδέσθητε, περικτίονας ἀνθρώπους,
 οἱ περιναϊτάουσι· θεῶν δ' ὑποδείσατε μῆνιν,
 μή τι μεταστρέψωσιν ἀγασσάμενοι κακὰ ἔργα.
 λίσσομαι ἡμὲν Ζηνὸς Ὀλυμπίου ἡδὲ Θέμιστος,
 ἦ τ' ἀνδρῶν ἀγορὰς ἡμὲν λύει ἡδὲ καθίζει
 σχέσθε, φίλοι, καὶ μ' οἶον ἑάσατε πένθει λυγρῷ
 τεῖρεσθ', εἴ μή πού τι πατὴρ ἐμὸς ἐσθλὸς Ὀδυσσεὺς

70. καὶ] So Aristarchus. Aristoph. wrote μή, as he seems to have rendered σχέσθε by 'defend,' i.e. ἀντίσχεσθε.

62. With ἦ τ' ἂν, i.e. ἦ τε ἂν, not ἦ τοι ἂν, Nitzsch compares ἦ τέ κεν Il. 3. 56.

63. οὐ γὰρ ἔτ' ἀν[α]σχετὰ, 'beyond patience . . and beyond all show of excuse' (οὐδ' ἔτι καλῶς).

64. αὐτοὶ, ἄλλους τ'. Notice the antithesis between these two words = reproach yourselves for it in your own hearts, and be ashamed of what others will think, or, perhaps, 'come, show some indignation on your part, even as I do.'

66. οἱ περιναϊτάουσι is the epexe-gesis of περικτίονας.

67. μή τι . . ἔργα, 'lest they make some change, in wrath at evil deeds.' For the construction of ἀγασσάμενοι with ἔργα cp. Od. 23. 64 ὕβριν ἀγασσά-μενος θυμολγέα, καὶ κακὰ ἔργα, and for μεταστρέφειν in a quasi-intransitive sense, viz. 'change their attitude,' as here, from passive indifference to active interference, cp. Il. 15. 202 τόνδε φέρω Διὶ μῦθον ἀπηνέα τε κρατερόν τε | ἦ τι μεταστρέψει; στρεπταὶ μὲν τε φρένες ἐσθλῶν. Fäsi joins μεταστρέψωσιν κακὰ ἔργα in the sense of 'punish,' 'bring down on the head of the guilty,' comparing μετὰτροπα ἔργα Hesiod, Theog. 89. With this rendering, ἀγασ-σάμενοι will mean 'in wrath.'

69. καθίζει, transitive, as in Il. 3. 68.

70. σχέσθε, φίλοι, 'let be, my friends, and suffer me to pine in sorrowful grief all by myself.' By the title φίλοι Telemachus addresses not the suitors, but the Ithacans, and especially

the γέροντες, whose sons were among the number of the suitors. After the speech of Antinous, however, he addresses the suitors directly (inf. 138 foll.), and it seems clear that they had considerable support among the citizens of Ithaca, as Antinous implies, at a later period in the action, where he acknow- ledges λαοὶ δ' οὐκέτι πάμπαν ἐφ' ἡμῶν ἦρα φέρουσιν (Od. 16. 375). Nitzsch rightly observes that the wooing of Penelope was not their real purpose and aim, except as a means to, or a cloak for, their designs upon the power and property of the absent Odysseus (cp. Od. 22. 49-53); and this view serves to justify the signal vengeance that was taken on them.

71. εἴ μή πού τι = nisi forte. Tele- machus argues as follows: Citizens of Ithaca, my sorrow for my father no one can cure, yet let me indulge that sor- row in peace and quiet, without the vexatious presence of these suitors (ἑά- σατέ μ' οἶον). I can only think that my father must have done some cruelty to the Greeks, though that would not be like him (ἐσθλὸς Ὀδυσσεύς); and that you are making a return of this cruelty to me (δυσμενέοντες). It will not do to say that you have nothing to do with my present distress, for you are verily guilty of it by your en- couragement of these suitors, (τούτους δρῶντες); indeed, you do me more harm by your acquiescence in their acts than you would by pillaging me your- selves; 'better were it for me that you

δυσμενέων κακ' ἔρεξεν ἐυκνήμιδας Ἀχαιοὺς,
 τῶν μ' ἀποτινύμενοι κακὰ ρέζετε δυσμενέοντες,
 τούτους ὀτρύνοντες. ἐμοὶ δέ κε κέρδιον εἴη
 ὑμέας ἐσθέμεναι κειμήλιά τε πρόβασιν τε. 75
 εἴ χ' ὑμεῖς γε φάγοιτε, τάχ' ἂν ποτε καὶ τίσις εἴη.
 χτόφρα γὰρ ἂν κατὰ ἄστνυ ποτιπτυσσοίμεθα μύθῳ
 χρήματ' ἀπαιτίζοντες, ἕως κ' ἀπὸ πάντα δοθείη·
 νῦν δέ μοι ἀπρήκτους ὀδύνας ἐμβάλλετε θυμῷ.
 ὦς φάτο χῳόμενος, ποτὶ δὲ σκῆπτρον βάλε γαίη, 80
 δάκρυ' ἀναπρήσας· οἶκτος δ' ἔλε λαὸν ἅπαντα.

78. ἕως] Nauck calls ἕως 'vitiosum,' as this is the only passage where ἕως scans as an Iambus; but the MSS. give no v. l. 81. δάκρυ' ἀναπρήσας] Zenod. δάκρυα θερμὰ χέων, which Aristarchus rightly rejected, because ἐκλέλυκε τὴν μεγαλειότητα τοῦ στίχου Schol. H. M. Q. R.

[rather than they] should eat my stock and store. If you were to consume it, it would not be long ere amends should be made, for we would constantly accost you in every street of the town with our demands, asking back our possession, till the whole had been restored. But as it is I am more or less helpless (ἀπρήκτους ὀδύνas) since I have no direct claim on you.

73. τῶν = quorum. For the genitive compare πολέων ἀπετίκνυτο ποινήν Il. 16. 398.

75. κειμήλια, τὰ κείμενα, ὅ ἐστι τὰ παρ' ἡμῖν ἀκίνητα, πρόβασιν δὲ, ἅπερ ἡμεῖς φάμεν αὐτοκίνητα, τὰ διὰ ποδῶν προβαίνοντα· ἐξ οὗ ἰδίως κατὰ τινα ἐξοχὴν ἐκλήθησαν τὰ πρόβατα Eustath. ad loc.

78. ἕως κε. The regular use is for ἕως to be followed by a pure optat. Here we may say there is a stress laid on the particular time contemplated. Monro, H. G. § 307.

80. ποτὶ . . γαίη. The Homeric rule appears to require that we should not regard γαίη as directly governed by the preposition ποτὶ, but rather consider ποτὶ as used adverbially (or, possibly, in *imesis*) with βάλε, and γαίη as an addition, serving to define the general direction of ποτὶ . . βάλε more closely. It seems right to say that according to Homeric usage no real separation is possible between the preposition and its noun, so that the Herodotean phrase (lib. 7. 149) πρὸ

δύντος ἡλίου would be inadmissible in Homer, because δύντος expresses a direct predicate. In such collocations as περὶ κταμένης ἐλάφου Il. 16. 757, σὺν οὐλομένη ἀλόχῳ Od. 11. 410, ἀμ' ἀγρομένοισι σύεσσι Od. 16. 3, the participles must be regarded as simply equivalent to adjectives. Particles and enclitic pronouns can stand between the preposition and its case, as πρὸς γὰρ Διὸς Od. 6. 207, μετ' ἄρα δμῶσιν Od. 17. 493, ἐπὶ καὶ τῷ θῆκε Il. 24. 538, μετὰ γε κλυτὸν Ὀρίωνα Od. 11. 310, παρ' δ' ἄρα μιν Ταφίων πρίατο Od. 14. 452. So may the attributive genitive depending on the noun, as περὶ δ' ἔγχεος αἰχμῇ Il. 16. 315. The preposition may also be separated from its noun by stronger words when a peculiar emphasis is produced by the collocation, as πρὸ δ' τοῦ Il. 10. 224, παρ' οὐκ ἐθέλων ἐθελούσῃ Od. 5. 155. But in the present passage and in similar ones, as infra v. 427 ἀμφὶ δὲ κύμα στεῖρην . . ἴαχε, or ἀνήλυθεν ἐκ δόρυ γαίης Od. 6. 167, or δῆεις δ' ἐν πῆματα οἴκῳ, it is better to give an adverbial force to the preposition and to take the appended noun as an epexegetis. See on the whole question Schnorr, de verb. colloc. apud Homerum.

81. δάκρυ' ἀναπρήσας. See Buttm. Lexil. s. v. πρήθω. For the scene cp. Schol. Ven. on Il. 1. 349 ἔτοιμον τὸ ἡρωικὸν πρὸς δάκρυα, καὶ Ὀδυσσεὺς ὥς δὲ γυνὴ κλαίῃσι (Od. 8. 538). καὶ ἡ παροιμία· αἰεὶ δ' ἀριδάκρυες ἀνέρες ἰσθαλοί.

ἔνθ' ἄλλοι μὲν πάντες ἀκὴν ἔσαν, οὐδέ τις ἔτλη
 Τηλέμαχον μῦθοισιν ἀμείψασθαι χαλεποῖσιν·
 Ἀντίνοος δέ μιν οἶος ἀμειβόμενος προσέειπε· 85
 'Τηλέμαχ' ὕψαγόρη, μένος ἄσχετε, ποῖον ἔειπες
 ἡμέας αἰσχύνων, ἐθέλοις δέ κε μῶμον ἀνάψαι.
 σοὶ δ' οὐ τι μνηστήρες Ἀχαιῶν αἴτιοί εἰσιν,
 ἀλλὰ φίλη μήτηρ, ἣ τοι περὶ κέρδεα οἶδεν.
 ἦδη γὰρ τρίτον ἐστὶν ἔτος, τάχα δ' εἴσι τέταρτον,
 ἐξ οὗ ἀτέμβει θυμὸν ἐνὶ στήθεσσιν Ἀχαιῶν. 90
 πάντας μὲν ῥ' ἔλπει, καὶ ὑπίσχεται ἀνδρὶ ἐκάστῳ,
 ἀγγελίας προῖεῖσα· νόος δέ οἱ ἄλλα μενοινᾷ.
 ἣ δὲ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·
 στησαμένη μέγαν ἰστὸν ἐνὶ μεγάροισιν ὕφαινε,

86. ἐθέλοις δέ κε] Many MSS. give ἐθέλεις, the Harl. reads ἐθέλοις δὲ καί, from which Wolf adopted the present reading. Bekk. writes ἐθέλεις δ' ἐκ. 91. ῥ' ἔλπει] Bekk. omits ῥ' as ἔλπει naturally takes the initial F. 94. ἐνὶ μεγάροισιν] See crit. note inf. 338.

82. ἀκὴν. Possibly an adverb of the form of a feminine accusative, from a form ἀκαος, ἀκάαν, Ionic ἀκὴν and ἀκὴν, (a priv. and root χα- as in χανδάνειν = hiscere). Curtius (Gk. Gram. Expl. p. 193) describes ἀκὴν ἔσαν as a true 'internal accusative' with the substantive verb, as though we might say, 'to be a quiet being,' i.e. 'to be [at] rest.'

86. μῶμον ἀνάψαι, 'to attach blame to us.' So μὴ μῶμον ἀνάψης. Pseudo-Phocylid. ap. Bergk. v. 65. With Bekker's reading ἐθέλεις δ' ἐκ μ. d., compare ἐκ δ' αὐτοῦ πείρατ' ἀνάπτειν Od. 12. 51, ἐξανάψῃ δύσκειαν Eur. Orest. 829. Compare also θεοῖσι κῆδος ἀναψάμενος Eur. Troad. 845.

88. περί, adverbial, 'beyond all others.'

89. εἴσι τέταρτον. A comparison of infra 106 ὡς τρίτες μὲν ἔλθε . . ἄλλ' ὅτε τέταρτον ἦλθεν ἔτος, and Od. 13. 377 οἱ δὲ τοι τρίτες μέγαρον κᾶτα κοῖρανέουσι | μνώμενοι ἀντιθέην ἄλοχον, must decide the rendering of this line. 'Already is it the third year,' (ἐστὶν has the sense of 'is completed,' as Il. 2. 295 ἡμῖν δ' εἰνατός ἐστι περὶ τροπῶν ἐνιαυτός | ἐνθάδε μινώντεσσι, compared with ibid. 134 ἐννέα δὲ βεβάασι Διὸς μεγάλου ἐνιαυτοῖ), 'and the fourth is fast passing.'

So λέναι is used to signify 'move away' in Il. 9. 701 ἣ κεν ἴησιν ἣ κε μένη. The Schol. here renders εἴσι by διελεύσεται, πληρωθήσεται, and Nitzsch interprets it by 'is coming,' 'bald wird gehn, d. h. kommt das Vierte,' but this rendering would seem to necessitate the reading δίτες for τρίτες infra 106, and δὴ τρίτον for τέταρτον, a reading to which Aristonicus alludes.

92. ἀγγελίας, plur. of ἀγγελίη, = 'messages;' as ἀγγελιάων inf. 255; 5. 150; and cp. 1. 414; 24. 354. Ameis here renders ἀγγελίας, 'messengers,' from a supposed ἀγγελίης accepted as an Ionic form by Schol. D. on Il. 3. 206 = ἀγγελος, so Apoll. Lex. For a discussion of the question see La Roche, Hom. Stud. p. 31 foll. and Ameis, Anh. to Il. 3. 206.

93. δόλον τόνδ' ἄλλον, 'this stratagem besides.' To give ἄλλον its ordinary sense here, we must consider Penelope's practice of buoying her suitors up with false hopes represents *one* piece of treachery, and the device of the loom, the second. Penelope herself describes the loom as her first scheme, φᾶρος μὲν μοι πρῶτον ἐπέπνευσεν μέγα δαίμων Od. 19. 138

94. στησαμένη ἰστόν, 'having set up the warp,' for weaving. Here ἰστός

λεπτὸν καὶ περίμετρον ἄφαρ δ' ἡμῖν μετέειπε· 95
 κοῦροι, ἐμοὶ μνηστῆρες, ἐπεὶ θάνε διὸς Ὀδυσσεύς,
 μίμνεν' ἐπειγόμενοι τὸν ἐμὸν γάμον, εἰς δ' κε φᾶρος εἴη
 ἐκτελέσω, μή μοι μεταμῶνια νήματ' ὀλῆται,
 Λαέρτη ἥρωι ταφήιον, εἰς δ' τέ κέν μιν 100
 μοῖρ' ὀλοή καθέλῃσι τανηλεγέος θανάτοιο,
 μή τίς μοι κατὰ δῆμον Ἀχαιῶν νεμεσῇσιν,
 αἶ κεν ἄτερ σπείρου κῆται πολλὰ κτεατίσας.
 ὥς ἔφαθ', ἡμῖν δ' αὖτ' ἐπεπείθετο θυμὸς ἀγῆνωρ.

97. εἰς δ' κε] Most MSS. give εἰσοκε. But cp. Schol. B. L. on Il. 3. 409 ἀπο-
 ροῦσι δέ τινες εἰ τὸ εἰσοκεν ἐν συνθέσει (sc. as one word) ἐστίν· ἢ ἐν παραθέσει καὶ
 λέγομεν ὅτι ἐν παραθέσει. See La Roche, Hom. Textk. 243. 98. μεταμῶνια]
 Al. μεταμῶλια, described by Eustath. ad loc. as ἀπικῶν. 99. εἰς δ' τέ κεν] So
 La Roche for εἰς ὅτε κεν or εἰσὶν κεν. 100. κῆται] Wolf's conj. for κείται,
 which Buttm. defends (Larger Gk. Gr. § 109) on the ground that this verb has no
 distinct subjunctive form. He quotes Plat. Phaed. 84 E, where, however, δάκνεται
 may be and doubtless is indicative. In Il. 24. 554 κείται is altered to κῆται by
 Hermann. Monro, H. G. § 81, retains κείται as a subjunctive here, and in Il.
 19. 32; 24. 554; Od. 19. 147, regarding it as contracted from κείται, the regular
 form answering to the non-thematic κείται (Curt. Stud. vii. 100).

stands, not for the wooden vertical
 frame, or loom, which we may suppose
 was a fixture, but for the perpendicular
 threads (στήμονες) which had to be
 suspended from the top bar of the
 frame (ζυγόν) as the first process; the
 next step being to pass the cross threads
 or woof (κρόκη, πῆνη), between the
 στήμονες by means of the shuttle. The
 addition of the epithets λεπτὸν καὶ
 περίμετρον points to the care and the
 time which would have to be bestowed
 on the work.

97. ἐπειγόμενοι τὸν ἐμὸν γάμον,
 'though eager for this marriage with
 me.' μίμνενε is to be taken closely with
 εἰς δ' κε.

98. μεταμῶνια. Apion ap. Apoll.
 Lex. μάταια, ἀπὸ τοῦ μετὰ τῶν ἀνέμων
 ἵεναι. This seems very doubtful.

99. εἰς δ' τέ κεν, as we say, 'against
 the time when.'

100. τανηλεγής is generally described
 as a graphic epithet of Death, viz. the
 'outstretcher'; the allusion being to
 the body 'streaked' for burial. The
 ordinary derivation (ταναός . . . λέγω, 'to
 lay') has however this difficulty, that
 the root of λέγειν being λεχ, the form
 should be τανηλεχής. Düntzer, ad loc.

refers this word, and δυσηλεχής Od. 22.
 325, to ἀλγεῖν, comparing ἀλγεῖνός
 with ἀλγεῖνός. The change from the
 α to η he illustrates by ἀν-ἡκεστος from
 ἀκρόμα. Hesych. gives both lines of
 interpretation; (1) παρατεταμένην ἔχον-
 τος τὴν ἀλγηδὸνα, and (2) μακροκοιμήτου,
 in which second rendering he seems to
 take ταναός as referring to 'length of
 time.'

101. μή τίς μοι. In this clause μή
 does not (like μή μοι v. 98) follow upon
 ἐκτελέσω, but upon the idea contained
 in ταφήιον. 'A robe for his burial . .
 that no one may have cause to blame me.'

102. κτεατίσας, 'after having won
 great possessions.' The word applies
 to γέρα, guerdons given as marks of
 honour, either for good service or for
 athletic prowess. In Laertes' case, one
 such possession was a τέμενος, see Od.
 24. 205 ἀγρὸν ἱκόντο | καλὸν Λαέρταο
 τετυγμένον, ὃν ῥά ποτ' αὐτὸς | Λαέρτης
 κτεάτισσεν ἐπεὶ μάλα πόλλ' ἐμόγησεν.
 To the same usage we may refer Od. 7.
 150 γέρας θ' ὅ τι δῆμος ἔδωκεν, Il. 9. 406
 ληιστοὶ μὲν γὰρ τε βόες . . . κτητοὶ δὲ
 τρίποδες τε καὶ ἵππων ξανθὰ κάρηνα,
 Il. 16. 56 κούρην ἣν ἄρα μοι γέρας ἔζελον
 υἱὲς Ἀχαιῶν, | δουρὶ δ' ἐμῷ κτεάτισσα.

ἐνθα καὶ ἡματιή μὲν ὑφαίνεσκεν μέγαν ἱστὸν,
 νύκτας δ' ἀλλύεσκεν, ἐπὴν δαΐδας παραθείτο. 105
 ὥς τρίετες μὲν ἔλῃθε δόλω καὶ ἔπειθεν Ἀχαιοὺς·
 ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος καὶ ἐπήλυθον ὦραι,
 καὶ τότε δὴ τις ἔειπε γυναικῶν, ἣ σάφα ᾔδη,
 καὶ τὴν γ' ἀλλύουσιν ἐφεύρομεν ἀγλαὸν ἱστὸν.
 ὥς τὸ μὲν ἐξετέλεσσε καὶ οὐκ ἐθέλουσ' ὑπ' ἀνάγκης· 110
 σοὶ δ' ὦδε μνηστῆρες ὑποκρίνονται, ἵν' εἰδῇς
 αὐτὸς σὺ θυμῷ, εἰδῶσι δὲ πάντες Ἀχαιοί.
 μητέρα σὴν ἀπόπεμψον, ἀνωχθὶ δέ μιν γαμέεσθαι
 τῷ ὅτεφ' τε πατὴρ κέλεται καὶ ἀνδάνει αὐτῇ.
 εἰ δ' ἔτ' ἀνιήσει γε πολὺν χρόνον νῆας Ἀχαιῶν, 115
 τὰ φρονέουσ' ἀνὰ θυμὸν ἃ οἱ περὶ δῶκεν Ἀθήνη,

105. ἐπὴν] So nearly all MSS. Bekk. reads ἐπεὶ with Eustath. See note on Od.
 4. 221. 106, 107. τρίετες . . τέτρατον] According to Aristonicus, some edi-
 tions gave δῖετες and δὴ τρίτον. See notes on v. 89. 116. ἃ οἱ] Harl. Schol.
 gives τινὲς δ' οἱ, ὅτι αὐτῇ, which Ameis adopts.

104. ἐνθα καί, 'so there all day
 long she wove,' the word καί serving to
 express the connection of this sentence
 with the foregoing. She made up her
 mind to weave, and so she *did* weave.

105. ἐπὴν δαΐδας παραθείτο, 'when
 she had had lights set at her side.' παρα-
 θέτο is the optative of recurring action.
 Although the use of ἐπὴν with the
 optative is not found in Attic Greek,
 yet it is supported here by a large
 preponderance of MSS. We may com-
 pare too Il. 24. 227 ἐπὴν γόου ἐξ ἔρον
 εἶην, Hesiod, Opp. et D. 133 ἄλλ' ὅτ'
 ἀν' ἡβήσῃ, where however editors
 have altered the MS. reading to ἄλλ'
 ὅπότε ὅτ' ἄλλ' ὅτ' ἄρ'.

107. καὶ ἐπήλυθον ὦραι, equivalent to
 ἐπελθουσῶν ὥρων in later Greek. Cp.
 Od. 11. 295; 14. 294; 19. 152; 24.
 142.

108. καὶ τότε δὴ. Here begins the
 apodosis. A similar usage is frequent
 with καὶ τότε, ἐπειτα, δὴ τότε, and (Od.
 11. 112) τότε by itself.

110. τὸ μὲν, sc. τὸ φᾶρος, or, possibly,
 the neuter is used with a vague reference
 to the work generally, cp. Od. 12. 73
 οἱ δὲ δῶα σκόπελοι, ὃ μὲν οὐρανὸν εὐρύν
 ἱκάνει | ὀξείῃ κορυφῇ, νεφέλῃ δὲ μιν ἄμ-

φιβέθηκε | κυανέῃ. τὸ μὲν οὐ ποτ' ἔρωει.
 See also on Od. 9. 359.

114. τῷ ὅτεφ' . . αὐτῇ. The sentence
 would run in full, ὅτι (= ὅτεφ') πατὴρ
 γαμέεσθαι κέλεται, καὶ δὲ ἀνδάνει αὐτῇ.
 See on sup. 54, and cp. inf. 128.

115. εἰ δ' ἔτ' ἀνιήσει. No grammatical
 apodosis follows this. The virtual apo-
 dosis is at inf. 123, but after the paren-
 thesis the sentence is cast in a different
 form.

116. τὰ φρονέουσα. If the reading
 of the Harl. be adopted, viz. ὃ οἱ, we
 may compare Il. 9. 493 τὰ φρονέων, ὃ μοι
 οὐ τι θεοὶ γόνον ἐξετέλειον | ἐξ ἐμεῦ,
 where the force of the word ὃ is equiva-
 lent to that of ὅπως in the line τὰ φρονέων
 κατὰ θυμὸν ὅπως καλλίτριχες ἵπποι | ῥεῖα
 διέλθοιεν Il. 10. 491, or to ὅτι in τὰ
 φρονέων ὅτι οἱ βλάβεν ἄρματα Il. 23.
 545. With the reading ὃ we must
 remove the comma after Ἀθήνη. If we
 read ἃ, the translation will run, 'pon-
 dering in her heart of those gifts which
 Athena has richly (περί) given her, both
 skill in exquisite work, and shrewd wit,
 and cunning, the like of which we have
 never yet heard that anyone even of the
 dames of old knew, (repeat ἐπίστασθαι),
 of those who lived long since,' etc.

ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἑσθλὰς
 κέρδεά θ', οἷ' οὐ πῶ τιν' ἀκούομεν οὐδὲ παλαιῶν,
 τάων αἰ πάρος ἦσαν εὐπλοκάμιδες Ἀχαιαί,
 Τυρώ τ' Ἀλκμήνη τε εὐστέφανός τε Μυκῆνη·
 120
 τάων οὐ τις ὁμοῖα νοήματα Πηνελοπείη
 ᾗδ' ἄτ' ἀρ' μὲν τοῦτό γ' ἐναΐσιμον οὐκ ἐνόησε.
 τόφρα γὰρ οὖν βίοτόν τε τεδὸν καὶ κτήματ' ἔδονται,
 ὄφρα κε κείνη τοῦτον ἔχη νόον, ὃν τινά οἱ νῦν
 ἐν στήθεσσι τιθεῖσι θεοί. μέγα μὲν κλέος αὐτῇ
 125
 ποιεῖτ', αὐτὰρ σοί γε ποθὴν πολέος βιότοιο·
 ἡμεῖς δ' οὐτ' ἐπὶ ἔργα πάρος γ' ἴμεν οὔτε πη ἄλλη,
 πρὶν γ' αὐτὴν γήμασθαι Ἀχαιῶν φ' κ' ἐθέλῃσι.

119. εὐπλοκάμιδες] So Bekk. and La Roche, following the guidance of Herod. and Eustath. from nom. εὐπλοκάμης. Al. εὐπλοκαμίδες from εὐπλοκαμῖς.
 123. βίοτον] βιότος τε τεδὸν Aristoph. He must have taken ἔδονται in a passive sense.
 126. ποθὴν] La Roche quotes from Apollon. de Pronom. 101 C δέον ποιεῖν ποθὴν σὺν τῷ ν. Two MSS. give ποθή, which may have been the reading of Aristarch.

117. Here φρένας ἑσθλαί has no moral significance, but refers only to intellectual qualities, cp. Od. 11. 367; Il. 17. 470. The word is used in a similar connection, Il. 13. 431 πᾶσαν γὰρ ὁμηλικίην ἐκέκαστο | κάλλει καὶ ἔργοισιν ἰδὲ φρεσὶ, where, as here, ἔργα specially refers to the work of spinning or weaving.

118. κέρδεα is broad enough to express any way of carrying out one's own interests, whether honest or the reverse. See note on κερδοσύνη Od. 4. 251. The three words ἐπίστασθαι . . φρένας . . κέρδεα stand as the object of δῶκεν, or at any rate in apposition to αἶ. For an infinitive used as parallel to an accusative cp. Il. 1. 258 δε περὶ μὲν βουλὴν Δαναῶν, περὶ δ' ἐστὲ μάχεσθαι. Cp. also Il. 7. 203.

119. τάων αἶ. For this use of the demonstrative as the preparation for a relative sentence cp. Il. 5. 320 συνθεσιάων τάων αἶ, ibid. 331 θεσπιάων τάων αἶ. Here the whole sentence is only a periphrasis for τάων εὐπλοκαμίδων Ἀχαιῶν.

120. Τυρώ, daughter of Salmoneus, king of Elis, was the mother of famous heroes, Neleus, Pelias, and Aeson Od. 11. 235. Ἀλκμήνη, Od. 11. 266 foll.; Μυκῆνη is represented in the Ἡοίαι

μεγάλας as daughter of Inachus, and as having given the name to the town Μυκῆναι.

121. ὁμοῖα . . Πηνελοπείη, equivalent to ὁμοῖα νοήμασι Πηνελοπείης. With this brachylogical form of comparison cp. Od. 4. 279 φωνὴν Ἰσκουσ' ἀλόχοισιν, Il. 17. 51 κόμαι χαρίτεσσιν ὁμοῖαι. A similar expression is οὐ μὲν σοὶ ποτὶ ἴσον ἔχω γέρας (Il. 1. 163), where σοὶ ἴσον means τῷ σὺ ἴσον. Cp. also Cic. Tusc. Quaest. 1. 1 'quae tam excellens in omni genere virtus in ullis fuit ut sit cum maioribus nostris comparanda?' Tibull. 3. 4. 70 'nec similes chordis reddere voce sonos'

122. ἐνόησε takes up the word νοήματα from the preceding line; 'however, this (device for putting us off) she hath not devised righteously.' See Od. 7. 299 and cp. 5. 190.

126. ποιεῖτ', sc. παιεῖται, 'she is making fame for herself; but for thee the loss of much substance.' If we read ποθή we must supply ἐστί, as in Od. 15. 514 οὐ γὰρ τι ξένων ποθή.

127. πάρος γε serves merely as the preparation for πρὶν γε. We find in similar combination in Homer, πρὶν . . πρὶν, πρὶν . . πρὶν γε.

128. Ἀχαιῶν φ' κ' ἐθέλῃσι. Here the genitive that precedes depends on

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' αὖ
 'Αντίνο', οὐ πως ἔστι δόμων ἀέκουσαν ἀπῶσαι 130
 ἢ μ' ἔτεχ', ἢ μ' ἔθρεψε· πατὴρ δ' ἐμὸς ἄλλοθι γαίης,
 ζῶει δ' γ' ἢ τέθνηκε· κακὸν δέ με πόλλ' ἀποτίνειν
 Ἰκαρίῳ, αἶ κ' αὐτὸς ἐκὼν ἀπὸ μητέρα πέμψω.
 ἐκ γὰρ τοῦ πατρὸς κακὰ πείσομαι, ἄλλα δὲ δαίμων

133. ἐκὼν] The MSS. are divided between ἐκὼν and ἐγὼν; there is a preponderance in favour of the former; Bekk. adopts ἐγὼν on the ground that ἐκὼν takes the F. Schol. B. M. V. implies the I. ἐκὼν by the words φασὶ γὰρ ἔθος ἦν εἶ τις ἐκὼν ἐξ οἴκου κ.τ.λ.

the relative φ, as in Od. 5. 448 ἀνδρῶν ὅς τις, 4. 613 δῶρων δ' ὅσσα, 8. 204 τῶν ἄλλων ὅτινα, 9. 94 τῶν δ' ὅς τις, etc.

130. οὐ πως ἔστι, 'it is by no means possible;' whether spoken of physical or moral impossibility. So οὐ πως ἔστι Διὸς νόον παρελθεῖν Od. 5. 103, οὐ πως ἦεν ἐπ' ὤμων . . φέρειν Od. 10. 170. The use is less frequent in the Il., cp. 13. 114 ἡμέας γ' οὐ πως ἔστι μεθιέναι πολέμοιο, also 12. 65, 337.

131. πατήρ . . τέθνηκε. With the strongly resumptive pronoun δ' γε in the second clause, it seems wrong to translate merely, 'My father, elsewhere in the world (see Od. 1. 425) is haply alive or dead.' But rather, 'As to my father, he is away elsewhere in the world—whether he be alive or dead' [we know not]. In this way ζῶει δ' γ' ἢ τέθνηκε is an expression of doubt thrown into the form of an indirect question, so that (by rule given Od. 1. 175) ἢ in the second clause takes the circumflex. Cp. οὐδέ τι ἴδμεν ζῶει δ' γ' ἢ τέθνηκε Od. 4. 109, οὐ μὲν κείνον . . ἀγορεύσω ζῶει δ' γ' ἢ τέθνηκε ibid. 837; cp. Od. 11. 464. Probably, the ultimate explanation is that we really have here a direct question, 'Is he alive or dead?' But it is a question which is asked of the speaker's own mind; so that it easily passes into a mere expression of uncertainty. See Monro, H. G. § 341.

132. πόλλ' ἀποτίνειν. The 'heavy restitution' which Telemachus would have to make to Icarus cannot mean paying back the ἔδνα which came with Penelope, when she married Odysseus, ὅσσα εἶκε φίλης ἐπὶ παιδὸς ἐπεσθαι. See note on Od. 1. 277, where this interpretation is combated. We must refer

it generally to some act of vengeance on the part of Icarus for the slight put upon his daughter. Eustath. says that this way of rendering the sentence συμκρολογίας αἰτίαιμα προσάπτει τῷ Τηλεμάχῳ, in the judgment of οἱ παλαιοί, διὸ καὶ θέλουσιν οἱ τοιοῦτοι στίζειν τελείαν (to put a full stop) ἐν τῷ πόλλ' ἀποτίνειν, so as to join Ἰκαρίῳ ἀποπέμψω.

134. ἐκ γὰρ τοῦ πατρὸς, 'for from him, her father.' So τοῦ πατρὸς Od. 16. 149. The demonstrative serves to give additional emphasis to contrast πατήρ with δαίμων. The evils which Telemachus would suffer from the πατήρ he has already described as πόλλ' ἀπο-^χ but see above τίνειν, the necessity of restitution. But it is very possible that τοῦ πατρὸς may mean 'that father of mine,' sc. Odysseus, whose return might come at any moment, although there was such uncertainty about his fate. For τοῦ πατρὸς it has been suggested to read οὐ πατρός in the sense of ἐμοῦ. See on 1. 402.

δαίμων. Nitzsch distinguishes between the meaning of δαίμων and θεός in their Homeric use, as if the former represented the darker and more dangerous side of superhuman powers. Nägelsbach (Hom. Theol. p. 72) sums up the uses of both words as follows: δαίμων stands indifferently for θεός five times in the Il. (1. 222; 3. 420; 6. 115; 19. 188; 23. 595), and once in the Od. (15. 261); while the two words are used as interchangeable synonyms in Od. 21. 196, 201; 6. 172-174. Compare with these Il. 17. 98, 99; Od. 5. 396, 397; Od. 3. 27; which seem to show that δαίμων stands to θεός as *numen* to *persona divina*; and that originally there is nothing in δαίμων which tends in

δώσει, ἐπεὶ μήτηρ στυγεράς ἀρήσεται ἔρινος
οἴκου ἀπερχομένη· νέμεσις δέ μοι ἐξ ἀνθρώπων
ἔσσεται· ὥς οὐ τοῦτον ἐγὼ ποτε μῦθον ἐνίψω.
ὑμέτερος δ' εἰ μὲν θυμὸς νεμεσίζεται αὐτῶν,
ἔξιτέ μοι μεγάρων, ἄλλας δ' ἀλεγύνετε δαίτας
ὑμὰ κτήματ' ἔδοντες, ἀμειβόμενοι κατὰ οἴκους.
εἰ δ' ὑμῖν δοκέει τόδε λωίτερον καὶ ἄμεινον
ἔμμεναι, ἀνδρὸς ἐνὸς βίοντος νήποινον ὀλέσθαι,
κείρετ'· ἐγὼ δὲ θεοὺς ἐπιβώσομαι αἰὲν ἔοντας,
αἷ κέ ποθι Ζεὺς δῶσι παλίντιτα ἔργα γενέσθαι.

1377 νήποινοί κεν ἔπειτα δόμων ἔντοσθεν ὀλοισθε· 145
Ἄς φάτο Τηλέμαχος, τῷ δ' αἰετὼ εὐρύοπα Ζεὺς

137.] Nicanor says of this line ἀθετεῖται μὲν ὑπὸ Ἀριστάρχου· στικτέον δὲ ὅμως μετὰ τὸ ἔσσεται, ἵνα τὸ ὥς κέηται ἀντὶ τοῦ οὕτως. Nitzsch prefers ὥς. 146. τῷ] Al. τῷ.

malam partem. In this general sense of *numen divinum* or *voluntas divina*, *δαίμων* occurs six times in the Il. and eleven times in the Od. With the additional notion of kindness or goodness it is found in two instances (Il. 11. 792; 15. 403) in the Iliad; but nowhere in the Odyssey. The phrases *ἐπέσσοντο δαίμονι ἴσος*, occurring ten times in the Il., carries with it the idea of a violent and evil power; and two instances (Il. 9. 600; 15. 468) assign to *δαίμων* a distinctly malignant action, while in one passage in the Il. (8. 166) *δαίμων* is used to mean fate or death. In the Odyssey there are at least twenty instances of *δαίμων* used in this sinister sense, sometimes with such epithets as *στυγερὸς*, *κακὸς*, *χαλεπὸς*, etc., sometimes standing alone. The tendency in this direction is especially noticeable, as Nitzsch here remarks, in the significance of the adjective *δαίμωνιος* as opposed to *θεῖος*.

135. *ἔρινος*. This word Lobeck connects with *δρίνω*, or *ἐρευνάω*; others find in the *ἔρινος* the representatives of the Indian *Saranyūś* (speeding—see Curt. Gk. Et. p. 309); comparing the Sophoclean (Aj. 837) *τανύποδες Ἐρινύες*. They appear in Homer as the agents of the gods below, of Ζεὺς *καταχθόνιος* and Περσεφόνηϊα Il. 9. 454, etc. They are especially the avengers of perjury (Il. 19.

260); and the executors of the parental curse (as here, and Od. 11. 280, etc.); so that *Ἐρινός* may even stand as synonymous with the curse itself (Il. 21. 412). Cp. *Ἀραὶ δ' ἐν οἴκοις γῆς ὑπαὶ κεκλήμεθα* Aesch. Eum. 417. They accompany aged (Il. 15. 204) and poor (Od. 17. 475) persons, and are ever ready to defend their rights. In a word, their office is the punishment of crimes against the family, and against society generally.

136. *νέμεσις*. The ills rehearsed here, namely, impoverishment, the curse of heaven, and the reproach of men, may have suggested to Aeschylus the form of the passage in which Orestes describes what he had to expect if he had left his father unavenged, Choeph. 275-296; though additional judgments are interwoven with these. We have there (275) *ἀποχρημάτοις ζημία*s, (283) *ἄλλας τ' ἐφάνει προσβολὰς Ἐρινύων*, and (291) *καὶ τοῖς τοιούτοις οὐδὲ κρατῆρος μέρος*.

137. *μῦθον*, 'this bidding,' sc. that my mother should depart.

138. *ὑμέτερος* to be joined closely with *αὐτῶν*, like the Lat. *mea ipsius sententia*. Cp. *νωίτερον λέχος αὐτῶν* Il. 15. 39. Similar is *ὑμέτερον ἐκάστου θυρὸν ἀέξω* Il. 17. 226.

146. *εὐρύοπα Ζεὺς*. Interpretations are divided between 'far-seeing' and 'far-sounding.' Eustath. and Hesych. give

ὑψόθεν ἐκ κορυφῆς ὄρεος προέηκε πέτεσθαι.
τῷ δ' ἔως μὲν ῥ' ἐπέτοντο μετὰ πνοιῆς ἀνέμοιο,
πλησίω ἀλλήλοισι τιτανομένω πτερύγεσσιν
ἀλλ' ὅτε δὴ μέσσην ἀγορὴν πολύφημον ἰκέσθην,
ἐνθ' ἐπιδινηθέντε τιναξάσθην πτερὰ πυκνὰ,
ἐς δ' ἰδέτην πάντων κεφαλὰς, ὄσσοντο δ' ὄλεθρον,
δρυψαμένω δ' ὀνύχεσσι παρειὰς ἀμφί τε δειρὰς
δεξιῶ ἤξιαν διὰ τ' οἰκία καὶ πόλιν αὐτῶν.

151. *πυκνὰ*] So La Roche, with eleven MSS. for the common reading *πολλὰ*. Cp. Schol. S. τὰ συνεχῆ αὐτῶν πτερὰ. 154. *αὐτῶν*] αὐτῆς or αὐτῶς Aristoph. See

both renderings. Curtius (G. E. 414) accepts the latter, but the difficulty involved is, that in Homer *ὄψ* is used mostly of articulate sounds, or of the voice of living things, as lambs (Il. 4. 435), or cicadas (Il. 3. 152), but not of what we call *noises* properly. Still it is a simple poetical notion to regard the thunder as the voice (*ὄψ*) of Zeus and not merely as a loud sound. Cp. h. Hom. Cerer. 441 τῆς δὲ μετ' ἀγγελον ἤκε βορύκτυπος εὐρύοπα Ζεὺς. This form of the nom. of 1st declension is a characteristic of the Aeolic dialect. Compare *νεφεληγερέτα*, etc. At any rate these forms are 'evidently part of the archaic and conventional style of Epic poetry.' Monro, H. G. § 96.

148. *ἔως μὲν*, 'for a while.' So in Il. 12. 141; 13. 143; 15. 277; 17. 727, 730; Od. 3. 126, with which we may compare the use of *ὅς* in the sense of *ὅσος*, and, generally, the forms of the relative with the force of the demonstrative. Others explain *ἔως μὲν* as a protasis with an unexpressed apodosis, which seems less likely. Cp. Hdt. 8. 74 *ἔως μὲν δὴ ἀνὴρ ἀνδρὶ παραστάς σιγῇ λόγον ἐποιέετο, τέλος δέ, κ.τ.λ.*, where Bekk. reads *τέως μὲν*.

μετὰ πνοιῆς. The preposition from its meaning 'among' passes easily to that of 'accompanying.' In Od. 1. 98 the phrase is *ἅμα πνοιῆς*. Compare Virgil's 'rapido pariter cum flamine' Aen. 4. 241.

150. *πολύφημον*, elsewhere (Od. 22. 376) used as the epithet of Phemius the bard. With a reference to this passage, the answer of the Pythia (Herod. 5. 79) directs her inquirers *ἐς πολύφημον ἑξενεῖται*, meaning thereby *ἐς δῆμον* or *ἐς*

κοινόν, and so they evidently understood it, *ἐξέφερον τὸ χρηστήριον ἄλιν ποιησάμενοι*. Transl. 'straining forwards on the wing, abreast of each other, they kept flying for a while along with the moving wind, but when they reached the midst of the voiceful assembly, there wheeling round they shook out of each other a shower of feathers.' This seems to give the reciprocal force of *τιναξάσθην*, as expressed below by *δρυψαμένω* and in Od. 4. 179 by *τερπομένω*. For *τινάσσειν* in this sense cp. Il. 13. 242 *ἀστεροπὴ ἐναλίγκιος ἦν τε Κρονίῳ | χειρὶ λαβὼν ἐτίναξεν ἀπ' αἰγλήεντος Ὀλύμπου*. The change from their quiet flight alongside each other is marked by *ἐπιδινηθέντε*, which the Schol. S. interprets *ἐκείσε δὲ ἐνταῦθα συστραφέντες ἐν τῷ καταράσσειν τὰ συνεχῆ αὐτῶν πτερὰ*. If, however, we follow the majority of commentators in rendering 'they flapped their thick-plumed wings,' we shall have the contrast between their gliding flight and the angry movement of fighting birds. 5025.

152. *ὄσσοντο*, 'their look boded.' [7 πάντες]

153. *ἀμφί τε δειρὰς*. It is better to take the accus. *παρειὰς* and *δειρὰς* in direct government of *δρυψαμένω* and to make *ἀμφί* an adverbial addition, = 'having torn each other's cheeks and throats all about;' cp. Il. 10. 572 *αὐτοὶ δ' ἰδρῶ πολλὸν ἀπενίσχοντο θαλάσση | ἐσβάντες, κνήμας τε ἰδὲ λόφον ἀμφί τε μηρούς*. Others retract *ἀμφί* to the first clause, and, understanding it as a preposition, take it to govern both *παρειὰς* and *δειρὰς*, comparing Od. 12. 27 *ἢ ἄλδς ἢ ἐπὶ γῆς*, where see note.

154. *δεξιῶ*, i.e. eastward. Cp. Il. 12. 239 *εἴτ' ἐπὶ δεξιῇ ἴωσι πρὸς ἧν ἡέλιόν τε*.

θάμβησαν δ' ὄρνιθας, ἐπεὶ ἶδον ὀφθαλμοῖσιν 155
 ὥρμηναν δ' ἀνὰ θυμὸν ἃ περ τελέεσθαι ἔμελλον.
 τοῖσι δὲ καὶ μετέειπε γέρων ἥρως Ἀλιθέρης
 Μαστορίδης· ὁ γὰρ οἶος ὀμηλικὴν ἐκέκαστο
 ὄρνιθας γινῶναι καὶ ἐναίσιμα μυθήσασθαι
 ὃ σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπε 160
 'Κέκλυτε δὴ νῦν μεν, Ἰθακήσιοι, ὅττι κεν εἴπω·
 μνηστῆρσιν δὲ μάλιστα πιφασκόμενος τάδε εἶρω.
 τοῖσιν γὰρ μέγα πῆμα κυλίνδεται· οὐ γὰρ Ὀδυσσεὺς
 δὴν ἀπάνευθε φίλων ὦν ἔσσεται, ἀλλὰ που ἦδη
 ἐγγὺς ἐὼν τοῖσδεσσι φόνον καὶ κῆρα φυτεύει 165
 πάντεσσιν· πολέσιν δὲ καὶ ἄλλοισιν κακὸν ἔσται,

Dind. on Schol. ad loc. This change of reading may have been suggested by a mistaken idea that αὐτῶν would refer to the eagles. Cp. Schol. B. πόλιν πλάττει ἰδίαν τοῖς αἰετοῖς ὁ Ὀμηρος. 156. ἔμελλον] not ἔμελλε. Schol. Harl. διὰ τὸ ὁ τοῦτο γὰρ Ὀμήρῳ σύνθητες. 157. Ἀλιθέρης] ψιλωτέον, εἰ καὶ παρὰ τὸ ἄλς ἐγένετο εἰς ἰδιότητα τοῦ ὀνόματος Schol. E. M. This seems to have been a rule in compounded proper names.

διὰ = 'across' the city and men, although high above them; just as (150) ἀγορὴν ἰκέσθην only implies that the assembly was just below them.

πόλιν αὐτῶν. By αὐτῶν are indicated the living inhabitants as opposed to the buildings, οἰκία. Cp. Od. 7. 43 λιμένας καὶ νῆας ἕσας | αὐτῶν θ' ἡρώων ἀγοράς, 9. 40 ἐνθα δ' ἐγὼ πόλιν ἔπραθον ὠλεσα δ' αὐτούς. Nitzsch understands it, less naturally, to mean 'these same persons,' sc. on whose heads they had just threatened vengeance.

The import of the whole omen is sufficiently set forth presently by Halitherses. The eagles represent no particular persons, not (as Eustath.) Odysseus and Telemachus; but, tearing each other, they prefigure φόνον καὶ κῆρα (165). Similar is the omen observed by Teiresias (Soph. Ant. 1001) ἀγνώτ' ἀκούω φθόγγον ὄρνιθων . . . καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς | ἐγνων πτερόν γὰρ βοῖβδος οὐκ ἄσημος ἦν.

156. ἔμελλον. A few MSS. give ἔμελλον, but the plural verb with the neut. plur. is common in Homer; cp. Il. 2. 36; 11. 310; Od. 8. 233, etc.

158. ὀμηλικὴν ἐκέκαστο, 'surpassed his peers in his knowledge of birds and

his utterance of words of fate.' Cp. καίνυσθαι ἀρετῇσι Od. 4. 725.

160. ὃ σφιν εὐφρονέων. Join σφιν with the finite verbs. The common interpretation of εὐφρονέων in this formula, which occurs sixteen times, is 'with well-meant counsel.' But Nitzsch on Od. 7. 73 οἷσιν τ' εὐφρονέησι, quotes the Schol. Venet. on Il. 1. 105 ὅταν δὲ τό, ὃ σφιν εὐφρονέων, φρονίμους προσδεκτέον λόγους· φρόνιμον γὰρ τὸ τὰς αἰτίας τῶν ἐνεστῶτων εἰπεῖν καὶ μετὰ ταῦτα ἐπάγειν τὰ ποιητέα, and also compares Soph. Ant. 1031 εὐ σοὶ φρονήσας εὐ λέγω. But this latter passage would rather suggest the construing of σφιν with εὐφρονέων, and the context in Od. 7. 73 certainly adds weight to the rendering 'intending well;' rather than to that of Nitzsch, 'understanding well.'

162. εἶρω, 'I say,' used as a present only here and in Od. 11. 137; 13. 7.

163. πῆμα κυλίνδεται. So in Il. 11. 347; cp. Il. 17. 688; the metaphor seems to be from a wave, as Il. 11. 307.

166. πολέσιν δέ, 'and then he will be the ruin of many more of us,' of the abettors of the suitors, those chiefs with whom Telemachus had remon-

οὐ νεμόμεσθ' Ἰθάκην εὐδείελον. ἀλλὰ πολὺ πρὶν
 φραζώμεσθ' ὥς κεν καταπαύσομεν· οἱ δὲ καὶ αὐτοὶ
 πανέσθων· καὶ γὰρ σφιν ἄφαρ τόδε λώϊόν ἐστιν.
 οὐ γὰρ ἀπείρητος μαντεύομαι, ἀλλ' εὖ εἰδώς 170
 καὶ γὰρ κείνῳ φημὶ τελευτηθῆναι ἅπαντα

strated. The nominative to ἔσσεται is Ὀδυσσεύς, as in Od. 16. 103 κακὸν πάντεσσι γεινόμεν, cp. Od. 4. 667.

167. εὐδείελον. The Scholia give various interpretations of this word, εὖ πρὸς τὴν δαίτην κειμένη, δαίτη γὰρ ἡ δύσις . . . καὶ γὰρ ἐπιφέρει 'πρὸς ζῆλον.' . . . ἔλη γὰρ ἐστιν ἡ τοῦ ἡλίου αὐγὴ, ὅθεν καὶ τὸ εἰληθερεῖν τὸ ἡλίου χρῆσθαι. This represents generally the view taken by Buttm. Lexil. p. 220 foll., and so Düntzer, who translates the word 'abendschön,' describing a place 'that slopes to the western beams.' (Shelley, 'Arethusa.') The other interpretations given in the Scholia are εὐπεριόριστος, πᾶσαι γὰρ αἱ νῆσοι εὐκατάληπτον ἔχουσι τὸν περιορισμὸν ὡς πρὸς τὴν ἡπειρον, or again ἐπιφανής, and this indeed seems to be the right rendering, if with Curt. (Gk. Etym. 213) we take εὐδείελος as only another form for εὐδέλος, i.e. εὐδῆλος from the root διφ.

168. καταπαύσομεν. (subjunctive mood), sc. μνηστῆρας, 'how we may best stop these men; nay, of their own selves let them stop.' The addition of ἄφαρ, 'forthwith,' seems to show that the advantage comes immediately upon the performance of the act.

170. ἀπείρητος. The interpretations vary between 'unskilled,' and 'unproved.' He can hardly mean that his prophecies about the ultimate fate of Odysseus had proved his prophetic powers, as the fulfilment had not yet appeared, though the prophet confidently expects it: so it seems better to accept the interpretation of the Schol. sc. ἀπειρος καὶ ἀμαθής. In Il. 12. 304 ἀπείρητος is used actively, 'without making an effort;' cp. Il. 17. 41. In both these passages, however, we seem to see that πειράσθαι implies 'awaiting an alternative of possibilities,' so that ἀπείρητος here would mean, 'without abiding the ordeal of the [still future] event,' i.e. without challenging the event to prove me false or true, or, more literally still (assigning a semi-middle sense to the verbal as well as to

the verb), 'without allowing myself to be tested.'

171. τελευτηθῆναι. The aorist infinitive in Greek retains, as far as possible, the force of the aorist indicative; but, of course, it does not give the notion of past time, as the augment, which alone carries with it that force, is not continued into the infinitive. In stating this, however, it is right to draw a distinction between the aor. infin. as used in *oratio obliqua* (or sentences equivalent to *oratio obliqua*) from all other usages. For in such sentences the aorist represents the aor. indicat.; whereas in others it does not. There is therefore nothing strange in finding the aorist infinitive simply denoting the fact of the verb—as here 'fulfilment;' so that the finite verb with which the infinitive is construed, or the context in which it is used, is able to transfer its own point of time to the aorist. Thus with such verbs as φημί, εἶπον, δοκῶ, ἐλπίζω, etc., expressing promise or expectation, the aorist infinitive seems to take the force of a future, as in inf. 280; 3. 125; Il. 13. 666 πολλὰκι γὰρ οἱ εἶπε γέρων . . . νοῦσφ' ὑπ' ἀργαλήν φθίσθαι, sc. *peritutum esse*; Aesch. S. c. T. 427 ἐκπέσειν . . . φησὶν, οὐδὲ τὴν Διὸς βολὴν σχεθεῖν, *non fore ut eum inhibeat*. Compare also ἄσμενοι ἐκείσε ἵσταν οἱ ἀφικόμενοι ἐλπίς ἐστιν οὐ διὰ βίου ἦσαν τυχεῖν Plato, Phaed. 67, μῶρος, εἰ δοκεῖς με τλῆναι σὴν καθαιμάξαι δέρην Eur. Orest. 1527, οὐκ εἰκὸς ἐς νῆσον τοὺς Λακεδαιμονίους περαιωθῆναι Thuc. 5. 109. See Madvig (Gk. Synt. § 172 R), who however remarks that such a combination as νομίζω κρατῆσαι is impossible and must be accounted for on the ground of faulty reading; but we may compare Soph. Aj. 1082 ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ | ἐξ οὐρίων δραμούσαν ἐς βυθὸν πεσεῖν. That πεσεῖν here stands with the same force as πεσεῖν ἂν we gather from ibid. 1077 ἀλλ' ἀνδρὰ χρὴ κἂν σῶμα γεννήσῃ μέγα | δοκεῖν πεσεῖν ἂν κἂν ἀπὸ σμικροῦ κακοῦ. But, in the former passage,

ὥς οἱ ἐμυθεόμην, ὅτε Ἰλιον εἰσανέβαινον
 Ἀργεῖοι, μετὰ δέ σφιν ἔβη πολύμητις Ὀδυσσεύς.
 φῆν κακὰ πολλὰ παθόντ', ὀλέσαντ' ἀπο πάντας ἐταίρους
 ἄγνωστον πάντεσσιν ἐεικοστῷ ἐνιαυτῷ 175
 οἴκαδ' ἐλεύσεσθαι· τὰ δὲ δὴ νῦν πάντα τελεῖται.

Τὸν δ' αὖτ' Εὐρύμαχος, Πολύβου παῖς, ἀντίον ἤρδα·
 ὦ γέρον, εἰ δ' ἄγε νῦν μαντεύεο σοῖσι τέκεσσιν
 οἴκαδ' ἰὼν, μή πού τι κακὸν πάσχωσιν ὑπίσσω·
 ταῦτα δ' ἐγὼ σέο πολλὸν ἀμείνων μαντεύεσθαι. 180
 ὄρνιθες δέ τε πολλοὶ ὑπ' αὐγὰς ἡελίοιο
 φοιτῶσ', οὐδέ τε πάντες ἐναῖσιμοι· αὐτὰρ Ὀδυσσεύς
 ὦλετο τῇλ', ὥς καὶ σὺ καταφθίσθαι σὺν ἐκείνῳ
 ὄφελος. οὐκ ἂν τόσσα θεοπροπέων ἀγόρευες,
 οὐδέ κε Τηλέμαχον κεχολωμένον ὦδ' ἀνιείης 185

182. οὐδέ τε] ὁ δὲ τῷ σύνδεσμος περισσός. ἐν δὲ ταῖς εἰκαιότηραις γράφεται 'οὐδέ
 τ'. Schol. H. M. S.

πεσεῖν is really the infinitive of a gnomic
 aorist. A good instance is Aristoph.
 Nub. ἐνεχυράσασθαι φασιν, 'they say
 they will distraint upon me;' where
 editors have needlessly altered to ἐνε-
 χυράσασθαι. See also Vesp. 160; Od.
 20. 121. It is of course possible in the
 present passage to retain the preterite
 force in τελευτήσθαι, and to make the
 seer say 'that everything has been ac-
 complished;' which, indeed, was all but
 true; the last act of the drama was even
 now opening, as he describes it with
 closer accuracy, infra 176, 'all these
 things are now being accomplished.'

172. Ἰλιον εἰσανέβαινον, equivalent
 to the similar phrase, Od. 1. 210 ἐς
 Τροίην ἀναβήμεναι.

174-176. See Eustath. καὶ ὅρα σύννομον
 τῆς Ὀδυσσεύς ἐνταῦθα ἐν οὐδὲ δλοῖς
 τρισὶ στίχοις. συνελόντα γὰρ φάναι, ἡ
 τῆς Ὀδυσσεύς περιοχὴ οὐδὲν ἄλλο ἐν
 καιρίῳ ἱστορεῖ ἄλλ' ἢ τὰ ἐπελευστικῶς
 ἐνταῦθα βηθέντα.

178. μαντεύεο σοῖσι τέκεσσιν. See
 for a similar tone of contempt, Virg.
 Aen. 11. 399 'capiti cane talia demens |
 Dardanio rebusque tuis.' Trans. 'inter-
 pret omens for thy children.' Compare
 αὐτὰρ ὁ μάντις ὁ Τηλέμαχος ἔχθρ' ἀγορεύων
 | ἔχθρὰ φέροιτο πρὸς οἶκον, ὅπως τεκέ-
 εσσι φυλάξῃ Theocr. 6. 24.

180. ταῦτα, κ.τ.λ. Join ἐγὼ δὲ πολλὸν
 ἀμείνων σέο μαντεύεσθαι ταῦτα.

181. ὑπ' αὐγὰς . . φοιτῶσι, 'move
 about in the sunlight.' So Διὸς αὐγαί
 Il. 13. 837. φοιτῶν ὑπὸ with accusative
 is a natural construction; but in Od. 11.
 498, 619 ὑπ' αὐγὰς is also used with a
 verb of rest. Cp. Eur. Hec. 1154 ὑπ'
 αὐγὰς τάσδε λεύσσομαι πέπλους, sc.
 holding them up to the light to
 examine.

182. ἐναῖσιμοι, 'fateful,' 'teaching
 fate,' 'significant;' so Schol. μαντικοί,
 τὸ εἰμαρμένον σημαίνοντες. The first
 business of the seer is to discriminate
 the ἐναῖσιμοι, which Prometheus implies
 in his description of his revelations to
 men (P. V. 484 foll.) τρόπους δὲ πολλοὺς
 μαντικῆς ἐστοίχισα, | κἄκρινα πρῶτος ἐξ
 δνειράτων ἂ χρὴ | ὑπάρ γενέσθαι, κλη-
 δόνας τε δυσκρίτους | ἐγνώρισ' αὐτοῖς.
 Compare the words of Theoclymenus,
 Od. 15. 531 οὐ τοι ἄνευ θεοῦ ἔπατο
 δεξιὸς ὄρνις | ἔγνω γάρ μιν ἔσαντα ἰδὼν
 οἰωνὸν ἔόντα.

185. ἀνιείης, 'nor wouldst thou thus
 be urging on Telemachus, already roused
 to wrath.' So in Lat. 'eone tu servos
 ad spoliandum fanum immittere ausus
 es?' Cic. in Verr. 4. 101. There is a
 distinction between the potential use of
 the optat. with κε, and the force of ἀν

σῷ οἴκῳ δῶρον ποτιδέγμενος, αἶ κε πόρῃσιν.
 ἀλλ' ἔκ τοι ἐρέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
 αἶ κε νεώτερον ἄνδρα παλαιά τε πολλὰ τε εἰδὼς
 παρφάμενος ἐπέεσσιν ἐποτρύνῃς χαλεπαίνειν,
 αὐτῷ μὲν οἱ πρῶτον ἀνιηρέστερον ἔσται, 190
 [πρῆξαι δ' ἔμπης οὐ τι δυνήσεται εἵνεκα τῶνδε]
 σοὶ δὲ, γέρον, θωῆν ἐπιθήσομεν ἦν κ' ἐνὶ θυμῷ
 τίνων ἀσχάλλῃς· χαλεπὸν δέ τοι ἔσσεται ἄλγος.
 Τηλεμάχῳ δ' ἐν πᾶσιν ἐγὼν ὑποθήσομαι αὐτός·
 μητέρ' ἔην ἐς πατρὸς ἀνωγέτω ἀπονέεσθαι 195
 οἱ δὲ γάμον τεύξουσιν καὶ ἀρτυνέουσιν ἔεδνα
 πολλὰ μάλ', ὅσσα ἔοικε φιλῆς ἐπὶ παιδὸς ἔπεσθαι.
 οὐ γὰρ πρὶν παύσεσθαι δίομαι νῆας Ἀχαιῶν
 μνηστῦος ἀργαλέης, ἐπεὶ οὐ τινα δείδιμεν ἔμπης,

πυλῇ

190. ἀνιηρέστερον] Ameis with Bekk. fr. Vindob. 56 reads ἀνιηρώτερον, but need-
 lessly. The Alexandrines called this form Ἀντικόν. Schol. S.; cp. also Etym.
 Magn. πῶς οὐκ ἀνιηρώτερον, which implies the reading in -έστερον. 191.] This
 verse, wanting in two Venet. MSS, among others, was rejected by Wolf, as made
 up from Il. 1. 562, with a variable latter half; for which some read εἵνεκα τῶνδε,
 others οἷος ἀπ' ἄλλων. Neither Eustath. nor Scholl. notice it. 198. παύσεσθαι]
 Wolf's conjecture for παύσασθαι or παύεσθαι. But παύσασθαι might stand; see note
 on sup. 171.

ἀγόρευες sup. which takes its colour
 from the suggested clause εἰ σὺν ἐκείνῳ
 κατέφθισο.

186. δῶρον. The reproach of seers.
 So Oedipus calls Teiresias (Soph. O. T.
 388) δόλιον ἀγύρτην ὅστις ἐν τοῖς κέρδεσι
 | μόνον δέδορκε, τὴν τέχνην δ' ἔφυ
 τυφλός. So Antig. 1055.

189. Join παρφάμενος ἐπέεσσιν, as
 Il. 12. 248 ἢ ἐν τιν' ἄλλον | παρφάμενοι
 ἐπέεσσιν ἀποτρέφεις πολέμοιο. The
 'varied lore' in which Halitherses was
 versed (παλαιά τε . . εἰδὼς) would the
 better enable him to impose on Tele-
 machus.

190. αὐτῷ οἱ, i.e. ἐαυτῷ.
 ἀνιηρέστερον. With this metaplastic
 form from ἀνιηρός compare ἀδοιέστατος
 Pind. O. 3. 42, ἀμορφέστατος Hdt. 1.
 196. 2.

191. εἵνεκα τῶνδε. If we have to
 attempt an interpretation of a spurious
 line, this phrase may mean 'because of
 the [resistance of] these suitors here.'
 But τῶνδε is an unsatisfactory equiva-
 lent for ἡμῶν. Perhaps we might

render 'by help of all these omens' of
 thine. Not only is the verse deficient
 in authority, but it spoils the antithesis
 between αὐτῷ μὲν οἱ and σοὶ δέ.

192. Join ἦν τίνων and ἐνὶ θυμῷ
 ἀσχάλλῃς.

194. ἐν πᾶσιν = coram omnibus. Cp.
 Il. 9. 121 ὑμῖν δ' ἐν πάντεσσι περικλυτὰ
 δῶρ' ὀνομήνω, ibid. 528 ἐν δ' ὑμῖν ἐρέω
 πάντεσσι φίλοισι.

195. ἀπονέεσθαι. As parallel in-
 stances of the lengthening of an initial
 long syllable in words where many
 short vowels come together, Ameis
 quotes δθάνατος, ἀκάματος, ἀποπέσθαι
 Od. 24. 7, ἐπίτονος Od. 12. 423, ζέφυ-
 ρή Od. 7. 119, ἀγοράσθε Il. 2. 337.

199. ἐπεὶ οὐ τινα δείδιμεν ἔμπης.
 The same expression occurs in Il. 7.
 196. It is difficult to settle the question
 whether the meaning of ἔμπης (i.e. ἐν
 πᾶσιν) be really 'altogether' or 'for all
 that.' Most commentators lean to the
 latter as being the only true rendering
 in Homer. Baumlein however (Griech.
 Partik. 115 foll.) insists on its primary

οὐτ' οὖν Τηλέμαχον, μάλα περ πολύμυθον ἔοντα· 200
οὔτε θεοπροπίης ἐμπαζόμεθ', ἦν σὺ, γεραιέ,
μυθεῖαι ἀκράαντον, ἀπεχθάνεαι δ' ἔτι μάλλον.
χρήματα δ' αὖτε κακῶς βεβρώσεται, οὐδέ ποτ' ἴσα
ἔσσεται, ὅφρα κεν ἦ γε διατρίβῃσιν Ἀχαιοὺς
δν γάμον· ἡμεῖς δ' αὖ ποτιδέγμενοι ἡματα πάντα 205
εἵνεκα τῆς ἀρετῆς ἐριδαίνομεν, οὐδὲ μετ' ἄλλας

206.] See note below.

meaning being 'wholly,' 'quite,' quoting the present passage, and comparing Il. 5. 190 foll.; 7. 196; 14. 98 foll., 173; 17. 632; 19. 308; 24. 522. He would even assign this force to the word in Od. 5. 205; 3. 209; 15. 214; especially claiming it for Od. 19. 37 foll. He also compares Aesch. P. V. 48; Eum. 229; Soph. Aj. 122. Granting this then as the original and rightful meaning he allows that where the word stands as pointing a distinctly adversative relation to some previous statement, this primary sense easily passes into the secondary one of 'notwithstanding,' compare French *toutefois*. As instances of this he gives Il. 1. 561; 8. 32; 17. 229; Od. 11. 350; 14. 214; 20. 311; 23. 83; Pind. Pyth. 4. 86 foll.; 5. 55; Aesch. P. V. 186 foll.; Eur. Alc. 906; Cycl. 535; Theocr. 10. 29; 22. 17. This adversative force is even more strongly exhibited in the combination of περ ἔμψης with the participle, Il. 9. 517 foll.; 14. 1; 15. 399; Od. 15. 361; 18. 165; 19. 356.

200. οὔτε . . οὔτε. These two separate clauses are subdivisions of οὐτίνα δίδιμεν ἔμψης.

202. μυθεῖαι ἀκράαντον, 'which thou pratest to no purpose,' i.e. because nothing will come of thy predictions. μυθεῖαι is a shorter form for μυθεῖσαι, the ε being dropped, as in πώλει Od. 4. 811, q.v. Compare also ἀποαίρειο Il. 1. 275, ἐκλεο Il. 24. 202. Krüger (Dial. § 30. 3) compares also from Herodot. ποίειαι, ποίειο, ἐποιέο, though elsewhere in the same writer we find δέειαι (7. 161), διαρέειαι (7. 47). Compare also ὑπάγειο Theocr. 2. 101. In Od. 8. 180 we find the form μυθεῖαι.

203. οὐδέ ποτ' ἴσα ἔσσεται. Eustath. misunderstands this, rendering it *dotéōs* (i.e. euphemistically) *εἰρηται ἀντὶ τοῦ*

δεῖ ἐλαττωθήσεται· εἰ γὰρ μὴ ἴσα, πολλῶν μάλλον οὐ μείζονα· ἔσται ἄρα ἐλάττωνα. But ἴσα does not agree with χρήματα, being a neuter adjective used substantively; 'never will recompense be made.' With this usage cp. Il. 14. 98 Τρωσὶ μὲν εὐκτὰ γένηται, Il. 16. 128 καὶ οὐκέτι φυκτὰ πέλωνται (cp. Od. 8. 299), Il. 21. 533 οἷω λοίγι' ἔσεσθαι, Od. 8. 384 ἢ δ' ἄρ' ἐτοῖμα τέτυκτο, etc.

204. διατρίβῃσιν Ἀχαιοὺς δν γάμον. We have διατρίβειν γάμον in Od. 20. 341, cp. inf. 265, but no instance of διατρίβειν with a personal object. The simplest explanation of the double accusative is that the verb follows the analogy of ἀφαιρεῖν, which is commonly so used; or we may describe δν γάμον as an accusative of nearer definition, sc. 'in the matter of her marriage.'

206. εἵνεκα τῆς ἀρετῆς. Cp. Schol. H. M. Q. R. δ' Ἀρίσταρχος λέπειν φησὶ τὸ ἀρετὸν, ἢ ἢ εἵνεκα τῆς ταύτης ἀρετῆς· Ἰακόν δὲ τὸ ἔθος εἶναι. Ἀριστοφάνης δὲ ὑπάρτει τὸν στίχον, νεωτερικὸν λέγων ὄνομα τὸ τῆς ἀρετῆς. πιθανὸν δὲ συναθετεῖν αὐτῶ καὶ τὸν πρὸ αὐτοῦ καὶ τὸν μετ' αὐτόν. Accordingly commentators are divided; some explain τῆς as = Πηνελοπείης, comparing Il. 9. 133 τῆς εὐνῆς (sc. Βρισηίδος), ibid. 275; Il. 19. 176; others take it to mean 'this,' i.e. 'such' excellence; cp. Il. 11. 762 Ἀχιλλεύς | οἶος τῆς (al. ἧς) ἀρετῆς ἀπονήσεται. See Monro, H. G. § 261. Penelope describes or alludes to her ἀρετή (which is not used here with a moral significance) in Od. 18. 251 ἦ τοι ἐμὴν ἀρετὴν εἰδὼς τε δέμας τε | ὤλεσαν ἀθάνατοι. Here ἐριδαίνομεν takes almost a future sense, as Od. 24. 475 ἦ φύλοπιν αἰνὴν | τεύξεις, ἢ φιλόττητα μετ' ἀμφοτέροισι τίθησθα; The general sense is, 'we will vie with each other—the prize, her pre-eminent excellence.'

ἐρχόμεθ', ἃς ἐπιεικὲς ὀπιέμεν ἔστιν ἐκάστω·

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠΐδα·
'Εὐρύμαχ' ἡδὲ καὶ ἄλλοι, ὅσοι μνηστῆρες ἀγαυοί,
ταῦτα μὲν οὐχ ὑμέας ἔτι λίσσομαι οὐδ' ἀγορεύω· 210
ἡδὲ γὰρ τὰ ἴσασι θεοὶ καὶ πάντες Ἀχαιοί.
ἀλλ' ἄγε μοι δότε νῆα θοὴν καὶ εἴκοσ' ἐταίρους,
οἳ κέ μοι ἔνθα καὶ ἔνθα διαπρήσσωσι κέλευθον.
εἰμι γὰρ ἐς Σπάρτην τε καὶ ἐς Πύλον ἡμαθόεντα,
νόστον πευσόμενος πατρὸς δὴν οἰχομένοιο, 215
ἦν τίς μοι εἴπῃσι βροτῶν, ἢ ὅσσαν ἀκούσω
ἐκ Διὸς, ἢ τε μάλιστα φέρει κλέος ἀνθρώποισιν. *tidings*
εἰ μὲν κεν πατρὸς βίοντα καὶ νόστον ἀκούσω,
ἦ τ' ἂν, τρυχόμενός περ, ἔτι τλαίην ἐνιαυτόν·
εἰ δέ κε τεθνηῶτος ἀκούσω μηδ' ἔτ' ἔοντος, 220
νοστήσας δὴ ἔπειτα φίλην ἐς πατρίδα γαίαν
σῆμά τέ οἱ χεύω καὶ ἐπὶ κτέρεια κτερεῖξω

209. ἀγαυοί] γρ. ἀγανοί [?], οἳ δὲ Ἀχαιοί Schol. H. 214. Σπάρτην] Zenodot. Κρήτην. See on Od. 1. 285. 222. χεύω] Πτολεμαῖος δ' Ὀροάνδου χέω γράφει, καὶ Ἀρίσταρχος· Ἡρώδιανός δὲ χέω, ἢ ἢ ἐνεστώσ ἀντὶ τοῦ μέλλοντος Schol. H. M. See Dind. on Schol. ad loc.

209. ἄλλοι . . ἀγαυοί. The word μνηστῆρες, which belongs properly to ἄλλοι, is drawn into the relational clause, as Il. 1. 566 μὴ νύ τοι οὐ χραίσμωνσιν ὅσοι θεοὶ εἰσ' ἐν Ὀλύμπῳ, Il. 5. 877 ἄλλοι μὲν γὰρ πάντες, ὅσοι θεοὶ εἰσ' ἐν Ὀλύμπῳ, and 8. 341. Here the sentence would run in full, ἄλλοι μνηστῆρες ἀγαυοὶ ὅσοι ἔστέ. The form of expression is analogous to ἄλλον ὄντινόν in later Greek; for though in our phrase there is no patent attraction, the step which makes attraction possible has been taken, viz. the ellipse of the verb.

211. τὰ ἴσασι. This word, which always has the initial F, is, according to Ameis, used eight times with the first syllable short, and ten times with it long; the latter would seem to be the original quantity, pointing to an earlier form ἴδ-σας. Monro, App. B. 2.

213. ἐνθα καὶ ἐνθα = 'there and back.'

222. χεύω. The form of the word does not decide whether it is the future indicative or the potential used for the

future, and Buttm. gives both suppositions equal claims. In Il. 7. 86 χέωσιν occurs as the conjunctive of the aorist, and in Eurip. El. 181 δάκρυσι χέω must be taken as a syncopated future, as Euripides would not have admitted the potential mood here. Hesych. seems to regard it as a form of the present indicative (χέει, βεί), as it certainly is in later Greek writers. Porson and Dindorf, however, read δάκρυσι χορεύω in the passage of Euripides. In Il. 7. 336 we have this form co-ordinated with an unambiguous aorist subjunctive, τύμβον δ' ἀμφὶ πυρὴν ἕνα χεύομεν ἑξαγαγόντες | ἀκρίτον ἐκ πεδίου ποτὶ δ' αὐτὸν δαίμονα, κ.τ.λ. Here on the contrary χέω appears to go along with an equally unmistakable future indicative, sc. δώσω (223). This fact, and the greater simplicity gained by it, give some weight on the side of its being a future. See generally Veitch (Irreg. Gk. Verbs) on χέω, who remarks (p. 602), 'In the late recensions of the Iliad and Odyssey, the future and aorist with σ

πολλὰ μάλ', ὅσσα ἔοικε, καὶ ἀνέρι μητέρα δώσω.

Ἦ τοι ὃ γ' ὥς εἰπὼν κατ' ἄρ' ἔζετο, τοῖσι δ' ἀνέστη
Μέντωρ, ὅς ρ' Ὀδυσῆος ἀμύμονος ἦεν ἐταῖρος, 225
καὶ οἱ ἰὼν ἐν νηυσὶν ἐπέτρεπεν οἶκον ἅπαντα,
πέιθεσθαί τε γέροντι καὶ ἔμπεδα πάντα φυλάσσειν. *Safe*
ὃ σφιν ἐυφρονέων ἀγορήσατο καὶ μετέειπε·

Ῥέκλυτε δὴ νῦν μεν, Ἰθακήσιοι, ὅττι κεν εἴπω·
μή τις ἔτι πρόφρων ἀγανὸς καὶ ἥπιος ἔστω 230
σκηπτούχος βασιλεὺς, μηδὲ φρεσὶν αἴσιμα εἰδὼς,
ἀλλ' αἰεὶ χαλεπὸς τ' εἴη καὶ αἰσὺλα ῥέζοι, *μεθοδία*

232, 233.] For the punctuation of these lines and the accentuation of ὥς cp. Schol. Q. *Βραχὺ διασταλτέον ἐπὶ τὸ ῥέζοι, τὸ γὰρ ὥς ἀντὶ τοῦ ὅτι ἐστίν.*

have disappeared.' But we must not attach too much weight to the fact that *χεῖναι* appears to be parallel with *δώσω*. It is at least as probable that *χεῖναι* is a subjunctive, with its radical sense of purpose or intention; so that (Monro, H. G. § 275 a) 'the subjunctive expresses the decisive action to be taken by Telemachus: viz. to acknowledge his father's death: the fut. *δώσω* expresses what would follow as a matter of course.' To this, however, we must add that it does not appear that *ἔχενα* ever had an *σ*. See Curt. Verb. p. 459; Monro, H. G. App. A. 5.

225. *Μέντωρ*. This is the only passage in which Mentor appears *in propria persona*; elsewhere it is Pallas personating him. Pallas does, however, in the assembly of the gods (Od. 5. 8-12), use, as though they were her own, the very words of Mentor in vv. 230-234. Fäsi notices the similarity of the name of the Taphian Mentos, whose appearance is likewise assumed by Athena, Od. 1. 105. Odysseus, in addressing the simulated Mentor (Od. 22. 208), thus accosts him, *Μέντωρ, ἄμυνον ἄρην, μνησάμενος ἐτάριον φίλοιο, ὅς σ' ἀγαθὰ ῥέζεσκον, ὁμηλικίῃ δ' ἐμοὶ ἔσσι*.

227. *πέιθεσθαί τε γέροντι*. Eustath. τὸ δὲ πέιθεσθαί γέροντι ὁ ἴσθι τῷ Λαέρτῃ, φιλοπατορίαν διδάσκει· ὥς γὰρ οἱ κατ' οἶκον τῷ Μέντωρι, οὕτως αὐτὸς τῷ τοῦ Ὀδυσσεὺς πατρὶ πέσεται. Compare for the expression *Λαέρτης ὁ γέρον* Od. 4. 111, 754; 16. 153. The meaning according to this interpretation is, 'Odysseus entrusted all his house to

Mentor, to obey his aged father, and keep all secure.' Nitzsch and others find fault with the reference to Laertes, and understand by *γέροντι* Mentor himself; but this hardly tallies with the description given above of Mentor's age. If we take the sentence so, *οἶκον* must be supplied as subject of *πέιθεσθαί* and *Μέντωρ* as subject of *φυλάσσειν*, sc. 'he entrusted all his house to him, that it should obey the old man, and that he,' etc. Monro, H. G. § 231, justifies this sudden change, pointing out that the infinitive may be so far an abstract noun, as that the action which it denotes is not predicated of an agent. So here, if we regard *πέιθεσθαί, φυλάσσειν*, as equivalent to 'for obeying,' 'for guarding,' the harshness of the apparent change disappears. For the change from the relational sentence *ὅς ρ' Ὀδυσῆος, κ.τ.λ.* to the demonstrative *καὶ οἱ* see on 54 supra.

230. *πρόφρων*, 'in earnest,' 'with full purpose of heart.' Not co-ordinated with *ἀγανὸς καὶ ἥπιος*, but taken adverbially with *ἔστω*. It is nearly always used in Homer as an adverbial adjunct to a verb, except in the phrases *πρόφρων κραδίη* Il. 10. 244, and *πρόφρονι θυμῷ* Il. 22. 184. In Hesiod, Opp. et D. 612, it is found expressing a malicious purpose, *εἰ μὴ δὴ πρόφρων ἐθέλῃσιν ὀλέσσαι*. It is better in this sentence not to join closely *τις σκηπτούχος βασιλεὺς*, but rather to render, 'Let no one be kind, etc., as a sceptred monarch.'

232. *αἰσὺλα*. If *αἴσιμα* (supra) means what is 'fair,' 'right,' from *αἴσα*,

ὥς οὐ τις μέμνηται Ὀδυσσῆος θείοιο
λαῶν, οἷσιν ἀνασσε, πατήρ δ' ὥς ἥπιος ἦεν.
ἀλλ' ἦ τοι μνηστῆρας ἀγήνορας οὐ τι μεγαίρω 235
ἔρδειν ἔργα βίαια κακορραφήσι νόοιο·
σφὰς γὰρ παρθέμενοι κεφαλὰς κατέδουσι βιαίως
οἶκον Ὀδυσσῆος, τὸν δ' οὐκέτι φασὶ νέεσθαι.
νῦν δ' ἄλλω δῆμῳ νεμεσίζομαι, οἷον ἅπαντες
ἦσθ' ἀνεῶ, ἀτὰρ οὐ τι καθαπτόμενοι ἐπέεσσι 240
παύρους μνηστῆρας καταπαύετε πολλοὶ ἔοντες.

Τὸν δ' Εὐνηορίδης Λειώκριτος ἀντίον ἠΐδα·
'Μέντορ ἀταρτηρὲ, φρένας ἤλεε, ποῖον εἶπες

236. *κακορραφήσι*] *κακοφραδίῃσι* Schol. H. M. S. 240. *ἀνεῶ*] So Herodian. *ἀνεῶ* Aristarch., see note below. 241. *καταπαύετε*] *Ῥιανὸς γράφει καταπαύετε, καὶ λόγον ἔχει* Schol. H. M. Q. S. Vulg. *κατερύκετε*.

i. e. ἡ ἴση, ἡ ἴση, it is possible that *αἰσὺλος* may be the exact contrary, viz. *ἀ-ἴσ-υλος*, 'unfair,' 'unrighteous.'

234. *πατήρ δ' ὥς*. This clause, though introduced by *δέ*, is equivalent in meaning to 'though he was mild as a father.'

236. *κακορραφήσι*. Compare the phrase *κακὰ ῥάπτειν* Od. 3. 118; 16. 423. For this use of the plural with the force of an abstract substantive in Homer compare *ἀφραδίας* Od. 19. 523, *βίας* Il. 5. 521, *δίκῃσι* Il. 16. 542, *ἱπποσυνάων* Il. 16. 776, *ὑπεροπλήσι* Il. 1. 205, *πολυιδρείῃσι* inf. 346; etc. Translate here, 'base scheming.'

237. *παρθέμενοι*, 'staying.' Schol. *παραβάλλοντες*, cp. Il. 9. 322 *αἰὲν ἐμὴν ψυχὴν παραβάλλοντες πολεμίζειν*. See also Od. 3. 74. The emphasis lies in the participle; 'it is at the hazard of their own lives that they violently consume.'

239. *οἷον . . ἀνεῶ*, 'to see how you all sit silent.' There is great uncertainty about *ἀνεῶ*. La Roche, H. T. p. 191, quotes from Apollon. de Adverb. p. 554 *καὶ περὶ τοῦ ΑΝΕΩΙ δὲ διαφορά τις κατὰ τὸν μερισμὸν εἰσέγεται πρὸς ἐνίαν, ὥς εἴη μᾶλλον ὄνομα πληθυντικόν, Ἀττικῶς κεκλιμένον. ὃ λόγῳ καὶ τὸ ἰ προσκείμενον*. P. 555 *ὅτι μὲν οὖν δύναται ὄνομα πληθυντικὸν εἶναι σαφὲς ἐντεῦθεν. ἀλλὰ δῆλον ὡς καὶ Ἀριστάρχῳ καὶ τοῖς ἀπὸ τῆς Ἀριστάρχου σχολῆς συνηρέσκετο μὴ μᾶλλον ὄνομα ἐκδέχεσθαι, ὡς ἐπίρρημα δὲ ἐκ τοῦ καθ' ἑνα*

σχηματισμὸν ἐκφέρεσθαι καὶ ἐπὶ ἐνικῆς σχέσεως καὶ ἐπὶ πληθυντικῆς παρελαμβάνετο, ὅπερ οὐ παρείπετο ὄνομασι. καὶ γένους μὴ εἶναι διακριτικόν. ἐστὶ δὲ πον καὶ ἐπὶ ἐνικῆς ἐκφορᾶς τὸ τοιοῦτον, ἡ δ' ἀνεῶ (sic) δὴν ἦστο (ψ. 93), *καὶ σαφὲς ὅτι εἰ δοθείη ἡ γραφή σὺν τῷ ἰ, δοθείη ἂν καὶ τὸ ὄνομα εἶναι τὸ ἀνεῶς*. Eustath. too regards it as a nominative from *ἀνεῶς*, and we may doubt whether Aristarchus, with whom Buttm. agrees, would have decided in calling *ἀνεῶς* or *ἀνεῶ* (cp. *οὕτως, οὕτω*) an adverb, but for the solitary passage in Od. 23. 93; which it must be remembered belongs to a portion of the poem which is impugned. *ἀνεῶς* is equivalent to *ἀν-αφ-ος*, i. e. *ἀν-αυ-ος*, the root *af* or *au* having the sense of crying or speaking, cp. *αὐδᾶν, αὐτή*.

240. *καθαπτόμενοι ἐπέεσσι*, see on sup. 39.

241. Eustath. sums up the characteristics of the three speakers thus, *ὁ ποιητὴς . . τὸν μὲν Ἀντίνοον ἀπλούστερον δημηγοροῦντα πεποίηκε καὶ ἀφελέστερον, τὸν δὲ Εὐρύμαχον ἐμβριθέστερον ἐκείνου καὶ ἀδρότερον, ἐνταῦθα δὲ Λειώκριτόν τινα μνηστῆρα βραχύλογον μὲν πλάττει, θρασύτερον δὲ ἐκείνων*.

243. *ἀταρτηρὲ* may represent a reduplication of the stem *ταρ*, as in *ταράσσω*, to be referred to root *τερ* (τέρω, *τερο*) meaning to 'wear out' or 'rub away': *ἀ-ταρ-τηρ-ός* according to this derivation would mean something like what we call 'irrepressible.'

ἡμέας ὀτρύνων καταπαυέμεν. ἀργαλέον δὲ
 ἀνδράσι καὶ πλεόνεσσι μαχήσασθαι περὶ δαιτί. 245
 εἰ περ γάρ κ' Ὀδυσσεὺς Ἰθακήσιος αὐτὸς ἐπελθὼν
 δαινυμένους κατὰ δῶμα ἐὼν μνηστῆρας ἀγαυοὺς
 ἐξελάσαι μεγάροιο μενοινήσει ἐνὶ θυμῷ,
 οὐ κέν οἱ κεχάροιτο γυνή, μάλα περ χατέουσα,
 ἐλθόντ', ἀλλὰ κεν αὐτοῦ ἀεικέα πότμον ἐπίσποι, 250
 εἰ πλεόνεσσι μάχοιτο· σὺ δ' οὐ κατὰ μοῖραν ἔειπες. X

245. καὶ πλεόνεσσι] τινὲς γράφουσιν 'ἀνδράσι καὶ παύροις,' ἀμεινον δὲ 'καὶ πλεόνεσσι' γράφειν, ἢ ἐπὶ τῶν κοινούτων Schol. H. M. Q. 251. εἰ πλεόνεσσι μάχοιτο]. Schol. H. M. Q. calls this reading γελοῖον, giving instead εἰ πλεόνες οἱ ἐποινο.

The older commentators regarded it as a lengthened form of an adjective ἀτηρός from ἀτη.

ἡλέος must be referred to a root ἄλ, seen in ἄλη, ἀλάσθαι, ἀλύειν, ἀλιταίνειν. In Il. 15. 128 the form ἡλέ occurs.

244. ἀργαλέον δέ. This is a passage greatly vexed by commentators. Eustath. and the Schol. make πλεόνεσσι follow ἀργαλέον, in the sense that even numerical odds do not ensure victory over men whose courage is heightened by good cheer. But the construction of πλεόνεσσι is doubtless after μαχήσασθαι, if we compare (251) εἰ πλεόνεσσι μάχοιτο, and the similar sentiment in Od. 16. 88 πρῆξαι δ' ἀργαλέον τι μετὰ πλεόνεσσιν ἐόντα | ἀνδρα καὶ ἰφθιμον. What then is the subject of μαχήσασθαι? Fäsi takes it to be the Suitors, as if Leiocritus, for himself and his fellows, was bewailing the hardship or unfairness of having to sustain the attack of the whole of the Ithacan people summoned to the rescue by Mentor (241); and this appears also to be the interpretation of Nitzsch. According to this the passage will be a bantering remonstrance against carrying a point by the might of superior numbers. ποῖον ἔειπες would then, prosaically, be equivalent to 'See what is implied in your appeal to the people of Ithaca!' ἀργαλέον, Nitzsch remarks, is not simply 'hard' in the sense of 'difficult,' but in the sense of 'oppressive.' Your appeal to numbers is a barbarity, there is no fairness in it. 'It is ill fighting against odds,' especially when the stakes are not equal, when one may lose his life, and can only win a dinner. The case is then pressed home

with an illustration, εἰ περ γάρ κε .. μενοινήσειε (cp. εἰ περ γάρ κ' ἐθέλομεν, etc. Il. 1. 580). Suppose Odysseus to appear on the scene and try to force us out single-handed (αὐτός); why then, the results would be all the other way; the odds would be on our side and he would fall, and this parallelism is further suggested by the use of Ἰθακήσιος as an epithet here to Odysseus. 'You are summoning a vast number of Ithacans against the Suitors; how if it were the resistance of one Ithacan to an overwhelming number of Suitors!' Such violent and contrary results argue the wrongness of the method, σὺ δ' οὐ κατὰ μοῖραν ἔειπες.

The alternative rendering is to regard the words as a counter threat to Mentor. 'You will find it a hard matter to fight about a meal, with men who moreover (καὶ) outnumber you. You call us the παῦροι μνηστῆρες, but, inasmuch as I do not think the people of Ithaca will mix themselves up in the quarrel, we nevertheless outnumber you, who are but one. Why, even Odysseus himself could not stand before us, and shalt thou stand?' With περὶ δαιτί compare περὶ παιδὶ μάχη Il. 16. 568, περὶ οἷσι μαχεύμενος κτεάτεσσιν Od. 17. 471.

249. κεχάροιτο .. ἐλθόντι. Compare Od. 19. 462 τῷ χαίρον νοστήσαντι, Il. 14. 504 οὐδὲ .. ἀνδρὶ φίλῳ ἐλθόντι γανύσσεται. Translate, 'would have joy in his coming.'

250. αὐτοῦ, 'on the spot'—'no sooner home than killed.'

251. εἰ πλεόνεσσι μάχοιτο. For this exegetical restatement of the

ἀλλ' ἄγε, λαοὶ μὲν σκίδνασθ' ἐπὶ ἔργα ἕκαστος,
 τούτῳ δ' ὀτρυνέει Μέντωρ ὁδὸν ἥδ' Ἀλιθέρης,
 οἳ τέ οἱ ἐξ ἀρχῆς πατρώιοι εἰσιν ἑταῖροι.
 ἀλλ', οἶω, καὶ δηθὰ καθήμενος ἀγγελιάων 255
 πεύσεται εἰν Ἰθάκῃ, τελείει δ' ὁδὸν οὐ ποτε ταύτην.
 Ὡς ἄρ' ἐφώνησεν, λῦσεν δ' ἀγορὴν αἰψηρήν.
 οἱ μὲν ἄρ' ἐσκίδναντο ἐὰ πρὸς δώμαθ' ἕκαστος,
 μνηστῆρες δ' ἐς δώματ' ἴσαν θείου Ὀδυσῆος.
 Τηλέμαχος δ' ἀπάνευθε κιὼν ἐπὶ θίνα θαλάσσης, 260
 χεῖρας νιψάμενος πολιῆς ἁλὸς, εὐχετ' Ἀθήνη·

257. αἰψηρήν] La Roche quotes from Apollon. Soph. 17. 20 αἰψηρὸς = ταχύς· ὅταν δὲ λέγῃ 'λύσαν (sic) δ' ἀγορὴν αἰψηρήν' δ' Ἀρίσταρχος ἀντὶ τοῦ αἰψηρῶς ἀκούει. This shows that λύσαν was the Aristarchean reading which Kayser adopts. Schol. P. λαψήρην. 260. ἀπάνευθε κιὼν] Al. ἀπάνευθεν ἰών. Nicanor says εἰ κατὰ δοτικὴν γράφεται τὸ θίνα, βραχὺ διαστελούμεν ἐπὶ τὸ ἰών, καὶ τὰ ἐξῆς συνάφωμεν· εἰ δὲ διὰ τὸ α, ὡς Διδυμός φησι γράφειν Ἀρίσταρχον, μετὰ τὸ θαλάσσης διαστελούμεν.

protasis compare Thuc. 5. 97 καὶ τὸ ἀσφαλὲς ἡμῖν διὰ τὸ καταστραφῆναι ἂν παράσχοιτε .. εἰ μὴ περιγένοισθε (where the last three words contain a restatement of διὰ τὸ καταστ.); Plato. Apol. 20 C οὐ γὰρ δήπου σοῦ γε, οὐδὲν τῶν ἄλλων περιττότερον πραγματευόμενον, ἔπειτα τοσαύτη φήμη τε καὶ λόγος γέγονεν, εἰ μὴ τι ἐπραττε ἀλλοῖον ἢ οἱ πολλοί.

252. ἔργα = your estates, your homes. Notice ἄγε used with the plural number, as Od. 1. 76. ἕκαστος is in apposition with ὑμεῖς implied in the imperative σκίδνασθε. For a similar use cp. Il. 5. 878 δεδμήμεσθα ἕκαστος, Il. 2. 775 ἵπποι πορ' ἄρμασιν οἷσιν ἕκαστος .. ἔστασαν, cp. also Od. 8. 393 τῶν ἕκαστος .. ἐνέικατε.

253. ὀτρυνέει, 'shall speed his setting out,' sc. by aiding the preparations and procuring supplies.

255. καὶ δηθὰ. That is, instead of going after news of his father, as he thinks to do, he will not find the means. This is put bitterly, 'He will have to wait a long time first in Ithaca, and be content with such news as is brought to him.' πεύσεται could be used of information whether brought to Telemachus or obtained by his inquiries; but ἀγγεῖλαι must be restricted to news brought to him.

256. τελείει is the future, cp. Od. 4. 85; 18. 389; 19. 557; the forms τελέσω

and τελέσω are subjunctives of aor. 1, cp. Il. 1. 523; 23. 559; Od. 11. 352.

257. αἰψηρήν, proleptic epithet = 'quick to disperse at his word,' just like θοὴν ἀλεγύνετε δαῖτα Od. 8. 38, ταχέες δ' ἱππῆες ἔγεθον Il. 23. 287. The use of the adjective here instead of the adverb is most common in Homer with adjectives of time, as ἐνδιδος Od. 4. 450, ἡματιή Od. 2. 104, ὑπηροῖο Il. 8. 530, ἡέριος, see Buttm. Lexil. p. 41; cp. also the use of χθιζός, πάννυχος, ἐσπέριος. Here the expression is not exactly equivalent to αἶψα δ' ἔλυσ' ἀγορὴν Il. 2. 808, but points also to the fact that the quality, 'readiness to disperse,' is more or less inherent in the subject. Cp. αἰψηρὸς δὲ κόρος κρυεροῖο γόοιο Od. 4. 103, αἰψηρὰ δὲ γούνατ' ἐνώμα Il. 10. 358 with v. l. λαψήρά. The expression before us occurs also in Il. 19. 276. Cp. Virg. Aen. 12. 860 'alitis in parvae subitam collecta figuram.' Düntzer, with Voss, renders αἰψηρήν, 'excited.'

261. χεῖρας νιψάμενος. For this as a necessary preliminary to a sacrifice compare Il. 1. 313 οἳ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἐβαλλον, | ἔρδον δ' Ἀπόλλωνι τελέσσας ἑκατόμβας. So Priam washes his hands before a libation, Il. 24. 302 foll.

πολιῆς ἁλός. Grammarians seem uncertain whether to describe this as a local, material, or partitive genitive.

‘Κλυθί μεν, δ’ χθιζὸς θεὸς ἤλυθες ἡμέτερον δῶ
καί μ’ ἐν νηὶ κέλευσας ἐπ’ ἡρωειδέα πόντον,
νόστον πευσόμενον πατρὸς δὴν οἰχομένοιο,
ἔρχεσθαι· τὰ δὲ πάντα διατρίβουσιν Ἀχαιοί,
μνηστῆρες δὲ μάλιστα, κακῶς ὑπερηνορέοντες.’ 265

‘Ὡς ἔφατ’ εὐχόμενος, σχεδόθεν δέ οἱ ἤλθεν Ἀθήνη,
Μέντορι εἰδομένη ἡμὲν δέμας ἠδὲ καὶ αὐδὴν,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

‘Τηλέμαχ’, οὐδ’ ὀπιθεν κακὸς ἔσσεαι οὐδ’ ἀνοήμων, 270
εἰ δὴ τοι σοῦ πατρὸς ἐνέστακται μένος ἦν,
οἶος κείνος ἔην τελέσαι ἔργον τε ἔπος τε.
οὐ τοι ἔπειθ’ ἀλήϊ ὁδὸς ἔσσεται οὐδ’ ἀτέλεστος.
εἰ δ’ οὐ κείνου γ’ ἐσσι γόνος καὶ Πηνελοπείης,
οὐ σέ γ’ ἔπειτα ἔολπα τελευτήσῃν ἂ μενοινᾶς. 275

262. κλυθί μεν] Vulg. κλυθί μοί.

Perhaps the latter suits the passage best. As analogous constructions compare *λούεσθαι ποταμοῖο* Il. 6. 508, *πρῆσαι πυρός* Il. 2. 415. Cp. *λούειν ἐκ ποταμοῦ* Od. 6. 224.

262. δ... ἤλυθες, ‘thou that camest yesterday in thy godhead.’ *θεός* is drawn from its natural case of appeal, the vocative, into the nominative construction with the relative clause. For the adverbial use of *χθιζὸς* see above 257.

263. ἡρωειδέα. See Buttm. Lexil. s. v. *ἀήρ*. The general meaning is ‘hazy,’ ‘dim:’ not so much in the sense of overcast with cloud or fog, as of that of far, faint, distance. Cp. Longfellow, *Golden Legend*, ‘The sea in all its vague immensity.’

265. τὰ δέ, sc. my voyage.

270. οὐδ’ ὀπιθεν. As thou hast not been spiritless nor witless to-day, in the assembly, so ‘neither hereafter wilt thou be,’ etc. It might be a mere accident that thou hast acquitted thyself so well to-day; to-day’s is but one essay: but (Athena continues) if thou art thy father’s son, to-day is an augury of many such displays.

272. οἶος κείνος ἔην, ‘seeing what a man he was.’

τελέσαι ἔργον τε ἔπος τε, ‘to make good both word and work,’ may be explained in more than one way. It

may be taken as a sort of proverbial expression, meaning, to ‘say all that has to be said, and to do all that has to be done.’ In short, not to fall short of a hero’s duties, *μύθων τε ῥητῆρ’ ἔμειναι* *πρηκτῆρά τε ἔργων* Il. 9. 443, translated by Cicero (*de Orator.* 3. 15) *oratoreum verborum actoremque rerum*. Or again, the phrase may be considered as a true *ἐν διὰ δυοῖν* = ‘to make good the word-foreshadowed act,’ *ἔργον τε ἔπος τε* thus signifying both the act-determining word, and the word-expressing act. The phrase in Hdt. 3. 135 *ἅμα ἔπος τε καὶ ἔργον ἐποίησε* is a paraphrase rather than a reproduction of the present passage. Cp. Il. 15. 234 *κείθεν δ’ αὐτὸς ἐγὼ φράσσομαι ἔργον τε ἔπος τε*, also inf. 304. For the disjunctive form *ἢ ἔπος ἢ ἔργον* see Od. 3. 99 note.

274. Join closely οὐ κείνου — ‘not his,’ i. e. *ἄλλου*. Cp. Od. 12. 382 *εἰ δέ μοι οὐ τίσσοις*, 19. 85 *εἰ... οὐκέτι νόστιμός ἐστι*. Ameis further quotes Il. 3. 289; 4. 55, 160; 15. 162, 178, 492; 20. 129, 139; 24. 296.

275. ἔπειτα = ‘in that case.’ *ἔολπα*. This form of the perf. and the double ε of the aor. *ἐέλεπετο* (Il. 12. 407, etc.) confirm the fact of the original form of the root being *felp*, thus showing its connection with the Lat. *voluptas*.

παῦροι γάρ τοι παῖδες ὅμοιοι πατρὶ πέλονται,
οἱ πλέονες κακίους, παῦροι δέ τε πατρὸς ἀρείους.
ἀλλ’ ἐπεὶ οὐδ’ ὀπιθεν κακὸς ἔσσεαι οὐδ’ ἀνοήμων,
οὐδέ σε πάγχυ γε μῆτις Ὀδυσσῆος προλέλοιπεν,
ἐλπωρὴ τοι ἔπειτα τελευτήσῃ τάδε ἔργα. 280
τῷ νῦν μνηστήρων μὲν ἕα βουλὴν τε νόον τε
ἀφραδέων, ἐπεὶ οὐ τι νοήμονες οὐδὲ δίκαιοι·
οὐδέ τι ἴσασι θάνατον καὶ κῆρα μέλαιναν,
ὅς δὴ σφι σχεδὸν ἔστιν, ἐπ’ ἡματι πάντας ὀλέσθαι.
σοὶ δ’ ὁδὸς οὐκέτι δηρὸν ἀπέσσεται ἦν σὺ μενοινᾶς· 285
τοῖος γάρ τοι ἐταῖρος ἐγὼ πατρώϊός εἰμι,
ὅς τοι νῆα θοὴν στελέω καὶ ἅμ’ ἔψομαι αὐτός.
ἀλλὰ σὺ μὲν πρὸς δώματ’ ἰὼν μνηστήρσιν ὁμίλει,
ὀπλισσόν τ’ ἦα καὶ ἄγγεσιν ἄρσον ἅπαντα,

276, 277.] Bekker brackets these two lines. See Friedländer, *Analect. Hom. Neue Jahrb.* 3. 468. They can only be objected to on the ground of being commonplace or tautological.

279. οὐ πάγχυ, like the later οὐ πάνυ = ‘not at all.’

280. ἐλπωρὴ... τελευτήσῃ, see on 171 sup.

284. δς... ὀλέσθαι. Nitzsch joins *σχεδὸν ἔστιν ἐπ’ ἡματι*, ‘is near them every day;’ so ἐπ’ ἡματι Od. 14. 105. It is better to join ἐπ’ ἡμ. ὀλέσθαι, ‘to perish in one day,’ as Il. 10. 48 οὐ γὰρ ποὶ ἰδὸμην... ἀνδρ’ ἕνα τοσσάδε μέμμερ’ ἐπ’ ἡματι μητίσασθαι, Il. 19. 228 ἀλλὰ χρὴ τὸν μὲν καταθάπτειν ὅς κε θάνησι, | νηλέα θυμὸν ἔχοντας, ἐπ’ ἡματι δακρύσαντας, i. e. to limit one’s weeping to a single day, *luctum lacrimis finire diurnis* Cic. Tusc. 3. 27, 65. In the sentence above, the gender of δς shows that it follows only the main word θάνατον, upon which κῆρα μέλαιναν is a poetic refinement. Cp. Il. 13. 622 ἄλλης μὲν λώβης τε καὶ αἵσχεος οὐκ ἐπιδεύεις, | ἦν ἐμὲ λωβήσασθε. With the general expression compare Il. 17. 201 οὐδέ τί τοι θάνατος καταθύμιός ἐστιν | δς δὴ τοι σχεδὸν ἔστι.

286. τοῖος. This adjective prepares us for δς στελέω in the next line; the quality or value of his friendship is shown by his exertions for Telemachus, δς = ‘as that I.’ So Il. 7. 231 ἡμεῖς δ’

εἰμὲν τοῖοι οἱ ἂν σέθεν ἀντιάσαιμεν, 24. 183 τοῖος γάρ τοι πομπὸς ἅμ’ ἔψεται ἀργειφόντης, | ὅς σ’ ἄξει, κ.τ.λ., compare also Od. 11. 135.

πατρώϊος ἐταῖρος means only ‘a comrade of thy father.’

289. ἦα. Schol. παρὰ δὲ Ὀμήρῳ ἦα τὰ ἐφόδια οἰκείως ἀπὸ τοῦ ἰέναι εἴρηται. Another Schol. quoting Od. 5. 368 ἰών θημῶνα τινάξῃ suggests that its meaning of ‘chaff’ comes ἀπὸ τοῦ κινεῖσθαι τῷ ἀνέμῳ, and another ridiculous derivation is suggested ἀπὸ τοῦ αἰσσεῖν δύναμαι. οἱ γὰρ ἐσθίοντες καὶ πορεύεσθαι δύνανται. We seem to get a clue to its meaning here, inasmuch as it stands parallel to ἀλφίτα in the next line, and so may = ‘provision of bread;’ flesh would be ἄψα, which word is accordingly conjoined with σῖτον καὶ οἶνον Od. 3. 480. Hesych. and Suid. give a word εἰαί, εἰοῖ ὀσπρίων καθάρματα, which may possibly be referable to ζεαί. See Lobeck, *El.* 1. 100. The quantity of the word varies; generally as here ἦα, the ι is long; in Od. 4. 363; 12. 329 it stands as ἦα, and at the close of a verse it becomes a dissyllable, Od. 5. 266; 9. 212, see also Od. 5. 368.

οἶνον ἐν ἀμφιφορεῦσι, καὶ ἄλφιστα, μυελὸν ἀνδρῶν, 290
 δέρμασιν ἐν πυκινόισιν· ἐγὼ δ' ἀνὰ δῆμον ἐταίρους
 αἰψ' ἐθελοντῆρας συλλέξομαι. εἰσὶ δὲ νῆες
 πολλαὶ ἐν ἀμφιάλῳ Ἰθάκῃ, νέαι ἡδὲ παλαιαί
 τῶν μὲν τοι ἐγὼν ἐπιόψομαι ἢ τις ἀρίστη,
 ὧκα δ' ἐφοπλίσσαντες ἐνήσομεν εὐρέι πόντῳ.* 295

*Ως φάτ' Ἀθηναίη, κούρη Διός· οὐδ' ἄρ' ἔτι δὴν
 Τηλέμαχος παρέμιμνεν, ἐπεὶ θεοῦ ἔκλυεν αὐδὴν.
 βῆ δ' ἵμεναι πρὸς δῶμα, φίλον τετιημένος ἦτορ,
 εὔρε δ' ἄρα μνηστῆρας ἀγήνορας ἐν μεγάροισιν,
 αἵγας ἀνιεμένους σιάλους θ' εὖοντας ἐν αὐλῇ. 300
 Ἀντίνοος δ' ἰθὺς γέλασας κίε Τηλεμάχοιο·
 ἐν τ' ἄρα οἱ φῦ χειρὶ ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 'Τηλέμαχ' ὑψαγόρη, μένος ἄσχετε, μή τί τοι ἄλλο
 ἐν στήθεσσι κακὸν μελέτω ἔργον τε ἔπος τε,

294. ἐπιόψομαι here and in Il. 9. 167 is used in the sense of 'looking after,' i. e. 'selecting;' the shorter form ἐπόψομαι in the sense of 'visiting,' 'beholding,' Od. 7. 324; 19. 260, 597; 23. 19.

295. ἐνήσομεν, 'will launch her.' With this word νῆα may be supplied from the previous clause; but in Od. 12. 401 it is used more decidedly without such an addition. Compare ἀναβήμεναι without νῆα, Od. 1. 210. Similar to this is the idiomatic use of *adpellere*, or of *διώκω* used without an object, Il. 23. 344.

300. ἀνιεμένους. Schol. ἐκδέρωντας κάτωθεν ἀρξαμένους. The exactly literal meaning being, 'sending them into view upwards,' the preposition marking the direction taken by the knife, or the slit. Compare κόλπον ἀνιμένη Il. 22. 80 and Eur. Electr. 826 κἀνείτο λαγόνας. But probably the notion of 'upwards' is not so much in the word, as that of the skin being 'opened back.'

εὖοντας, 'singeing.' From root *us*, connected with *αὔω*, *αὔος*, Lat. *uro*, Skt. root *usā*. See under εὐστραι (Pollux, 6. 91) οἱ βόθροι ἐν οἷς εὐεται τὰ χοιρίδια.

301. ἰθὺς Τηλεμάχοιο. See Od. 1. 119.

302. ἐν τ' ἄρα . . χειρὶ, 'he grasped

his hand;' lit. 'fastened on his hand for him.' Eustath. joins rightly *ἐμφὸς τῇ χειρὶ*, which is more correct than Bekker's way of making *χειρὶ* the instrumental dative. So Virgil understood the words, Aen. 8. 124 *dextramque amplexus inhaesit*, and so we have Od. 3. 374 Τηλεμάχου ἔλε χεῖρα, where ἔλε χεῖρα is but another way of saying ἐν-ἐφ' χειρὶ. Compare also Od. 18. 258 δεξιτερὴν ἐπὶ καρπῷ ἔλων ἐμὲ χεῖρα προσ-ἠῦδα. See Od. 1. 381.

ἔκ τ' ὀνόμαζε. Ameis remarks that the whole verse, viz. ἐν τ' ἄρα . . ὀνόμαζε, occurs eleven times in Homer (here and in Od. 8. 291; 10. 280; 11. 247; 15. 530; Il. 6. 253, 406; 14. 232; 18. 384, 423; 19. 7), and the hemistich ἔκ τ' ὀνόμαζε thirty-two times. The phrase always introduces a direct personal address, and either the name or its equivalent is used, except in the following passages, Od. 5. 181; 6. 254; 10. 319; 17. 215; 21. 248; Il. 14. 218; 24. 286.

303. μή τί τοι . . μελέτω . . ἄλλο. With the form of the sentence compare Od. 5. 179 μή τί μοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο, only that here we have ἔργον τε ἔπος τε added in apposition to κακόν. The force of ἄλλο here is almost = 'instead,' in antithesis, that is, to the following words, which speak of eating and drinking.

ἀλλά μοι ἐσθιέμεν καὶ πινέμεν, ὥς τὸ πάρος περ. 305
 ταῦτα δέ τοι μάλα πάντα τελευτήσουσιν Ἀχαιοί,
 νῆα καὶ ἐξαίτους ἐρέτας, ἵνα θάσσον ἵκηαι
 ἐς Πύλον ἡγαθέην μετ' ἀγαθοῦ πατρὸς ἀκουήν.'

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠῦδα·
 'Αντίνο', οὐ πως ἔστιν ὑπερφιάλοισι μεθ' ὑμῖν 310
 δαίνυσθαί τ' ἀκέοντα καὶ εὐφραίνεσθαι ἔκηλον.
 ἦ οὐχ ἄλῃς ὥς τὸ πάροιθεν ἐκείρετε πολλὰ καὶ ἐσθλὰ
 κτήματ' ἐμὰ, μνηστῆρες, ἐγὼ δ' ἔτι νήπιος ἦα;
 νῦν δ' ὅτε δὴ μέγας εἰμὶ καὶ ἄλλων μῦθον ἀκούων
 πυνθάνομαι, καὶ δὴ μοι ἀέξεται ἔνδοθι θυμὸς, 315
 πειρήσω ὥς κ' ὕμμι κακὰς ἐπὶ κῆρας ἰήλω,

305. μοι] So Wolf from Eustath. with good MS. authority. Vulg. ἀλλὰ μάλ'.
 311. ἀκέοντα] οὕτως γράφει Ῥιανός· γράφεται δὲ καὶ ἀέκοντα Schol. M. See Dind. on the text of this Schol.

305. μοι = 'pri'thee.'

306. Ἀχαιοί, sc. the Ithacans. πάντα has for exegesis the accusatives in next line.

307. ἐξαίτους. According to some, a syncopated form of ἐξαίρετος (Od. 4. 643) or derived directly from ἐξαίνυμαι. But there seems no difficulty in supposing a verbal αἰτός or αἶτος from which comes αἰτέω and αἶτια, the latter noun properly signifying a 'demand.' Then ἐξαίτος will mean 'carefully demanded,' 'choice;' cp. Il. 12. 320.

308. ἡγαθέην. According to Buttm. from ἄγαν, θεῖος, formed like ἀγακλυτός. For change of α to η compare ἡμαθόεις, ἡνεμόεις. Others regard the word as a derivative from ἄγαμαι or a lengthened form of ἀγαθός, as ἡγορή from ἀνήρ.

311. ἀκέοντα. Probably ἀκέων was originally an adjective, compare ἀκὴν sup. 82 note, from which it passed into an adverb. Buttm. Lexil. on the other hand regards it as always an adverb (ἀκασον neut. from ἀκαος, Ionic ἀκίων), but sometimes declined. ἀκίων is found representing the feminine gender, Il. 4. 22; 8. 459, and as plural, in Od. 21. 89; h. Hom. Ap. 404. The feminine form ἀκίονσα occurs in Od. 11. 142; Il. 1. 565, and Nauck would read ἀκίονσα for ἀέκονσα Il. 1. 348. The dual ἀκίοντε is found Od. 14. 195.

ἔκηλον, root *fek*, Skt. *vac-mi* = *volo*, Lat. *in-vi-us* quasi *invictus*. The

parallel form εὐκηλος stands for ἔφκηλος. ἔκηλον then denotes here the quiet mind, and thus makes no tautology with ἀκέοντα.

312. ἦ οὐχ ἄλῃς. For the form of sentence compare Il. 17. 450 ἦ οὐχ ἄλῃς ὥς καὶ τεύχε' ἔχει καὶ ἐπύχεται αὐτός;

In the phrase τὸ πάροιθεν the article retains something yet of its deictic, or demonstrative force. This usage belongs to what is called the contrasting force of the article, the past (πάροιθεν) forming a sort of opposition to the present or future. See generally Förstemann, Bemerk. über den Gebrauch des Artikels bei H. pp. 30 foll.

313. ἦα. This form seems to come from *ησμ or *ησν. See Monro, H. G. Append. A. 2, and page 11, foot-note. Notice the paratactic form of sentence ἐγὼ δ' ἔτι νήπιος ἦα in the sense of ἐμοῦ ἔτι νηπίου ὄντος, or δθούνεκα ἐγώ, κ.τ.λ.

314. ἄλλων μῦθον. This is general, — in the converse which others hold with me.

315. πυνθάνομαι = 'I learn the story,' sc. of my wrongs and your misdoings.

θυμός. The Scholl. are wrong in interpreting θυμός here by χόλος or ἀγανάκτησις. It means rather 'spirit,' but not 'understanding,' as Eustath., who quotes Herod. 3. 134 αὐξανόμενῳ τῷ σώματι συναυξάνονται καὶ αἱ φρένες.

316. πειρήσω ὥς κε, i. e. 'I will try how I may.' Cp. πείραν ὥς κε . . ἀρξωσι

ἤε Πύλονδ' ἐλθὼν, ἢ αὐτοῦ τῷδ' ἐνὶ δῆμῳ.
εἴμι μὲν, οὐδ' ἀλίη ὁδὸς ἔσσεται ἦν ἀγορεύω,
ἔμπορος· οὐ γὰρ νηὶς ἐπήβολος οὐδ' ἐρετάων
γίγνομαι ὥς νύ που ὕμιν εἰσατο κέρδιον εἶναι.' 320

Ἦ ῥα, καὶ ἐκ χειρὸς χεῖρα σπάσας Ἀντινόοιο
[ῥεῖα· μνηστῆρες δὲ δόμον κάτα δαῖτα πένοντο].
οἱ δ' ἐπελώβευον καὶ ἐκερτόμεον ἐπέεσσιν·

ἡσυχία

321. σπάσας] The reading of Aristarch. Al. σπάσεν. 322.] ὁ στίχος οὗτος ἀθετεῖται ὡς περιττός (sc. by Aristarch.) προηθέρει δὲ καὶ Ἀριστοφάνης Schol. M. Q. R. The line also anticipates and so spoils the antithesis in οἱ δ' ἐπελώβευον.

Il. 4. 66, πείρα ὕπῳ κεν ἵκηται Od. 4. 545.

ἐπὶ . . ἰήλω. Curtius refers ἰάλλω to root *ar*, Sanskrit *ij-ar-mi*, 'to hasten.' The same root appears in ἔρ-χ-ο-μαι, ἤλ-υ-θον, the initial iota being the residuum of a reduplication, as in *laúw*, etc. Göbel regards it as equivalent to *σιάλλω*, i. e. *σι-σαλ-ιω*, and so a reduplicated form from ἄλλω, *salio*.

κῆρας Curtius connects with root *ker*, seen in *κέραι*, *κεραῖω*, etc. Nägelsbach (Hom. Theol. 147) remarks that *κῆρ* represents the special form of death in contrast to *δμοίη μοῖρα*, or *θάνατος δμοῖος* Od. 3. 236. So Sarpedon, Il. 12. 326 foll., complains that he is threatened by *κῆρες θανάτοιο* | *μυρία*, *ἀς οὐκ ἔστι φυγεῖν βροτῶν οὐδ' ὑπαλύξαι*. Cp. Od. 11. 171, where Odysseus asks his mother *τίς νύ σε κῆρ ἐδάμασσε τανηγέος θανάτοιο*; | *ἢ δολιχῇ νοῦσος ἢ Ἀρτεμὶς ἰοχέαιρα* | *ὡς ἀγανοῖς βελέεσσιν ἐποιομένη κατέπεφνεν*; When *κῆρες* are personified, their action is to carry off their victims as a wild beast takes its prey; cp. *κῆρες ἄγον* Il. 2. 834, *φορέουσι* Il. 8. 528, *φέρουσαι* Od. 14. 207. At the birth of each mortal, his special *κῆρ* is assigned him; cp. Il. 23. 78 *ἀλλ' ἐμὲ μὲν κῆρ | ἀμφέχανε στυγερῇ, ἢ περ λάχε γεινόμενόν περ*. And thus it is the *μοῖρα* of a man, that his particular *κῆρ* should find him at last, Il. 18. 117, 119 *οὐδὲ γὰρ οὐδὲ βίη Ἡρακλῆος φύγε κῆρα . . ἀλλὰ ἐ μοῖρα δάμασσε*. The personality of the *κῆρες* appears only in one passage, Il. 18. 535 foll., where *ἄλοη κῆρ* appears on the shield of Achilles. The Hesiodic conception of the *κῆρες* is quite different; they are described (Theog. 220) *αἶ τ' ἀνδρῶν τε*

θεῶν τε παραιβασίας ἐφέπουσαι, | *οὐδέποτε λήγουσι θεαὶ δεινοῖο χόλοιο* | *πρίν γ' ἀπὸ τῷ δάωσι κακὴν ὅπιν ὅστις ἀμάρτη*.

317. ἐλθὼν implies 'and fetching aid from thence,' contrasted with *αὐτοῦ* = 'without going elsewhere.'

318. οὐδ' ἀλίη . . ἀγορεύω, 'nor shall the voyage I speak of be balked.' This is merely a restatement of the meaning of *εἴμι*, not introducing any thought about the result of the journey.

319. ἔμπορος, 'a passenger.' This meaning is brought out in Od. 24. 300 *ἢ ἔμπορος εἰλήλουθας νηὶς ἐπ' ἀλλοτρῆης*. Nitzsch remarks that though in later Greek *ἔμπορος* stands generally for a 'merchant,' yet the idea of *travel* connected with it sufficiently marks it off from *κάπηλος*. Cp. Plato, de R. P. 371 B *καὶ δὴ καὶ τῶν ἄλλων διακόνων που τῶν τε εἰσαζόντων καὶ ἐξαζόντων ἕκαστα* [δεῖ ἡμῖν]. οὗτοι δὲ εἰσὶν ἔμποροι. ἢ γὰρ; Ναί. Καὶ ἐμπόρων ἅμα δεησόμεθα. Πάνυ γε. Καὶ ἐὰν μὲν γε κατὰ θάλατταν ἢ ἐμπορία γίγνηται, συχνῶν καὶ ἄλλων προσδεήσεται τῶν ἐπιστημόνων τῆς περὶ τὴν θάλατταν ἐργασίας.

οὐ γὰρ νηὶς ἐπήβολος . . γίγνομαι, 'for I am not to obtain'; 'I am not to become possessed of.' This is the force of *γίγνομαι*. An emphasis is thrown on *ὕμιν*, as Telemachus implies ironically that 'of course the decision rests with you'; though you are, some of you, strangers, and I the king's son.

321. Ἦ ῥα, 'he spake.' See note on Od. 3. 327.

322. ῥεῖα. See critical note. The interpolator of the line must have meant by *ῥεῖα*, 'without more ado.'

323. ἐκερτόμεον. *κέρτομος* (h. Hom.

ᾧδε δέ τις εἶπεςκε νέων ὑπερνηνορέοντων· καὶ

Ἦ μάλα Τηλέμαχος φόνον ἡμῖν μερμηρίζει. 325

ἢ τινὰς ἐκ Πύλου ἄξει ἀμύντορας ἡμαθόεντος,
ἢ ὁ γε καὶ Σπάρτηθεν, ἐπεὶ νύ περ ἵεται αἰνῶς
ἢ καὶ εἰς Ἐφύρην ἐθέλει, πείραν ἄρουραν, *fruitful*
ἐλθεῖν, ὅφρ' ἐνθεν θυμοφθόρα φάρμακ' ἐνείκη,
ἐν δὲ βάλλῃ κρητῆρι καὶ ἡμέας πάντας ὀλέσση.' 330

Ἄλλος δ' αὐτ' εἶπεςκε νέων ὑπερνηνορέοντων
'τίς δ' οἷδ' εἴ κε καὶ αὐτὸς ἰὼν κοίλῃς ἐπὶ νηὶς
τῆλε φίλων ἀπόληται ἀλώμενος ὥς περ Ὀδυσσεύς;
οὕτω κεν καὶ μᾶλλον ὀφέλλειεν πόνον ἄμμιν
κτῆματα γὰρ κεν πάντα δασαίμεθα, οἰκία δ' αὐτε 335
τούτου μητέρι δοῖμεν ἔχειν ἢδ' ὅς τις ὀπυῖοι.'

ᾧς φάν' ὁ δ' ὑψόροφον θάλαμον κατεβήσετο πατρὸς,

Merc. 338) is generally derived from *κῆρ τέμνω*. It is probably to be referred to root *ker* (*κέρω*) only, as this root is often strengthened with an appended *τ* or its equivalent. So that with *κέρτομος* we may compare *cort-ex*, *cult-er*, Sanskrit *kart-ari* = hunting-knife.

324. εἶπεςκε. See Curtius (Gk. Gram. Ex. p. 141 foll., Verb. p. 531 foll.), 'The *σκ* of the Iteratives in *-σκο-ν* is not different in nature and origin from the additional element (*σκ*) in the present; and consequently the Iterative was only an isolated preterite of this formation of the present (sc. the Inchoative class in *σκω*). The gradual realization and the repetition of an action are regarded by language as nearly akin . . . The origin however of *σκ* is unknown to us.'

327. ὁ γε. Here *ὁ γε* exhibits most strikingly its peculiar use, to resume the original subject of the sentence. We sometimes find *ille* so employed in Latin, as Virg. Georg. 2. 434 '*salices humilesque genestae*, | *aut illae pecori frondem aut pastoribus umbras* | *sufficiunt*,' Aen. 5. 457 '*nunc dextra ingemians ictus, nunc ille sinistra*.' *ἵεται*, sc. *φονεύειν*, 'so desperately bent on slaying us.'

328. Ἐφύρην. See on Od. 1. 259.

332. τίς δ' οἷδ', 'nay, who knows?' i. e. so far from bringing destruction on us, it may fall on himself.

334. ὀφέλλειεν. He would double our trouble, because, as it is, we have some ado to waste the wealth of Odysseus fast enough; but then we should have to appropriate it all among us! This is the form of mockery called *δοτεισμός*.

337. θάλαμον κατεβήσετο. This store-room was at the back of the house; but we must not suppose that *ὑψόροφος* means 'vaulted,' and that the room was underground: rather, as Eustath. *ὑψόροφον μὲν ὄντος διὰ τὸ ἴσως ὑπερφῶν καὶ οὕτω ἀνεπιβούλευτον*. It might indeed be said that the so-called Treasury of Atreus at Mycenae is an instance of a subterranean storehouse, as also the treasury of Minyas at Orchomenos (Paus. 9. 38); but, apart from the question that the ordinary store-room in charge of a housekeeper bears no analogy to such structures, there is strong presumption that these 'Treasures' were places of royal sepulture. We have then to explain away the difficulty suggested by the preposition in *κατεβήσετο*. Some commentators understand the meaning of a step down from the threshold; cp. *οὐδὲν δρύνον προσεβήσετο* Od. 21. 43; but even this explanation is needless, for *κατὰ* can signify merely 'advance'; 'further' into the room is conceived of as 'lower.' Thus we may render *κατεβήσετο* 'reached.' Compare *κατὰ σπείους τέτατο* Od. 9. 330; so of fluid introduced into the

εὐρύν, ὅθι νητὸς χρυσὸς καὶ χαλκὸς ἔκειτο
 ἐσθῆς τ' ἐν χηλοῖσιν ἄλις τ' εὐώδες ἔλαιον
 ἐν δὲ πίθοι οἶνοιο παλαιοῦ ἡδυπότοιο 340
 ἔστασαν, ἄκρητον θεῖον ποτὸν ἐντὸς ἔχοντες,
 ἐξείης ποτὶ τοῖχον ἀρηρότες, εἴ ποτ' Ὀδυσσεὺς
 οἴκαδε νοστήσειε καὶ ἄλγεα πολλὰ μογήσας.
 κληισταὶ δ' ἔπεσαν σανίδες πυκινῶς ἀραρυῖαι,
 δικλίδες· ἐν δὲ γυνὴ ταμίη νύκτας τε καὶ ἡμάρ 345
 ἔσχ', ἢ πάντ' ἐφύλασσε νόου πολυῖδρείησιν,
 Εὐρύκλει', ὦπός θυγάτηρ Πεισηνορίδαο.

338. ὅθι νητὸς] Ἀριστοφάνης δεινότης γράφει διὰ δύο νν, ὡς τὸ ἐνιμμεγάρουσι (sup. 94): Ἀρίσταρχος δὲ δι' ἐνός. 'Hinc liquet iam olim in duas sectas divisos fuisse grammaticos, quorum alteri in heroici versus caesura liquidas duplicaverint, alteri non.' Porson, ad loc.

nostrils, στάξε κατὰ βινῶν Il. 19. 39. See also Od. 24. 115 ἢ οὐ μέμνη δτε κείσε κατήλυθον ἡμέτερον δῶ. Sometimes καταβαίνειν is used, not with the simple accusative but with the addition of a preposition, as καταβαίνειν ἐς θάλαμον Od. 15. 99; Il. 6. 288.

338. Join νητὸς . . ἔκειτο.

339. χηλοῖσιν, 'coffers.' Etym. χαν-δάνω. The χηλοῖ were for the ἐσθῆς alone. Cp. Il. 16. 221 foll.

340. πίθοι = dolia: from these the ἀμφιφορεῖς (amphorae) were filled. Both kinds of vessels were of earthenware. As to the construction of the next two lines—ποτὶ τοῖχον is closely connected with ἔστασαν, and ἐξείης with ἀρηρότες. The πίθοι stood along the wall, not being like the amphorae sharp at the bottom, and they were close to one another; so that no room was lost: ἀρηρότες then means, 'in contact with each other,' as we say 'touching.' Cp. Il. 13. 800 Τρῶες πρὸ μὲν ἄλλοι ἀρηρότες, αὐτὰρ ἐπ' ἄλλοι, Il. 15. 618 ἴσχον γὰρ πυργηδὸν ἀρηρότες.

341. ἔστασαν. This is the older form of the pluperfect as Il. 12. 55; Soph. El. 723; Thuc. 4. 56. Homer regularly uses the short form in the plural; with the solitary exception of ἵοικεσαν, and there the κ is part of the root, and not like the κ in ἔστηκα.

343. καὶ in the same sense as the later καίπερ.

344. σανίδες. The room closed with

folding-doors (δικλίδες); probably the door-frame was of large size to admit the χηλοῖ and other heavy things. Compare κολληταὶ θύραι Od. 23. 194. ἔπεσαν 'were fixed thereto.'

345. ἐν δέ. We are not to suppose that she lived and slept in the room; rather ἐν δὲ ἔσχ' [i.e. ἔσκε = ἦν] means she was 'about' the chamber; in the neighbourhood of it, or, as we say, always 'on the spot.'

νύκτας τε καὶ ἡμάρ is hyperbolic, as in Il. 24. 72 ἢ γὰρ οἱ αἰεὶ | μήτηρ παρ-μέμβλωκεν ὁμῶς νύκτας τε καὶ ἡμάρ. The meaning of ἐφύλασσε is not 'watched,' but 'kept safe.' For the force of the plural in πολυῖδρείησιν see on sup. 236. The title ταμίη is applied to Eurycleia nowhere but here; though she superintends the preparations for entertaining and lodging guests, her title is τροφός or μαῖα, as having been Odysseus' nurse. Elsewhere, the title ταμίη, where it is joined with the name of a definite person, is given only to Eurynoma, a younger woman. Cp. 17. 495; 18. 169; 19. 96; 23. 154. Spohn, in his treatise *de extrem. Od. parte* p. 6. foll., takes occasion by this to cast suspicion on the present passage; to which Nitzsch answers that Eurycleia, the oldest servant in the household, and general superintendent of all the others, was naturally found in connection with the duties of the various departments.

τὴν τότε Τηλέμαχος προσέφη θάλαμόνδε καλέσσας
 'Μαῖ', ἄγε δὴ μοι οἶνον ἐν ἀμφιφορεῦσιν ἄφυσσον
 ἡδὺν, ὅτις μετὰ τὸν λαρώτατος δν σὺ φυλάσσεις, 350
 κεῖνον διομένη τὸν κάμμορον, εἴ ποθεν ἔλθοι
 διογενὴς Ὀδυσσεὺς θάνατον καὶ κῆρας ἀλύξας.
 δώδεκα δ' ἔμπλησον καὶ πώμασιν ἄρσον ἅπαντας.
 ἐν δέ μοι ἄλφιστα χεῦον εὐραφέεσσι δοροῖσιν· ἡλλ' ἔστω
 εἴκοσι δ' ἔστω μέτρα μυληφάτου ἀλφίτου ἀκτῆς. 355
 αὐτὴ δ' οἷη ἴσθι· τὰ δ' ἄθροα πάντα τετύχθω·
 ἐσπέριος γὰρ ἐγὼν αἰρήσομαι, ὅππότε κεν δὴ
 μήτηρ εἰς ὑπερῷ' ἀναβῇ κοίτου τε μέδεται.
 εἴμι γὰρ ἐς Σπάρτην τε καὶ ἐς Πύλον ἡμαθόεντα,
 νόστον πευσόμενος πατρὸς φίλου, ἦν που ἀκούσω. 360
 "Ὡς φάτο, κώκυσεν δὲ φίλη τροφὸς Εὐρύκλεια,
 καὶ ῥ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·
 'Τίπτε δέ τοι, φίλε τέκνον, ἐνὶ φρεσὶ τοῦτο νόημα
 ἔπλετο; πῇ δ' ἐθέλεις ἰέναι πολλὴν ἐπὶ γαίαν

350. δν] Al. δν. A v. l. arising probably from the confusion between O and Ω.

348. θάλαμόνδε καλέσσας. The difficulties which some interpreters find in this, disappear with the rendering of ἐν δὲ ἔσκε given above.

349. Μαῖα. Probably a diminutive from root μα, as in μήτηρ. Μα-ῖα is thus analogous to παιδ-ῖο-ν.

ἄφυσσον. Cp. Od. 23. 305 πίθων ἡφύσσετο.

350. λαρώτατος μετὰ τὸν δν, 'choicest, next to that which.' Another instance of an adjective with long penult, forming its comparative and superlative with ω instead of ο, is οἰζυρός Il. 17. 446; Od. 5. 105.

351. κάμμορον, 'ill-fated,' as it were 'fate-ridden.' For the assimilation compare καμμόνη for καταμμόνη, Il. 22. 257. Similar combinations are κατάκορος, κατάπονος, διομένη according to the Schol. = ἐν οἴσῃ ἐχουσα καὶ δοξάζουσα ἐλεύσεσθαι τὸν δυστυχῆ. Cp. Od. 10. 248 γόνον δ' ὠϊέτο θυμός.

355. μυληφάτου, 'mill-crushed' (φέ-νω). Plutarch, Quaest. Rom. 109 (asking why the Flamen Dialis may not touch meal or yeast), after suggesting

that grinding destroys the nature of the grain, which thereby becomes ἀτελής, &c., goes on—Διὸ καὶ μυληφάτον ὁ ποιη-τὴς ἀλφίτον ἐκ μεταφορᾶς ἀνόμασεν, ὥστε φονεύσμενον ἐν τῇ ἀλέτῃ καὶ φθειρό-μενον· ἢ δὲ ζύμη καὶ γέγονεν ἐκ φθορᾶς αὐτῆς, καὶ φθείρει τὸ φύραμα μινύμενον. ἀκτῆ is generally rendered, proleptically, 'meal,' i.e. the coarsely-broken grain, from ἀγνυμι. But in Hesiod, Opp. et D. 466 ἀκτῆ is used for standing crops, εὐχεσθαι δὲ Διὶ χθονίῳ Δημήτερι θ' ἀγνῇ | ἐκτελέα βρίθειν Δημήτερος ἱερὸν ἀκτῆν. It may then be better to refer ἀκτῆ to the root ἀκ, as in ἀκή, with general allusion to the spike ears of wheat. μυληφάτου ἀλφίτου is genitive after ἀκτῆς.

356. αὐτὴ δ', 'be thou thyself the only one to know it.' ἄθροα τετύχθω, 'let them all be got together.'

363. φίλε τέκνον. This constructio ad sensum occurs again, Od. 15. 125; the grammatically correct φίλον τέκνον, Od. 23. 26.

364. ἔπλετο, 'How came it into thine heart?' Compare the same use

μῦνος ἐὼν ἀγαπητός; ὁ δ' ὤλετο τηλόθι πάτρης 365
 διογενὴς Ὀδυσσεὺς ἀλλογνώτῳ ἐνὶ δήμῳ.
 οἱ δέ τοι αὐτίκ' ἰόντι κακὰ φράσσονται ὀπίσσω,
 ὥς κε δόλῳ φθίῃς, τάδε δ' αὐτοὶ πάντα δάσσονται.
 ἀλλὰ μὲν' αὖθ' ἐπὶ σοῖσι καθήμενος· οὐδέ τί σε χρὴ
 πόντον ἐπ' ἀτρύγετον κακὰ πάσχειν οὐδ' ἀλάλησθαι.' 370
 Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤδα·
 'θάρσει, μαῖ', ἐπεὶ οὗ τοι ἄνευ θεοῦ ἦδε γε βουλή.
 ἀλλ' ὅμοσον μὴ μητρὶ φίλῃ τάδε μυθήσασθαι,
 πρίν γ' ὅτ' ἂν ἐνδεκάτῃ τε δυωδεκάτῃ τε γένηται,

368. φθίῃς] Al. φθείρ. Perhaps the real reading is φθίῃς, an optat. formed like δύη Od. 18. 348. 370. ἀλάλησθαι] So Herodian (as against ἀλαλήσθαι, the reading of Ptolem. Ascal.) remarking, οἱ δὲ προπαρώξυναν ὡς Αἰολικὸν ἐν παρατατικῇ σημασίᾳ. Cp. ἀκάχησθαι Od. 4. 806; Il. 19. 335, where the same variation of accent is found. 373. μυθήσασθαι] γρ. διὰ τοῦ ε μυθήσεσθαι Schol. H. See note on sup. 171. 374. ὅτ' ἂν] instead of ὅταν. So Herodian on Il. 1. 519, and Etym. Mag. 636. 29. See La Roche, H. T. 327.

of the aorist, Od. 1. 225. πολλὴν ἐπὶ γαῖαν, 'over the wide world.' πῇ = 'how?'

365. μῦνος may signify here 'all by thyself,' as Od. 3. 217; but, strictly speaking, Telemachus did not go all by himself, and, in connection with ἀγαπητός, it seems natural to render it, 'the only one, the darling;' especially as this dependence of the family of Odysseus upon a single heir was evidently a familiar idea, cp. Od. 16. 117, foll. ἡμετέρην γενεὴν μόνῳσε Κρονίων, | μόνον Λαέρτην Ἀρκείσιος υἱὸν ἔτικτε, | μόνον δ' αὖτ' Ὀδυσῆα πατὴρ τέκεν· αὐτὰρ Ὀδυσσεὺς | μόνον ἐμ' ἐν μεγάροις τεκὼν λίπεν.

367. οἱ δέ τοι, 'and these men will devise against you, directly you start, mischief to be presently accomplished.'

368. δάσσονται. Notice the change of construction. The force of ὥς κε is not carried through the sentence, but an indicative future is introduced in the second clause, stating what the definite result of the success of the suitors will be. Cp. Od. 5. 415 μὴ πῶς με . . κύμα βάλη . . μελέη δέ μοι ἔσσεται ὄρμη.

369. ἀλλὰ μὲν' αὖθι . . καθήμενος. 'Come, rest where thou art, settled where thine own heritage is.' The last three words of the clause form

the epexegetis to αὖθι. Cp. Od. 20. 220 αὖθι μένοντα | βουσὶν ἐπ' ἀλλοτρίῃσι καθήμενον.

370. πόντον ἐπ'. The important verb in the sentence being ἀλάλησθαι accounts for this use of ἐπὶ and the accusative, as if the sentence ran κακοπαθοῦντα ἀλάλησθαι ἐπὶ πόντον.

372. ἄνευ θεοῦ. Cp. Virg. Aen. 2. 777 'non haec sine numine divum | eveniunt.'

374. πρίν γ' ὅτ' ἂν . . γένηται . . ποθέσαι. For the change of construction from aorist subjunctive to infinitive cp. Il. 17. 502 foll. οὐ γὰρ ἐγὼ γε | ἔκτορα Πριάμῃδην μένεος σχήσεσθαι δῖω | πρίν γ' ἐπ' Ἀχιλλῆος καλλίτριχε βῆμεναι ἔπω, | νῶϊ κατακτείναντα, φοβῆσθαι τε στίχας ἀνδρῶν | Ἀργείων, ἧ κ' αὐτὸς ἐνὶ πρώτοισιν ἄλοϊ.

In the combination ἐνδεκάτῃ τε δυωδεκάτῃ τε, the copulative τε has in our idiom a disjunctive force: it seems to put the two dates on exactly the same footing and to leave the choice wholly indifferent between them. For a similar use of τε . . τε introducing a similar alternative cp. Eurip. Heracl. 153 φέρ', (ἀντίθετος γὰρ) τοῦσδε τ' εἰς γαῖαν παρείς, | ἡμᾶς τ' ἐάσας ἐξάγειν, τί κερδανεῖς; The eleventh or twelfth day is the natural expression for anything in excess of the normal number ten, cp.

ἢ αὐτὴν ποθέσαι καὶ ἀφορμηθέντος ἀκοῦσαι, 375
 ὥς ἂν μὴ κλαίουσα κατὰ χροᾶ καλὸν ἰάπτῃ.
 'Ὡς ἄρ' ἔφη, γρη῏ς δὲ θεῶν μέγαν ὅρκον ἀπώμνυ,
 αὐτὰρ ἐπεὶ ῥ' ὅμοσέν τε τελεύτησέν τε τὸν ὅρκον,
 αὐτίκ' ἔπειτά οἱ οἶνον ἐν ἀμφιφορεῦσιν ἄφυσσεν,
 ἐν δέ οἱ ἀλφίτα χεῦεν ἑρραφέεσσι δοροῖσι· 380
 Τηλέμαχος δ' ἐς δώματ' ἰὼν μνηστῆρσιν ὁμίλει.
 'Ενθ' αὖτ' ἀλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,
 Τηλεμάχῳ εἰκυῖα κατὰ πτόλιν ᾔχετο πάντῃ,

383. Τηλεμάχῳ εἰκυῖα] So Bekk. with good MSS. for δ' εἰκυῖα. See note below.

Od. 4. 588, 747; so, Od. 19. 192 τῷ δ' ἤδη δεκάτῃ ἢ ἐνδεκάτῃ πέλεν ἡώς, Od. 3. 391 οἶνον . . τὸν ἐνδεκάτῳ ἐνιαυτῷ | ᾤξεν ταμίη, Il. 21. 156 ἦδε δέ μοι νῦν | ἡὼς ἐνδεκάτῃ, Il. 1. 425 δυωδεκάτῃ δέ τοι αὖτις ἐλεύσεται. For δεκάτῃ used with the force of a sort of round number, like our dozen, cp. Od. 9. 83, and notice that ten years is the time given for carrying on the siege of Troy. As Ameis remarks, the possibility of keeping Penelope uninformed of her son's departure for so long a time shows that their intercourse together was not regular.

375. ποθέσαι, transitive, 'she miss me.' With ἀφορμηθέντος ἀκοῦσαι cp. such constructions as τοῦ κασιγνήτου τί φῆς; or ἂ τοῦδ' ἐχρήσθη σώματος.

376. ἰάπτῃ. The etymological connections of this word are very uncertain. Monro, H. G. § 46, referring to Thematic Presents with the suffix -τε or -το, notes that in ἰ-ἄπ-τω this suffix is combined with Reduplication, i.e. γι-γᾶπ-τω, cp. Lat. jac-io. κατὰ is the adverbial adjunct to ἰάπτῃ, giving it the sense of καταβάλλειν, properly 'to upset;' then, generally, 'to harm.' Cp. Od. 19. 263 μηκέτι νῦν χροᾶ καλὸν ἐναίρεο.

377. θεῶν μέγαν ὅρκον, 'a mighty oath by the Gods;' ὅρκον is the cognate accusative with ἀπώμνυ. The context here settles the translation, but θεῶν ὅρκος can, by itself, equally well mean that by which the Gods themselves swear; as h. Hom. Cer. 260 ἴστω γὰρ θεῶν ὅρκος, ἀμείλικτον Στυγὸς ὕδαρ, cp. Od. 10. 299. See also Hesiod, Theog. 784 Ἴριν ἔπεμψε θεῶν μέγαν ὅρκον ἐνεῖκαι . . πολυνύμνον ὕδαρ. Ameis prefers to

render ἀπ-ώμνυ in the sense of 'sware unreservedly,' as ἀποιπεῖν Il. 9. 431, ἀποθανυμάσαι Od. 6. 49; but it seems simpler to take it in the ordinary sense which it bore in later Greek, viz. 'sware that she would not,' as ἀπώμωτον Soph. Ant. 388. But cp. Thuc. 5. 51 ἀπομόσαι ἐναντίον τῶν Ἑλλήνων ἢ μὴν ἀποδώσειν ὕστερον τὴν καταδικήν, a usage which Arnold (ad loc.) considers to have come from the fact that the oath of an accused party is generally exculpatory, as disclaiming a charge. Nitzsch renders ἀπώμνυ, 'took the oath in due form,' explained in the next line by the words τελεύτησέν τε τὸν ὅρκον. So ὅμοσεν will refer to the substance of the oath and τελεύτησεν to the form in which it was couched. Fäsi compares supra 9 αὐτὰρ ἐπεὶ τ' ἤγερθεν δηγηρέες τ' ἐγένοντο, for another seeming tautology that may thus be explained.

378. τὸν ὅρκον, 'that oath of hers.' 383. Τηλεμάχῳ εἰκυῖα. So Bekk. for εἰκυῖα, thus making the word quadrisyllabic, as εἰδυῖα Il. 17. 5. The δ' commonly found before εἰκυῖα is omitted with good MSS. by Bekk. and Ameis, as the initial F is very constant with this word (Feicyῖa). Another reason for omitting δέ is that, according to Homeric usage, the action which the mind has conceived, follows at once in the next line, either in asyndeton or with only a connecting particle, and least of all with an adversative particle as δέ. Cp. Od. 4. 219, 795; 5. 382; 6. 112, 251; 16. 409; 23. 344; Il. 23. 140, 193. For the same reason the ordinary reading v. 394 βῆ δ' ἰέναι is changed to βῆ ῥ' ἰέναι.

καί ρα ἐκάστῳ φωτὶ παρισταμένη φάτο μῦθον,
 ἐσπερίους δ' ἐπὶ νῆα θοὴν ἀγέρεσθαι ἀνώγει. 385
 ἢ δ' αὖτε Φρονίοιο Νοήμονα φαίδιμον υἷον
 ᾗτε νῆα θοὴν· ὁ δέ οἱ πρόφρων ὑπέδεκτο.

Δύσετό τ' ἥελιος σκιάωντό τε πᾶσαι ἀγυαί·
 καὶ τότε νῆα θοὴν ἄλαδ' εἵρυσσε, πάντα δ' ἐν αὐτῇ
 ὅπλ' ἐτίθει, τὰ τε νῆες ἑύσσελμοι φορέουσι. 390
 στήσε δ' ἐπ' ἐσχατιῇ λιμένος, περὶ δ' ἐσθλοὶ ἑταῖροι
 ἀθρόοι ἡγέρεθοντο· θεὰ δ' ὤτρυνεν ἕκαστον.

Ἔνθ' αὖτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,
 βῆ ῥ' ἵμεναι πρὸς δώματ' Ὀδυσσῆος θείοιο·
 ἔνθα μνηστήρεσσιν ἐπὶ γλυκὺν ὕπνον ἔχευε, 395
 πλάζε δὲ πίνοντας, χειρῶν δ' ἔκβαλλε κύπελλα.

385. ἀγέρεσθαι] Irregular accentuation of aor. which has the authority of the Grammarians to support it. They regarded it as a present form, ἐνδεία τοῦ ἀγείρεσθαι Schol. H., Bekk. writes ἀγείρεσθαι. Cp. ἔγρεσθαι Od. 13. 124. 394. βῆ ῥ'] instead of βῆ δ'. See note on sup. 383.

384. ἐκάστῳ, sc. of the twenty men whom she had selected, supra 212.

386. Φρονίοιο Νοήμονα, notice the significance of the names, as they might stand in Latin, *Cato* (from *cautus*) *Prudentii filius*. Compare Φρόντις Ὀνητορίδης Od. 3. 282.

388. δύσετο . . σκιάωντο. With sunset darkness begins at once, with little or no interval of twilight. This picturesquely describes the natural phenomena of the southern part of Europe. The night which comes speedily down is called in the Odyssey *θοὴ νύξ*. This line occurs again, in Od. 3. 487; 11. 12; 15. 185, 295, 471. The simultaneous effect is brought out by the double τε.

389. εἵρυσσε. When a ship was in constant use, she was kept at her moorings, but when not immediately wanted she was hauled up on the beach, and steadied with blocks at each side of the keel. Compare νῆα μὲν οἷ γε μέλαιναν ἐπ' ἡπείροιο ἔρυσσαν | ὑφ' οὗ ἐπὶ ψαμάθοις, ὑπὸ δ' ἔρματα μακρὰ τάνυσσαν Il. 1. 485. A trench was dug to facilitate the moving; compare οὐρούς τ' ἐξεκάθαιρον, used of the departing Greeks, Il. 2. 153.

390. ὅπλα, from root ἐπ as in ἐπομαι, ἐφ-έπω. Thus ὅπλα signifies all appliances in the widest sense, and gains its ordinary meaning of 'arms' only, in so

far as they are the ordinary appliances of a fighting man. Thus ὅπλα includes mast, sails, rigging and oars. Cp. Od. 4. 781-783; 6. 268; 12. 410. τεύχεα, 'arms,' were not included, although we have them mentioned in connection with ὅπλα, in Od. 4. 784; and they are spoken of as being on board, Od. 9. 156; 10. 145; 15. 218 ἐγκοσμεῖτε τὰ τεύχε', ἑταῖροι, νῆι μελαίνῃ, and Od. 16. 326, 474 βεβρίθει δὲ [νῆος] σάκεσσι καὶ ἔγχυσιν ἀμφιγύοισιν.

391. στήσε, 'moored,' doubtless with her stern hawser (πρυμνήσια) made fast ashore.

392. ἡγέρεθοντο (compare ἡγέρεθονται Il. 3. 231; ἡγέρεσθαι Il. 10. 127) is related to ἀγείροντο as ἡγέρονται to αἰείρονται. The suffix θ is called by Curtius a root determinative. It seems to give continuance to the action of the verb, compare φθίνω and φθινύθω, φλέγω and φλεγέθω, νέμω and νεμέθω. The same element appears in the -αθ of διωκ-αθ-εῖν, εἰκ-αθ-εῖν. The steps of formation are these, ἀγερ-έ-θω, in which compound ἀγερ is the stem (for ἀγείρω is equivalent to ἀγερ-ε-θω), ε is the connecting vowel, and θω the new termination. The lengthening of the initial α to η appears in such words as ἡνεμόεις.

396. πλάζε, 'dazed them as they drank.'

οἱ δ' εὐδὲν ὄρνυντο κατὰ πτόλιν, οὐδ' ἄρ' ἔτι δὴν
 εἶατ', ἐπεὶ σφισιν ὕπνος ἐπὶ βλεφάροισιν ἔπιπτεν.
 αὐτὰρ Τηλέμαχον προσέφη γλαυκῶπις Ἀθήνη
 ἐκπροκαλεσσαμένη μεγάρων εὐ ναιετάοντων, 400
 Μέντορι εἰδομένη ἡμὲν δέμας ἡδὲ καὶ αὐδὴν·

ἑ Τηλέμαχ', ἦδη μὲν τοι ἑκκνήμιδες ἑταῖροι
 εἶατ' ἐπήρετμοι, τὴν σὴν ποτιδέγμενοι ὁρμήν·
 ἀλλ' ἴομεν, μὴ δηθὰ διατρίβωμεν ὁδοῖο.'

Ὡς ἄρα φωνήσας ἡγήσατο Παλλὰς Ἀθήνη 405
 καρπαλίμως· ὁ δ' ἔπειτα μετ' ἵχνια βαῖνε θεοῖο.
 αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἡδὲ θάλασσαν,
 εὐρον ἔπειτ' ἐπὶ θινὶ κάρη κομόωντας ἑταίρους.
 τοῖσι δὲ καὶ μετέειψ' ἱερὴ ἰς Τηλεμάχιο·

400. εὐ ναιετάοντων] See note below.

397. εὐδὲν ὄρνυντο, *exsurgebant ut cubitum iwent per urbem*. Compare ὄρσο ἵμεν Od. 6. 255, ὄρτο πόλινδ' ἵμεν 7. 14.

398. εἶατ' [ο] (as inf. 403 εἶατ [αι]). Epic form of ἦντο (which occurs in Il. 3. 153, and is perhaps a mark of the late date of the passage). The -αται, -ατο, instead of -νται, -ντο, are found in Homer always after consonants and ι, sometimes after υ and long hard vowels, but never after short hard vowels, whether radical or thematic. ἑταῖροι Il. 3. 134, and ἔατο 7. 414, are written εἶαται and εἶατο, where the metre needs a long syllable. ἑταῖροι, identical with Sanskr. *ās-ai-*, was originally *ἡσ-αται*, and hence it is probable that in Homer the word, which in the old alphabet was written HEATAI, was wrongly written εἶαται, instead of ἡαται, when the first syllable was long. Curt. Verb. p. 65, Monro, H. G. App. C.

400. εὐ ναιετάοντων. See on the whole question of the right way of writing this and analogous phrases, Classen, Hom. Sprachgebr. p. 65 foll. The decision whether it is correct to write εὐναιόμενος, εὐναιετάων or εὐ ναιόμενος, εὐ ναιετάων, and similarly εὐκτίμενος, εὐκτρέων, εὐκκρέων, κερηκομών, πασιμέλουσα, etc., etc., turns upon the applicability to each case of Scaliger's *regium praeceptum*, as Lobeck, Phryn. 226 calls it, 'Nemo hellenismi paullo

peritior concedet εὐαγγέλλω Graecum esse. Nam τὸ εὐ καὶ τὰ στερητικὰ μόρια [and indeed all adverbial particles] non componuntur cum verbis, sed cum nominibus. Itaque εὐαγγέλος recte dicitur, unde verbum εὐαγγέλω, non εὐαγγέλλω quod est absurdissimum.' The best way seems to be in all cases to write the words separate. With εὐ ναιετάοντα there is no uncertainty, as we have εὐ μάλα ναιετάοντα Od. 4. 96; with εὐφρονέων the doubt does not arise, as we have the adjective εὐφρων from which to form εὐφρονέω. In the case of the other combinations they must, if written as one word, be justified either on the ground of Epic licence, which is a dangerous theory to introduce, or, with much greater propriety, on the ground that many of the participles have lost all real connection with their verb and exist only with an adjectival force.

403. ἐπήρετμοι, local predicate = 'at the oar.' Elsewhere, viz. Od. 4. 559; 5. 16, 141; 14. 224; 17. 145 it is an epithet of ships.

τὴν σὴν. Notice the emphasis given to this by its position in the sentence, 'the despatch that must come from thee.' Cp. Il. 10. 123.

404. ὁδοῖο, 'from their voyage;' ablative gen. as with κωλύειν, βλάπτειν, etc.

409. ἱερὴ is referred by Curtius to

‘ Δεῦτε, φίλοι, ^{εἰς}ἧα φερώμεθα· πάντα γὰρ ἤδη 410
 ἀθρό’ ἐνὶ μεγάρῳ· μήτηρ δ’ ἐμὴ οὐ τι πέπυσται,
 οὐδ’ ἄλλαι δμῳαί, μία δ’ οἷη μῦθον ἄκουσεν.
 ὦς ἄρα φωνήσας ἡγήσατο, τοὶ δ’ ἅμ’ ἔποντο.
 οἱ δ’ ἄρα πάντα φέροντες ἐυσσέλμῳ ἐπὶ νηὶ 415
 κάθεσαν, ὥς ἐκέλευσεν Ὀδυσσεύς φίλος υἱός.
 ἂν δ’ ἄρα Τηλέμαχος νηὶς βαῖν’, ἦρχε δ’ Ἀθήνη,
 νηὶ δ’ ἐνὶ πρύμνῃ κατ’ ἄρ’ ἔξετο. ἄγχι δ’ ἄρ’ αὐτῆς
 ἔξετο Τηλέμαχος· τοὶ δὲ πρυμνήσι’ ἔλυσαν,
 ἂν δὲ καὶ αὐτοὶ βάντες ἐπὶ κληῖσι καθίζον.
 τοῖσιν δ’ ἔκμενον οὖρον ἱεὶ γλαυκῶπις Ἀθήνη, 420

410. ἧα φερώμεθα] Callistratus wrote ὄφρ’ ἧα φερώμεθα Schol. H. M. Q.
 411. ἐμὴ] Vulg. ἐμοί, an error of iotacism. 419. ἐπὶ] Some MSS. and Etym.
 Mag. give ἐνί, which cannot stand with κληῖσι.

Skt. root *ish*; *ish-ira-s*, meaning ‘powerful,’ ‘active.’ The transition from this sense to the secondary one ‘holy,’ will then be analogous to *μάκαρ*, which originally signifies ‘great,’ from the same root as *μακρός*.

410. Δεῦτε, followed by conjunctive, as in Od. 8. 133.

412. ἄλλαι δμῳαί, ‘nor the house-maidens *either*,’ see on Od. 1. 133.

416. ἂν . . νηὶς βαῖνε. This phrase occurs also in Od. 9. 177; 15. 284. Nitzsch joins *ἀνά* with *νηός*, and makes it mean (as distinguished from *ἐπὶ νηός*) the *ascent* necessary in stepping on board. But *ἀνά* is never found with the genitive. Rost joins the preposition with the verb, leaving *νηός*, to stand as a genitive of locality. And since elsewhere *ἀναβαίνειν* is construed with an accusative (Il. 1. 497; Od. 3. 481; 15. 145, etc.), ‘this is the better way,’ ‘he went up aboard the ship.’

ἦρχε = ‘led the way.’

417. πρύμνη appears here with its original force of an adjective, though we find it already as a substantive in Il. 16. 124. That *πρυμνός* is connected with *πρέμνον* is easy to see, but whether it may ultimately be referred to *πρό* with the Aeolic change to *υ*, and thus signify a ‘prominent,’ though not necessarily ‘forward’ part of the ship, is open to more doubt. Perhaps the apparently contradictory meanings attaching to

supremus, *ὑπατος*, *νείατος*, etc., may suggest a way of connecting *πρυμνός* with *πρό*.

419. κληῖσι. The rendering ‘thwarts’ or ‘rowing-benches’ seems the best for this word. We may take the name from the analogy of the bar on a door. The bar crosses it and holds it firm, as the thwarts stiffen and fix the framework of the ship. Or we may remember that *κληῖς* is also the ‘collar-bone,’ and the position which the bone occupies with regard to the ribs reminds us at once of the relation of the thwart to the ship’s ribs. Others prefer to render *ἐπὶ* not ‘on,’ but ‘at,’ and to understand by *κληῖδες* the thole pins to which the oars were attached by leathern loops; cp. Od. 4. 782.

420. ἔκμενον, always used in connection with *οὖρος*. It was originally a participle, related to *ἵκμαι* as *ἐπι-ἄλμενος* to *ἄλλομαι*. The meaning then will be equivalent to ‘*secundus*,’ a ‘favouring,’ that is, an ‘accompanying’ or ‘following’ wind. Compare the common phrase at sea, ‘we took the wind with us.’ This suits with one of the interpretations of the Schol. *τὸν ἐπιτήδειον εἰς τὸ λέναι*. The adjective *ικανός* has got its meaning in a similar way. Nitzsch approves the alternative interpretation of the Schol. *τὸν δίνυρον καὶ ἀπαλόν, ἀπὸ τῆς ἱκανότητος*, but he rejects the quotation *ἀνέμων μένος ὑγρὸν δέντων* (Od. 5. 478)

ἄκραν Ζέφυρον, κελάδοντ’ ἐπὶ οἴνοπα πόντον.
 Τηλέμαχος δ’ ἐτάροισιν ἐποτρύννας ἐκέλευσεν
 ὄπλων ἄπτεσθαι· τοὶ δ’ ὀτρύνοντος ἄκουσαν.
 ἰστὸν δ’ εἰλάτινον κοίλης ἔντοσθε μεσόδμης
 στήσαν ἀείραντες, κατὰ δὲ προτόνοισιν ἔδησαν, 425
 ἔλκον δ’ ἰστίᾳ λευκὰ ἐυστρέπτοισι βοεῦσιν.
 ἔπρησεν δ’ ἄνεμος μέσον ἰστίον, ἀμφὶ δὲ κύμα
 στεῖρην πορφύρεον μεγάλ’ ἴαχε νηὶς ἰούσης·
 ἡ δ’ ἔθεεν κατὰ κύμα διαπρήσσουσα κέλευθον.
 δησάμενοι δ’ ἄρα ὄπλα θοὴν ἀνὰ νῆα μέλαιναν 430

421. ἄκραν] A few MSS. read εὐκραν.

as illustrative of the meaning, which, according to him, has rather the notion of a smooth-gliding wind.

421. ἄκραν. Various interpretations were given of this word. Eustath. renders it *ἄκρως δέντα*, with the appended explanation, *τὸν μὴ κεκραμένον ἀλλ’ ἀκριβῆ ζέφυρον*. Hesych. gives it as *τὸν ἄκρως πνέοντα* (al. *προϊόντα*) *οὔτε σφοδρῶς οὔτε ἐλλειπτικῶς*, which is like another rendering of the Schol.—*αὐτάρκως πρὸς τὴν χρείαν οὐ πλέον οὐκ ἔλαττον*. Perhaps it would be, more precisely, ‘a wind that sets exactly in the right quarter,’ ‘steady.’ This sense both corresponds better with the meaning of *ἄκρος*, and also adds more point to the places in which the epithet occurs, viz. Od. 14. 253 *ἐπλέομεν βορέη ἀνέμῳ ἀκράει καλῶ* | *ρηιδίως ὥσεί τε κατὰ ῥόον*, and so ib. 299.

κελάδοντα, ‘piping.’ Cp. Il. 23. 208 *Ζέφυρον κελαδεῖνόν*.

422. ἐτάροισιν stands in closest connection with *ἐκέλευσε*, as *ἐποτρύνειν* is generally construed with an accusative, though in Od. 10. 531; Il. 15. 258, it is used with the dative.

424. κοίλης μεσόδμης, ‘the hollow mast-box.’ For the description of *μεσόδμη* see Appendix on Homeric ship. That this is the proper rendering of *μεσόδμη* is corroborated by the Homeric use of *κοῖλος*, which does not mean ‘with a hole through it’ (as generally interpreted here), the word for which is *τρητός*, cp. *διὰ τρητοῦ λίθοιο* Od. 13. 77; whereas *κοῖλος* is the regular epithet of things which enclose a space,

and so is used of *νῆες* (passim), *χαράδρη*, *ὁδός*, *αἰγιαλός*, *λιμὴν*, *πέτρη*, *σπέος*, *δόρυ*, *λόχος*.

425. ἀείραντες, ‘raising it;’ for when not in use the mast lay horizontally, resting in the *ιστοδόκη*, with its head over the vessel’s stern: as soon as it is hauled up, it is naturally made fast by the forestays (*πρότοποι*).

426. ἔλκον ἰστίᾳ, ‘hoisted sail.’ The plural is used not because there was more than one sail, but because the word includes the whole apparatus of the sail and its appliances, in their relation to the mast, *ιστός*.

βοεῦσιν from *βοεύς* = ‘ropes of hide.’

428. στεῖρην is not the keel proper (the name for which is *τρόπις*), but rather the ‘stem,’ and especially the lower part of it where it makes an angle with the horizontal keel; accurately, ‘the fore-foot.’ So Hesych. *τρόπις τὸ κατώτατον τῆς νέως. στεῖρα τὸ ἐξέχον τῆς πῶρας ξύλον*. For the collocation *ἀμφὶ δὲ κύμα στεῖρην* see on supra 80.

πορφύρεον is regarded by Curtius as a reduplicated adjective from root *φρυ*, and connected with *φρέαρ*, and perhaps Latin *feru-eo*. According to this etymology the word is equally applicable to agitated water, flickering flames, and flashing colour. Others connect it closely with *φύρω*, ‘to darken,’ and compare its usage here with the Virgilian ‘*inhorruit unda tenebris*.’

430. δησάμενοι . . μέλαιναν, ‘having made fast all the tackling throughout the dark ship.’ That is, having finished

στήσαντο κρητῆρας ἐπιστεφίας οἶνοιο, *full to the brim*.
 λείβον δ' ἀθανάτοισι θεοῖς αἰειγενέτησιν,
 ἐκ πάντων δὲ μάλιστα Διὸς γλαυκώπιδι κούρῃ.
 παννυχίη μὲν ῥ' ἦ γε καὶ ἡὼ πείρε κέλευθον.

what is described at length, 424-426. The wind being perfectly fair, they were able to set the sail at its proper angle, and keep it there by fastening the braces (ὑπέραι), and also to fix the sheets (πόδες), as no tacking would be required. 431. στήσαντο, 'set' before themselves. Virgil interprets this rightly in

Cleft
 his 'crateras magnos statuunt,' but it is doubtful whether the latter half of the line, 'et vina coronant' (Aen. 1. 724) truly represents ἐπιστεφίας οἶνοιο. He writes elsewhere (Aen. 3. 525) 'magnum cratera corona | induit implevitque mero divosque vocavit | stans celsa in puppi.' See note on Od. 1. 148.

ΟΔΥΣΣΕΙΑΣ Γ.

Τὰ ἐν Πύλῳ.

Ἡέλιος δ' ἀνόρουσε, λιπὼν περικαλλέα λίμνην,
 οὐρανὸν ἐς πολύχαλκον, ἵν' ἀθανάτοισι φαείνοι
 καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζεῖδωρον ἄρουραν
 οἱ δὲ Πύλον, Νηληῖος ἐκτίμενον πτολίεθρον,

2. φαείνοι] So Bekk. with one MS, the other MSS. give φαείνη. Wolf, φανείη, but cp. Od. 12. 383, 385; 18. 308.

1. λίμνην, 'the mere,' used of the sea (here, of the ocean stream) near its shore. Besides the meanings of 'a lake,' and of 'an overflow of water' (Il. 21. 317, where the word is further described by τὸ δὲ πᾶν πληθ' ὕδατος ἐκχυμένοιο ibid. 300), λίμνη has also in Homer the meaning of 'bay' or 'strait'; Il. 13. 32 ἐστὶ δέ τι σπέος εὐρὺ βαθύης βένθεσι λίμνης | μεσσηγὺς Τενέδοιο καὶ Ἰμβρου παιπαλοέσσης, Il. 24. 78 μεσσηγὺς δὲ Σάμου τε καὶ Ἰμβρου παιπαλοέσσης | ἐνθαρε μείλανι πόντον· ἐπεστονάχησε δὲ λίμνη. Eurip. Hec. 446 has οἶδμα λίμνας as a synonym for the sea; and similarly Simonides, Frag. 44. 2. In Aesch. Prom. Sol. Frag., 178 Dind., we read χαλκοκέρανόν τε παρ' Ὀκεανῷ | λίμναν παντοτρόφον Αἰθιόπων, | ἔν' δ' παντόπτας Ἥλιος αἶε | χρωτ' ἀθάνατον κάματόν θ' ἵππων | θερμαῖς ὕδατος | μαλακοῦ προχοαῖς ἀναπαύει, which may well be compared with the present passage. The general meaning of the word, which is more or less appropriate to all passages in which it occurs, is that of 'water which washes a shore.' Etymologically it is connected with λείβω, λειμών. The farther margin of the ocean-stream is here meant, beyond which the sun sets (cp. Od. 24. 11 πὰρ δ' ἴσαν Ὀκεανοῖο ῥόας καὶ Λευκάδα πέτρην | ἥδ' ἐκ παρ' Ἡελίοιο πύλας καὶ δῆμον δνείρων | ἦσαν),

and beside which he rises, cp. Od. 23. 243 Ἡὼ δ' αὖτε | ῥύσας' ἐπ' Ὀκεανῷ χρυσόθρονον οὐδ' ἔα ἵππους | ζεύγνυσθ' ὠκύποδας. See also Il. 7. 422 ἐξ ἀκααρρείταιο βαθυρρόον Ὀκεανοῖο | οὐρανὸν εἰσανιών. Nitzsch refutes the supposition of Voss, that the Caspian is meant, observing that not only is that sea never mentioned by Homer, but that even the eastern part of the Euxine is unknown to him.

2. πολύχαλκον. The older commentators and Eustath. interpret this epithet as signifying 'solid' or 'firm,' comparing with it χάλκεος (Il. 17. 425) and σιδήρεος (Od. 15. 329) οὐρανός. So in Pind. Nem. 6. 3 we have δ δὲ χάλκεος ἀσφαλὲς αἰὲν ἔδος μένει οὐρανός, which may remind us of our use of 'firmament,' the Latin equivalent of the LXX. στερέωμα. Others render the word 'bright-flashing,' and refer the idea to the decorated palaces of the Gods, e.g. Διὸς χαλκοβατὲς δῶ Il. 1. 426. The most picturesque notion seems to be that which regards the sky as a vault of burnished metal. Compare Job 37. 18 'Hast thou with Him spread out the sky which is strong and as a molten looking glass?' Coleridge (Anc. Mariner) speaks of a 'hot and copper sky.'

4. Πύλον. The position of the Neleian Pylos is an ancient subject of controversy. The Schol. on Arist.

ἴξον τοῖ δ' ἐπὶ θινὶ θαλάσσης ἱερὰ ρέζον,
ταύρους παμμέλανας, ἐνοσίχθονι κυανοχαίτῃ.

Dark-shaven

Eqq. 1059 fills up Cleon's oracle ἐστὶ Πύλος πρὸ Πύλοιο, with the hemistich Πύλος γε μὴν ἐστὶ καὶ ἄλλη. Compare Cellarius, notit. orbis ant. 1. 1188 'tres in Peloponneso Pyli, Eliacus, Triphyliacus, et Messeniacus: omnes alumno Nestore gloriabantur. Quod vero Nestoris possessiones Homerus (Il. 2. 591; 5. 545; 11. 711) ad utramque ripam Alphei disposuit, Strabo inde, libro 8. p. 341, verisimillimum censet Pylum Nestoris fuisse Triphyliacum, qui solus fuit circa fluvium Alpheum.' There is little or nothing to be said in favour of the Eleian Pylos, so that the claim lies between the Triphylian and Messenian. Strabo, as quoted above, argues strongly on behalf of the former; the latter view he says was held by οἱ νεώτεροι ποιηταί. His first argument is based on Il. 5. 545 'Ἀλφειοῦ δὲ τ' εὐρὸν ῥέει Πυλίων διὰ γαίης, but to this it may be answered that Pylos is loosely used in Homer to describe the whole Neleid Kingdom, as Strabo himself acknowledges, 'Ὅμηρος δὲ ταύτην ἅπασαν τὴν χώραν μέχρι Μεσσηνίας καλεῖ Πύλον δμωνύμωσ τῇ πόλει. His second argument is more elaborate, from an examination of Nestor's description of the raids and reprisals between himself and the Epeians, Il. 11. 670 foll. He decides that the circumstances there recorded follow each other too quickly to be compatible with the longer distances which the Messenian Pylos would necessitate. And here he decidedly makes a strong point. Again, he contends that the Neleian Pylos could not have been on the coast, as the Messenian is supposed to have been, because after Telemachus had embarked and had proceeded to Nestor's house he was obliged to send back a messenger to summon his companions from the ship (Od. 3. 423); and, in another passage (Od. 15. 199 foll.), the ship is again represented as being at some distance from the town. But we are still left in the dark as to the actual distance, and as to the position of the harbour with respect to the town. The testimony of the ancients preponderates decidedly in favour of the Messenian Pylos; Pausanias does not even allude to the existence of the Triphylian, while Pindar distinctly calls Nestor (Pyth. 6. 35) Μεσσηνίος

γέρον, and the Scholl. on the present passage, as well as Eustath., declare for the same. The epithet ἡμαθόεις suits well with the Messenian Pylos, situated on the promontory of Coryphasium, at the north of the bay of Navarino. It may be uncertain whether the town of Pylos was somewhat further inland than Coryphasium, and the port alone was on the promontory; a view which would solve the difficulties stated by Strabo respecting the distance of the town from the sea. The coast line has no doubt materially changed in historical times (see Arnold, Thucyd. vol. 2, append.), but still it fully merits the Homeric epithet ἡμαθόεις, which epithet Strabo seems to have thought so strong that he attempts to neutralise it by interpreting it, contrary to all usage, as equivalent to 'situated on the river Amathus' (see Damm, Lex. Hom. s. v. 'Ἀμαθος'). The strongest argument however in favour of the Messenian Pylos is the fact that Telemachus performs the journey from Pylos to Sparta in two days, without change of horses, passing the first night at Pherae; λιπέτην δὲ Πύλου αἰὲν προλιέθρον, | οἱ δὲ πανημέριοι σείον ζυγὸν . . . δύσετό τ' ἥελιος . . . ἐς Φηράς δ' ἵκοντο (Od. 3. 485 foll.); and the next evening ἴξον κοίλῃν Λακεδαιμόνα κητώεσσιν (Od. 4. 1). Now the Messenian Pylos, Pherae (at the head of the Sinus Messeniacus), and Sparta lie nearly in a line at intervals of about 30 miles. The Triphylian Pylos lies quite out of the way, and a traveller leaving that city for Lacedaemon would come down the valley of the Eurotas without approaching Pherae.

6. ταύρους παμμέλανας. A title or epithet of Poseidon in Boeotia was ταύρεος (Hes. Scut. 104), which probably refers to this practice. Black victims were generally offered to the powers of the nether world (Od. 11. 33), or to Gaia (Il. 3. 103). In Pindar Ol. 13. 69, and Virg. Aen. 5. 237, a white bull is the sacrifice made to Poseidon. Here the colour must have been chosen as emblematical of the dark sea, or, as Nitzsch suggests, because of the terrible power of the God which seemed to put him on the same footing as the χθόνιοι θεοί. For the relationship between

ἐννέα δ' ἔδραι ἔσαν, πεντακόσιοι δ' ἐν ἐκάστη
εἶατο, καὶ προύχοντο ἐκάστοθι ἐννέα ταύρους.

last

εὐθ' οἱ σπλάγχν' ἐπάσαντο, θεῶ δ' ἐπὶ μηρί' ἔκαιον,
οἱ δ' ἰθὺς κατάγοντο, ἰδ' ἰστία νηὸς εἴσης ^{τῆς} ~~καὶ βαλάνου~~ 10
στεῖλαν ἀείραντες, τὴν δ' ὥρμισαν, ἐκ δ' ἔβαν αὐτοί.

7. πεντακόσιοι] So Aristarch. and Herodian, Schol. H. M. Q. S. The Harl. MS. and two others give πεντήκοντα, which Nitzsch prefers as a more likely number. The Vulgate is πεντήκοντι. See Dind. on Schol. 8. προύχοντο] So Aristarch. Schol. E. προύθεντο, seemingly a gloss. 9. ἐπάσαντο] γρ. τινὲς ἐδάσαντο Schol. H. E. M. Q. 10. κατάγοντο] Ἀρίσταρχος κατάγον, εἶτα τοῖ δ' ἰστία ὁ δὲ Ἡρωδιανὸς κατάγοντο· τὸ ὅμοιον καὶ ἐπὶ τοῦ 'νίζον καὶ προτίθεντο ἰδὲ κρέα πολλὰ δατεύντο' (Il. 1. 112.) Schol. H. M. 11. στεῖλαν] σείσαν Zenodot.

Nestor and Poseidon see Od. 11. 235 foll.

κυανοχαίτῃ probably describes the colour that Tennyson calls 'blue-black hair' (Last Tournament). It is used as an epithet of 'Αἰδῆς h. Hom. Cer. 348; and of ἵππος Il. 20. 224.

7. ἔδραι = 'messes,' 'parties.' The number nine corresponds with that of the Pylian cities. Five hundred at each mess gives a total of 4500, which tallies with the number of men on board of Nestor's ninety ships at Troy, reckoning (from Il. 2. 719) fifty to each ship. Schol. H. M. Q. say ἐννέα πόλεων ἤρχεν ὁ Νέστωρ, and Schol. E. P. S. διὰ τὸ ἐννέαπολιν εἶναι τὴν Πύλον.

8. προύχοντο. Eustath. renders πρὸ αὐτῶν εἶχον ὥστε σφάσαι. Cp. Il. 17. 355 πρὸ δὲ δούρατ' ἔχοντο, 'held before them.' The picture that Telemachus sees is that of the nine companies just ready to begin sacrificing. The victims stand between the sea and the sacrificers, who are naturally facing seawards, as if making supplication to Poseidon.

9. εὐτε. When this conjunction introduces a sentence it always forms an asyndeton. The relation of εὐτε to ὅτε is explained by Curtius, G. E. p. 537, showing that ὅτε, with the initial Jod, becomes ὅτε, i. e. ἔοτε, which passes into εὐτε by the Ionic contraction, as ἐμέο to ἐμεῦ. 'At the moment when they had tasted the inwards and were burning the thigh-slices on the altar in the god's honour, the others straightway put in.'

σπλάγχνα, μηρία. For these details see inf. 456, etc.

10. κατάγοντο. The use of this word suggests that the ancients regarded the

sea not as a level, but as sloping down to the shore, as of course it appears to the eye. Virgil seems to have had the same thought in his mind in the line (Aen. 5. 212) 'prona petit maria et pelago decurrit aperto.'

εἴσης. This epithet is used of ναῦς, δαίς, and φρένες, and of a shield in the phrase ἀσπίς πάντοσ' εἴση Il. 3. 347. The sense of 'equal' seems to satisfy all the usages; 'the fairly-portioned feast,' 'the fairly-balanced mind,' which last expression when applied to a ship would mean, 'trimmed,' 'balanced,' as Coleridge (Anc. Marin.) 'steady with upright keel.' The Schol. prefers to render it here by ἰσόπλευρος, which comes nearer to ἀσπίς πάντοσ' εἴση, and which would apply to the regularity of the ship's 'lines' or curves. The original form of the adjective is *ἴσος*, Skt. *vishu*, 'equally.' The prosthetic *ε* is thus a representative of the lost initial digamma. Ahrens prefers to connect εἴση in all its usages with the stem *εικ*, and assign to it the meaning of 'suitable' or 'good.' The form εἴση, on this theory, will be referred to the feminine, from a possible masculine εἶς, analogous to ἀμφιέλισσα, which is referred to a form ἀμφιέλις. The feminine form, however, should properly be εἴσα and not εἴση.

11. στεῖλαν ἀείραντες. The further description of a landing is given in Il. 1. 433 ἰστία μὲν στεῖλαντο, θέσαν δ' ἐν νηὶ μελαίνῃ, | ἰσθὸν δ' ἰστοδόκη πέλασαν προτόνοισιν ὑφέντες | καρπαλίμως, τὴν δ' εἰς ὄρμον προέρεσαν ἑρετμοῖς. | ἐκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν | ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης. There, however, it will be noticed, the sail was lowered and stowed

ἐκ δ' ἄρα Τηλέμαχος νηὸς βαῖν', ἦρχε δ' Ἀθήνη.

τὸν προτέρη προσέειπε θεὰ γλαυκῶπις Ἀθήνη·

‘Τηλέμαχ', οὐ μὲν σε χρὴ ἔτ' αἰδοῦς οὐδ' ἡβαιόν·

τοῦνεκα γὰρ καὶ πόντον ἐπέπλωσ, ὄφρα πύθῃαι 15

πατρὸς, ὅπου κύθε γαῖα καὶ ὄν τινα πότμον ἐπέσπεν.

ἀλλ' ἄγε νῦν ἰθὺς κίε Νέστορος ἵπποδάμοιο·

εἶδομεν ἦν τινα μῆτιν ἐνὶ στήθεσσι κέκευθε.

λίσσεσθαι δέ μιν αὐτὸς, ὅπως νημερτέα εἴπῃ·

14. ἡβαιόν] On the uncertainty between βαῖον and ἡβαιόν see Ameis, Anhang on Od. 9. 462 ἀδελφὸν πότμον ἐκ συναλοιφῆς ἐστὶ τὸ ἦ, ἢ τοῦ ἡβαιόν τρισυλλάβου· οἱ δὲ νεώτεροι βαῖον φασιν. Schol. H. M. Q. 17. ἵπποδάμοιο] For this Schol. H. gives ὄφρα τάχιστα, apparently through ignorance of the use of the subjunctive in asyndeton. See note below. 19. αὐτός] The reading of Aristarch. MSS. αὐτόν. See Schol. H. on inf. 327. 19, 20.] Bekker needlessly rejects these lines as belonging more properly to 327 inf.

away, and the mast let down on to its 'rest.' Here the sail is furled without lowering the ἑλίκριον, as the addition of the participle shows, στείλαν αἰράντες, that is, 'they furled the sail by *brailing it up*,' a process that consists in hauling it tight up, and 'trussing' it, as it is called, to the yard without lowering; so as to be able to shake it out at a moment's notice. Cp. the interpretation of the Schol. τότε δὲ σείουσιν ὅτε θέλουσι χαλάσαι τὸ ἄρμενον. This may allude to σείσαν, the reading ascribed to Zenodot.

14. χρὴ. See on Od. 1. 124. αἰδοῦς, 'shyness.' οὐδ' ἡβαιόν, 'not one whit.'

15. ἐπέπλωσ. We find this form, which is a simple non-thematic aorist, parallel with later forms such as ἐπιπλώσας Il. 3. 47; πλώων Il. 21. 302, which point to a present in -ω. 'Ἐπέπλωσ may be one of the so-called Denominative verbs, 'formed from nouns, by means of a suffix which has amalgamated with the final vowel of the noun Theme,' Monro, H. G. § 19. See Curt. Verb. 133. This direct derivation from πλῶος would account for the quantity of the vowel. Καί here gives just the same emphasis, as in καὶ ἡματιῇ ὑφαίνεσκεν, sup. 2. 104.

πύθῃαι. For the use of the subjunctive after an aorist cp. Od. 6. 173; 8. 580; 11. 94; 13. 303; 14. 328; 16. 234; 24. 360; Il. 5. 128; 9. 98. The construction may be explained in two ways, either that the governing aorist has a present or strong perfect sense, or

more likely, that the purpose described by the final conjunction and the verb is still being worked out.

16. κύθε γαῖα. Nitzsch rightly takes this of 'burial'; arguing from πότμον ἐπέσπεν, which must refer to death. The word κύθω does not of itself determine the point; cp. Od. 6. 303; 9. 348. But the use of the aorist, describing not a state but a definite moment, seems to settle the meaning, 'he was buried.' Thus κύθε γαῖα forms a kind of prothysteron with πότμον ἐπέσπεν, 'how he died, and where earth received his body.' Here the worst is supposed; the hypothesis, 'if he be dead' being understood, as infra 93, and as in Od. 1. 396 ἐπεὶ θάνε διὸς Ὀδυσσεύς (said by Telemachus). ἐπέσπεν (aor. ἐφάπην) obiit, 'encountered.'

17. ἵπποδάμοιο. This epithet is only used three times in the Odyssey; here, of Nestor; in 181 infra of Diomedes; and in Od. 11. 300 of Castor. It occurs no less than forty-five times in the Iliad, generally as an epithet of the Trojans.

For ἰθὺς with genitive see Od. 1. 119.

18. εἶδομεν. This subjunctive has the force of *will* or *intention*; 'we mean to know' = 'let us learn.' Cp. Il. 6. 340 ἀλλ' ἄγε νῦν ἐπιμεινον ἀρήια τεύχεα δῶ, Il. 22. 418 καὶ μ' οἶον ἐάσατε . . ἐξελθόντα πόλιν ἰκέσθ' ἐπὶ νῆας Ἀχαιῶν, | λίσσωμ' ἀνέρα τοῦτον, ib. 450 δεῦτε, δῶ μοι ἐπεσθον, ἴδωμ' ὅτιν' ἔργα τέτυκται, Il. 23. 71 θάπτε με ὅττι τάχιστα, πύλας Αἰδαο περήσω.

19. αὐτός, emphatic. You must act

ψεύδος δ' οὐκ ἔρρει· μάλα γὰρ πεπνυμένος ἐστί· 20

Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦ᾽δα·

‘Μέντορ, πῶς τ' ἄρ' ἴω πῶς τ' ἄρ' προσπτύξομαι αὐτόν;

οὐδέ τί πω μῦθοισι πεπείρημαι πυκινόισιν·

αἰδῶς δ' αὖ νέον ἄνδρα γεραίτερον ἐξερέεσθαι·

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη 25

‘Τηλέμαχ', ἀλλὰ μὲν αὐτὸς ἐνὶ φρεσὶ σῇσι νοήσεις,

ἀλλὰ δὲ καὶ δαίμων ὑποθήσεται· οὐ γὰρ οἶω

οὐ σε θεῶν ἀέκητι γενέσθαι τε τραφέμεν τε·

ᾧ δ' ἄρα φωνήσας ἠγήσατο Παλλὰς Ἀθήνη

καρπαλίμως· ὁ δ' ἔπειτα μετ' ἵχνια βαίνει θεοῖο. 30

Ἴξον δ' ἐς Πυλίων ἀνδρῶν ἄγυριν τε καὶ ἔδρας, *faltering*

ἐνθ' ἄρα Νέστωρ ἦστο σὺν νιάσιν, ἀμφὶ δ' ἐταῖροι

δαῖτ' ἐντυνόμενοι κρέα τ' ὥπτων ἄλλα τ' *ἐπειρον*. *spitting*

making 24. νέον ἄνδρα] Rhianus read νέω ἀνδρί. Schol. H. M. 33. κρέα τ' ὥπτων] κρέα ὥπτων is the reading of most modern editions. Bekk. with Harl. MS. has κρέατ', but as the usual Homeric form is κρέα it seems safer to read κρέα τ'. κρέα alone would suffer elision, as in inf. 65. A few MSS. give ἄλλα δέ instead of ἄλλα τε.

for yourself now, and not depend upon me.

20. πεπνυμένος. The idea that wickedness and folly are identical is frequent in Homer. Cp. Od. 8. 166, 177; 16. 278; and especially inf. 266, where Clytemnestra's fall is long delayed φρεσὶ γὰρ κέχρητ' ἀγαθῇσι, inf. 52.

23. πεπείρημαι μῦθοισι, 'I have not practised myself in wisely-worded address. The Schol. renders loosely, ἐμπειρός εἰμι, which is rather a translation of πεπείρησθαι with genitive, as Od. 8. 23, etc.

24. αἰδῶς . . νέον ἄνδρα . . ἐξερέεσθαι. The noun is drawn into the accusative by the force of the infinitive. Cp. Aesch. Agam. 1203 προτοῦ μὲν αἰδῶς ἦν ἐμοὶ λέγειν τάδε with ib. 948 πολλῇ γὰρ αἰδῶς δωματοφθορεῖν ποσὶν | φθείροντα πλοῦτον.

27. οὐ . . οὐ. See supra 14, Od. 8. 159; Il. 17. 641 οὐ μιν δίομαι οὐδὲ πεπύσθαι.

The repetition is justified by a distinct purpose, namely, of determining the negation to a particular part of the proposition; for the second οὐ belongs closely to θεῶν ἀέκητι, a familiar phrase; cp. Od. 6. 240. Notice the *litotes*, 'not under the disfavour of heaven.' Other commentators describe the second negative as *οὐ solitarius* and

punctuate, οὐ γὰρ οἶω, οὐ, σέ, etc., comparing Virg. Aen. 9. 205 'equidem de te nil tale verebar, | nec fas, non.' But the former will explain better the majority of passages. Cp. Il. 5. 22 οὐδὲ γὰρ οὐδὲ κεν αὐτὸς ὑπέκφυγε, with the commentary ad loc. of Eustath. ἐστὶ δὲ τῶν δύο ἀρνήσεων ἡ μὲν μία τοῦ βηματικοῦ πράγματος ἡ ἑτέρα δὲ τοῦ προσώπου, meaning that the first οὐδὲ serves to negative the verb with its accessories, and the second attaches itself closely to αὐτός.

28. τραφέμεν. This is probably the aor. act. of τρέφω, with intransitive signification. For the form cp. φαγέμεν 10. 386; ἐλθέμεν Il. 4. 247; and for the intransitive use Τληπόλεμος δ' ἐπεὶ οὖν τράφ' (*adolevit*) ἐνὶ μεγάρῳ Il. 2. 661; λέοντε ἐτραφέτην Il. 5. 555. Herodian takes it as another form of τραφῆναι.

31. ἄγυριν, distinct from ἀγορή, as signifying an informal meeting, any gathering of men. On the form of the word Eustath. says, αἰολίζουσα οὐ μόνον τῇ τροπῇ τοῦ ὁ εἰς ὃ ἀλλὰ καὶ τῷ τόνῳ. The relation of *coetus* to *contio* is the same as that of *aguris* to *agorē*.

33. κρέα τ' ὥπτων . . ἐπειρον. The word ἄλλα must be retracted from the

οἱ δ' ὥς οὖν ξείνους ἴδον, ἀθρόοι ἦλθον ἅπαντες,
 χερσὶν τ' ἡσπάζοντο καὶ ἐδριάσθαι ἄνωγον. 35
 πρῶτος Νεστορίδης Πεισίστρατος ἐγγύθεν ἔλθων
 ἀμφοτέρων ἔλε χεῖρα καὶ ἵδρυσεν παρὰ δαιτὶ
 κώεσιν ἐν μαλακοῖσιν, ἐπὶ ψαμάθοις ἀλήησι,
 πὰρ τε κασιγνήτῳ Θρασυμήδεϊ καὶ πατέρι φ'.
 δῶκε δ' ἄρα σπλάγχνων μοίρας, ἐν δ' οἶνον ἔχευε 40
 χρυσεῖφ δέπαϊ· δειδισκόμενος δὲ προσηύδα
 Παλλάδ' Ἀθηναίην, κούρην Διὸς αἰγιόχοιο·
 'Εὐχέσιν ὦν, ὦ ξεῖνε, Ποσειδάωνι ἀνακτι
 τοῦ γὰρ καὶ δαίτης ἠντήσατε δεῦρο μολόντες.
 αὐτὰρ ἐπὴν σπείσης τε καὶ εὔξαι, ἥ θέμις ἐστὶ, 45

41. χρυσεῖφ δέπαϊ] Al. χρυσεῖφ ἐν. See Schol. K. M. χωρίς τοῦ ἐν αἰ Ἀριστάρχου, καὶ σχεδὸν ἅπασαι. 45. ἦ] This is the reading of the Alexandrines, though they mistook the meaning of the word. Bekk. (with one MS. and Cod. A. Venet. in Iliad) writes ἦ. The common reading is ἦ. See note below, and La Roche, Textkrit. 273.

second clause, so as to be used with both; as if the whole sentence had run τῶν κρεάτων ἄλλα μὲν ὥπτων ἄλλα δὲ ἐπειρον. Compare κείμεναι δ' ἐπ' ἀκταῖς, ἄλλοι ἐν πόντου σάλφι Eur. Hec. 28. 'Some meats there were roasting, and others they were piercing with the spit' Il. 1. 465 foll.

36. Peisistratus seems to have been the youngest of Nestor's six surviving (infra 412) sons. The seventh, Antilochus, had fallen by Memnon's hand at Troy, Od. 4. 187; Il. 17. 652. We may suppose that Thrasymedes, from his position next to his father, was the eldest. Cp. Il. 9. 81.

41. δέπαϊ, the dative, explanatory of the adverbial ἐν in the preceding line. δέπ-as is probably a 'measure' of wine in its original meaning, through its connection with such words as δάπ-τω, δαπ-άνη, δάπ-s, etc., which have the sense of distribution.

δειδισκόμενος. The form δει-δίσκ-ομαι is strengthened by a sort of reduplication from the root δεικ, seen in δεικνύμι. So we find (Il. 9. 196) δεικνύμενος used of 'pledging, from the sense of holding out the full cup; so also δειδέχαστο δειπάσσει Il. 4. 4, δεικανόωντο δέπασσι Il. 15. 86, and δεικανόωντ'

ἐπέεσσι Od. 18. 111. Translate generally, 'welcoming.'

44. τοῦ γὰρ . . ἠντήσατε, 'for his feast it is that ye have lighted on.'

45. εὔξαι is aor. subjunctive.

ἥ θέμις ἐστὶ. The old grammarians regarded ἦ as an adverb, and gave it the acute accent to distinguish it from ἧ = 'where.' They took it as equivalent to ὥς, and parallel in form to δῆ, νῆ, πῆ, and perhaps φῆ. Cp. Herodian on Il. 2. 73 ἥ θέμις ἐστὶ τὸ ἡ δασυντέον· οὐ γὰρ ἐστὶ σύνδεσμος, ἀλλ' ἰσοδυναμοῦν τῷ ὥς ἐπίρρημα. The passages in which it occurs are Il. 2. 73; 9. 33, 134, 276; 19. 177; 23. 581; 24. 652; Od. 3. 45, 187; 9. 268; 11. 451; 14. 130; 24. 286. The Venetus A. writes always (except in Il. 2. 73) ἦ without accent; Eustath. always ἦ, which must have represented the κοινή. But there can be no doubt that ἦ is the relative pronoun, assimilated in gender to its noun, as in the line ἡμαρτον εἰ καὶ τήνδ' ἀμαρτίαν νέμεις Soph. Trach. 483. A different assimilation shows itself in Il. 11. 779 ξείνιά τ' εὐ παρέθηκεν ἃ τε ξείνους θέμις ἐστὶ. In Od. 24. 286 ἦ appears in the same phrase, not as the relative but as the demonstrative, ἦ [?] γὰρ θέμις ὅς τις ὑπάρξει.

δὸς καὶ τούτῳ ἔπειτα δέπας μελιθεός οἶνου
 σπείσαι, ἐπεὶ καὶ τούτον οἶομαι ἀθανάτοισιν
 εὔχεσθαι· πάντες δὲ θεῶν χατέουσ' ἀνθρώποι. 50
 ἀλλὰ νεώτερός ἐστιν, ὀμηλικὴ δ' ἐμοὶ αὐτῷ·
 τοῦνεκα σοὶ προτέρῳ δώσω χρύσειον ἄλεισον· 50
 Ὡς εἰπὼν ἐν χειρὶ τίθει δέπας ἡδέος οἶνου·
 χαῖρε δ' Ἀθηναίη πεπνυμένῳ ἀνδρὶ δικαίῳ,
 οὐνεκά οἱ προτέρῳ δῶκε χρύσειον ἄλεισον.
 αὐτίκα δ' εὔχετο πολλὰ Ποσειδάωνι ἀνακτι.
 'Κλυθι, Ποσειδάων γαίηοχε, μηδὲ μεγέρης 55
 ἡμῖν εὐχομένοισι τελευτῆσαι τάδε ἔργα.
 Νέστορι μὲν πρότιστα καὶ υἱάσι κύδος ὄπαζε, 55
 αὐτὰρ ἔπειτ' ἄλλοισι δίδου χαρίεσσαν ἀμοιβὴν 55

50. τοῦνεκα σοὶ] ἐχρῆν ὀρθοτονεῖν τὴν σοὶ Schol. H. M. Q. Al. τοῦνεκά σοι, Zenodot. τοῦνεκά τοι. 51. χειρὶ] So La Roche for χερσὶ, as being the reading of Aristarchus and Aristophanes (see Schol. on Il. 1. 585), Textkrit. p. 378.

48. εὔχεσθαι, 'a worshipper.' With the sentiment in the line Nitzsch compares Arat. Phaenomen. 4 πάντῃ δὲ Διὸς κεκρήμεθα πάντες.

49. ὀμηλικὴ δ' ἐμοὶ αὐτῷ, 'he is my own equal in years. It might seem at first sight more natural to interpret the phrase by *aequalitas est mihi cum illo*; but a comparison of 364 infra; Od. 6. 23; 22. 209, shows that the regular use of ὀμηλική is for the concrete ὀμηλιξ. Compare δῆμον ἰόντα = 'being a man of the people' (Il. 12. 213), like Horace's *Plebs eris*, Ep. 1. 1. 59. See Monro, H. G. § 166. 2. In Aesch. Suppl. 46 ἐπωνυμία seems = τῷ ἐπωνύμῳ.

50. ἄλεισον. Commentators give as the etymology, either ἀ privative and λείος, so that the cup is rough with embossed work, or else ἀ and λείος in the sense of uniformly smooth. Benfey suggests a connection with ἄλως, expressive of a cup as round or bowl-shaped.

51. τίθει, Imperf. Some forms of non-thematic tenses follow the conjugation of the corresponding contracted verbs: so τίει, αἶει (v. l. αῆ) κίχεις.

52. δικαίῳ, 'proper.' As δίκη represents the common custom or usage obtaining among men, δίκαιος is one

who observes this δὲ περίοις δίκας ἰδὲ φρόνιν ἄλλων infra 244; = who knows how men commonly act and think. Compare the words of Telemachus, Od. 18. 228 αὐτὰρ ἐγὼ θυμῷ νοέω καὶ οἶδα ἕκαστα, | ἐσθλά τε καὶ τὰ χεῖρια. Here again the connection is closely drawn between knowledge and propriety by the expression πεπνυμένῳ ἀνδρὶ δικαίῳ, with which we may compare the complaint against the suitors, Od. 2. 282, that they are οὐ τι νοήμονες οὐδὲ δίκαιοι. See farther, Od. 13. 209; 3. 133. The same thought underlies the phrase ψεύδος δ' οὐκ ἐρέει, μάλα γὰρ πεπνυμένος ἐστὶ, supra 20.

55. μεγέρης. See Buttm. Lexil. s. v. μεγαίρειν, where the meaning is shown to be 'to think too great,' and thence, 'to begrudge or refuse.' Translate, 'refuse not to accomplish this purpose for us beseeching thee.' The constructions with the verb are (1) μεγαίρειν τί τινι Il. 23. 865; (2) with accusative and infinitive, Od. 2. 235; (3) with the infinitive alone, Il. 7. 408.

57. Notice the change of tense from ὄπαζε, δίδου, the effect of which was to be abiding, and δὸς referring to one special act.

58. Join ἀμοιβὴν ἑκατόμβης. Here

ἐφελκυστή

σύμπασιν Πυλίοισιν ἀγακλειτῆς ἐκατόμβης.

δὸς δ' ἔτι Τηλέμαχον καὶ ἐμὲ πρήξαντα νέεσθαι,

οὐνεκα δεῦρ' ἰκόμεσθα θοῇ σὺν νηὶ μελαίνῃ.

πραγμ.

Ὡς ἄρ' ἔπειτ' ἡρᾶτο καὶ αὐτὴ πάντα τελεύτα·

δῶκε δὲ Τηλεμάχῳ καλὸν δέπας ἀμφικύπελλον.

ὥς δ' αὐτως ἡρᾶτο Ὀδυσσεύς φίλος υἱός.

οἱ δ' ἐπεὶ ὤπτησαν κρέ' ὑπέρτερα καὶ ἐρύσαντο,

μοίρας δασσάμενοι δαίνυντ' ἐρικυδέα δαῖτα.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,

there was not accurately a 'hecatomb'; but an offering of eighty-one bulls. But the word is used loosely as to number, meaning any large offering; and is applied to a sacrifice where sheep and oxen are mixed together, as in 1. 25, or even where there are no oxen at all, 11. 23. 146.

61. οὐνεκα. The unexpressed antecedent of this is governed by πρήξαντα, sc. τοῦτο οὐ ἔνεκα. Cp. Od. 21. 155 ἀμαρτεῦν οὐ θ' ἔνεκ' αἰεὶ | ἐνθάδ' ὀμνέμεν.

62. ἔπειτα, 'then'; resuming and restating the act already described. So 11. 5. 432 Αἰνεία δ' ἐπόρουσε, and 436 τῆς μὲν ἔπειτ' ἐπόρουσε. This effect, produced here by a temporal adverb, can also be introduced by a local one, as Od. 7. 1 ὡς δ' ἔνθ' ἡρᾶτο. Cp. 11. 16. 784; 14. 409. Classen (H. S. 31 foll.) would read here, ὡς ἄρ' ἐπεὶ τ' ἡρᾶτο καὶ αὐτὴ πάντα τελεύτα, comparing εἴπερ γὰρ τε χόλον καὶ αὐτῆμαρ καταπέψῃ, | ἀλλὰ τε καὶ μετόπισθεν ἔχει κότον 11. 1. 81: cp. 11. 4. 160, 261. He remarks that the use of the τε and καί forms a connection between protasis and apodosis—'as she prayed, so she fulfilled it.'

καὶ . . . τελεύτα, 'she was herself bringing the prayer to accomplishment.' As a seeming mortal, she was making a prayer to a higher power; as an actual goddess she was answering it herself. For the phrase cp. 11. 18. 328 ἀλλ' οὐ Ζεὺς ἀνδρεσσι νοήματα πάντα τελεῦτα.

63. ἀμφικύπελλον. Buttm. Lexil. s. v., seems to establish the rendering a 'double cup'; i. e. like two cups set base to base, and so the combination would be somewhat the shape of an hour-glass, and the cup could stand on either end. Aristarchus understands it of a cup with two handles, like the

ἀμφιφορεύς, and Schliemann declares for this view. See Troja, pp. 155 foll., where he speaks of finding 'long straight goblets, in the shape of a trumpet, with two enormous handles,' which he recognises as the Homeric δέπας ἀμφικύπελλον. In the discussion that follows, where he quotes at length from Prof. Helbig, as supporting his view, he brings forward arguments of doubtful value, (1) that the double form of cup would not be used, because only one sort of wine was drunk; (2) that it would not be serviceable for 'dipping' in the κρητήρ (but this was generally done with the προχόος); (3) that the form without handles would not be well adapted for 'passing round' (but was this usual?). Curtius refers κύπελλον to κύπη, 'cup'; Helbig looks on the υ as Aeolic, and prefers to connect with κύπη, cap-io, etc., thus bringing out the meaning of 'handle.' The passage in Aristot. H. A. 9. 40 is interesting, as a comparison is drawn between the 'double cup' and the arrangement of the cells of the honey-bee: αἱ δὲ θυρίδες καὶ αἱ τοῦ μέλιτος καὶ τῶν σχαδόνων ἀμφίστομοι περὶ γὰρ μίαν βάσιν δύο θυρίδες εἰσὶν, ὥσπερ ἡ τῶν ἀμφικυπέλλων, ἡ μὲν ἐντὸς ἡ δ' ἐκτὸς.

64. ὥς δ' αὐτως, equivalent to the collocation in later Greek, ὡσαύτως δέ, 'just in the self-same way.' The same formula appears at the beginning of a verse in Od. 6. 166; 9. 31; 20. 238; 21. 203, 225; 22. 114; 24. 409. 11. 3. 339; 7. 430; 9. 195; 10. 25. Bekker accentuates ὥς δ' αὐτῶς.

65. κρέ' ὑπέρτερα. The flesh μρον the carcass, as opposed to ἔγκατα, ἔντερα, σπλάγχνα.

ἐρύσαντο, 'drew them for themselves' off the spits.

τοῖς ἄρα μύθων ἦρχε Γερήνιος ἱππότης Νέστωρ.

'Νῦν δὴ κάλλιον ἔστι μεταλλῆσαι καὶ ἐρέσθαι

ξείνους, οἳ τινὲς εἰσιν, ἐπεὶ τάρπησαν ἐδωδῆς.

ὦ ξεῖνοι, τίνες ἐστέ; πόθεν πλεῖθ' ὕγρὰ κέλευθα;

ἦ τι κατὰ πρῆξιν ἡ μαψιδίως ἀλάλησθε, ἀνακλῖνται

οἶά τε ληιστῆρες, ὑπεῖρ ἄλλα, τοί τ' ἀλδώνται

ψυχὰς παρθέμενοι, κακὸν ἀλλοδαποῖσι φέροντες;

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' ἔτα

θαρσύνει· αὐτὴ γὰρ ἐνὶ φρεσὶ θάρσος Ἀθήνη

θῆχ', ἵνα μιν περὶ πατρὸς ἀποικομένοιο ἔροιτο

[ἦδ' ἵνα μιν κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἔχῃσιν].

ὦ Νέστωρ Νηληιάδῃ, μέγα κῦδος Ἀχαιῶν,

69. ἐρέσθαι] See on Od. 1. 405. The Etym. Mag. 304. 33 admits that it was commonly written ἐρεσθαι, with the accentuation of the present tense, τὸ ἀπαρέμφατον (infinitive) ἐρεσθαι, καὶ ὠφείλει εἶναι ἐρέσθαι, ἀλλ' ἐξηκολούθησε τῷ φέρεσθαι καὶ δέρεσθαι. This reason is no doubt wrong; but Herodian (on 11. 16. 47) mentions both ways of accentuating.

71-74.] 'Eadem quaerit Polyphemus (Od. 9. 252-255), velut ex formula dicta, ut de re cotidiana. Inconsiderate haec hoc loco Aristarchus, illo Aristophanes deletum ibant, tanquam ea quae abhorrent a personis Telemachi et Cyclopi, cum moribus istius aevi convenient, nec vel seriore tempore rapinis latrocinisque et terra et mari abstinerint Graeci.' Bothe, ad loc. 72. ἦ . . . ἦ] See Textkrit. 265. 78.] Unanimously rejected since Wolf as being interpolated from Od. 1. 95. It is wanting in the best MSS. and introduces an un-Homeric repetition of ἵνα. The Scholl. do not notice it.

68. Γερήνιος. The name of the town, from which this epithet is derived, is variously given as Γερηνία, Γερήνων or -νος Hes. Frag. 22, Eustath.; Γερήνη Schol. on 11. 2. 336; or, lastly, Γέρηνα (τά) Strab. 7. 299, etc. This town on the Messenian gulf, not named in the Homeric text except in the epithet, is identified by Pausanias (3. 26. 8) with the Homeric Ἐνὸπη 11. 9. 150, and is supposed to be on the same site as the modern Zernáta or Pasova. Nestor was said to have been brought up there, or to have taken refuge there, when Heracles ravaged Pylos. Apollonius and Suidas do not take it as a proper name, but interpret it by ἐντιμος, which implies a connection with γέρας, or γέρον.

69. κάλλιον, 'proper.' The comparative implies 'more proper' than it would have been to question them before they had refreshed themselves.

72. κατὰ πρῆξιν, 'on some business,' 'trading enterprise.' Cp. inf. 106 κατὰ

ληίδα, and Od. 11. 479 κατὰ χρέος. For πρῆξις in this sense, with a particular reference to trading, cp. πρηκτῆρες Od. 8. 162.

73. οἶά τε ληιστῆρες refers to μαψιδίως ἀλάλησθε ('idly rove'), on which κατὰ πρῆξιν depends also, but by a sort of zeugma, as 'roving' cannot properly be applied to a voyage 'on business.' Cp. Thuc. 1. 5 οἱ παλαιοὶ τῶν ποιητῶν τὰς πύστες τῶν καταπλεόντων πανταχοῦ ὁμοίως ἐρωτῶντες εἰ λησταὶ εἰσι. This he adduces as evidence that piracy was a recognized employment in primitive Greece. See Grote's Greece, vol. ii. p. 152, foll. ed. 2, and cp. Caesar, Bell. Gall. 6. 23, speaking of the Germans, 'latrocinia nullam habent infamiam, quae extra fines cuiusque civitatis fiunt.'

76. θαρσύνει, 'having plucked up courage'; notice the tense.

79. Νηληιάδῃ. The form Νηλεΐδης occurs in 11. 23. 652. Similarly we find both Πηλεΐδης and Πηληιάδης. The two patronymic endings are -ίδης and

εἶρεαι ὀππόθεν εἰμέν· ἐγὼ δέ κέ τοι καταλέξω. 80
 ἡμεῖς ἐξ Ἰθάκης ὑπονηίου εἰλήλουθμεν·
 πρῆξις δ' ἦδ' ἰδίη, οὐ δῆμιος, ἦν ἀγορεύω.
 πατρὸς ἐμοῦ κλέος εὐρὺ μετέρχομαι, ἦν που ἀκούσω,
 δίου Ὀδυσσῆος ταλασίφρονος, ὃν ποτέ φασι
 σὺν σοὶ μαρνάμενον Τρώων πόλιν ἐξαλαπάξαι. 85
 ἄλλους μὲν γὰρ πάντας, ὅσοι Τρῳσὶν πολέμιζον,
 πευθόμεθ', ἦχι ἕκαστος ἀπώλετο λυγρῷ ὀλέθρῳ,
 κείνου δ' αὖ καὶ ὄλεθρον ἀπευθέα θῆκε Κρονίων.
 οὐ γάρ τις δύναται σάφα εἰπέμεν ὀππόθ' ὄλωλεν,
 εἴθ' ὃ γ' ἐπ' ἠπείρου δάμη ἀνδράσι δυσμενέεσσιν, 90
 εἶτε καὶ ἐν πελάγει μετὰ κύμασιν Ἀμφιτρίτης.

82. οὐ δῆμιος] Ἀριστοφάνης, ἐκδήμιος, ἀντὶ τοῦ ἔξω τοῦ δήμου Schol. H. M.
 87. ἦχι] Schol. H. M. and Schol. A. on Il. 1. 607 say Ἀρίσταρχος τὸ ἦχι χωρὶς
 τοῦ ἱγράφει, καὶ Διονύσιος. But Etym. Mag. maintains the subscribed iota, which
 was at any rate an old reading. Almost all MSS. have ἦχι with Venetus A. and
 Eustath.

-ιάδης, and the stem has a doubtful
 vowel, as Νηλῆ-ος and Νηλέ-ος, Πηλῆ-ος
 and Πηλέ-ος, which accounts for the
 double form.

κῦδος Ἀχαιῶν means, 'of whom the
 Achaeans are proud;' used of Nestor
 infra 202; Il. 10. 87, 555; 11. 511; 14.
 42; of Odysseus, Od. 12. 184; Il. 9.
 673; 10. 544.

81. ὑπονηίου. Cp. Od. 1. 186, and
 see Appendix on Ithaca. With the
 form of the word the Schol. compares
 Θήβη ὑποπλακίη Il. 6. 397. The epithet
 here applies to the town and not to the
 whole island.

εἰλήλουθμεν. Monro, H. G. § 25,
 quotes this form as a peculiar instance of
 confusion of long and short stems. Here
 the long stem is found with a heavy
 ending: cp. ἄωρτο, ἐγρήγορθε.

82. ἰδίη. Curtius gives the different
 steps in the formation of this adjective
 from the pronominal stem ἔ, Fe (for
 σφε) as follows; σφε-ιος, σφεδῖος, σφε-
 διος, Fedios and lastly ἰδιος.

83. πατρός, 'I am in quest of news,
 if I can anywhere hear it, of my father.'
 With κλέος πατρός compare σὺν κλέος
 Od. 13. 415. With εὐρὺ, 'far-spread,'
 cp. Od. 1. 344; 3. 204; 19. 333; 23.
 137.

87. πευθόμεθα, in our idiom = 'we

have heard,' is put in Greek in the
 present tense, as if the action were still
 continued. But compare πείθετο Od.
 19. 411. Similarly the present ἀκούω is
 used, infra 193; Od. 2. 118; 4. 94,
 688; 15. 403.

ἦχι, 'where;' as ὀππόθι 89.
 ὀλέθρῳ, as in Od. 4. 489; 15. 268 [?],
 elsewhere with cognate accusative ὄλε-
 θρον (Od. 1. 166; 9. 303), which La
 Roche would read here.

88. καὶ ὄλεθρον, 'even his death hath
 Zeus put out of the reach of all enquiry;' to
 say nothing of the various trials that
 have befallen him.

89. ὄλωλεν. There is a touch of
 pathos in this tense, as though Tele-
 machus accepted his death as a fact.

91. μετὰ κύμασιν, 'in the midst of
 the waves;' cp. Il. 15. 118 μεθ' αἵματι
 καὶ κονίῃσι . . κείσθαι.

Ἀμφιτρίτης. Hermann fancifully
 translates this title by a Latin equi-
 valent *Amfractua*, as a graphic de-
 scription of coastline; by others it is
 connected with *τρίω*, *τρίω*, as referring
 to the sea that *moans* round the shores;
 we may certainly compare the words
Τρίτων and *Τριτογένεια* with Ἀμφι-
τρίτη, see inf. 378. So far as Amphi-
 trite is personified in Homer, she is the
 representative of the sea itself rather

τοῦνεκα νῦν τὰ σὰ γούναθ' ἰκάνομαι, αἶ κ' ἐθέλησθα
 κείνου λυγρὸν ὄλεθρον ἐνισπεῖν, εἴ που ὀπωπας
 ὀφθαλμοῖσι τεοῖσιν, ἢ ἄλλου μῦθον ἀκουσας
 πλαζομένον· περὶ γάρ μιν οἰζυρὸν τέκε μήτηρ. 95
 μηδὲ τί μ' αἰδόμενος μελίσσεο μηδ' ἐλεαίρων,
 ἀλλ' εὖ μοι κατάλεξον ὅπως ἦντησας ὀπωπῆς.
 λίσσομαι, εἴ ποτέ τοί τι πατὴρ ἐμὸς, ἐσθλὸς Ὀδυσσεύς,
 ἢ ἔπος ἢ τι ἔργον ὑποστὰς ἐξετέλεσσε
 δήμῳ ἐνὶ Τρώων, ὅθι πάσχετε πῆματ' Ἀχαιοί· 100
 τῶν νῦν μοι μνήσαι, καὶ μοι νημερτὲς ἐνίσπες.
 Τὸν δ' ἠμείβετ' ἔπειτα Γερῆνιος ἱππότα Νέστωρ·
 'ὦ φίλ', ἐπεὶ μ' ἔμνησας οἰζύος, ἦν ἐν ἐκείνῳ

95. περί] See Herodian on Il. 4. 46 τὸ περί φυλάσσει τὸν τόνον ὅτε σημαίνει τὸ
 περισσῶς, ὁμοίως τῷ 'ὅς περὶ μὲν νόον ἔστι βροτῶν.' See inf. 112. 101. ἐνίσπες]
 Most MSS. ἐνίσπε. See note below.

than a goddess, as she appears in later
 legend. Cp. Od. 5. 422; 12. 60, 97,
 and Disson on Pind. Ol. 6. 105, 'om-
 nino Amphitrite magna dea vulgo ip-
 sius maris personam gerens, unde κύματα
 'A. dicuntur (Od. 3. 91) non Ποσειδάωνος,
 eademque dictur κῆτεα maris alere, quod
 non tribuitur Ποσειδάωνι.'

95. πλαζομένον, as shown by γάρ
 which follows, is not in agreement with
 ἄλλου, but refers to Odysseus, and is to
 be closely taken with μῦθον 'didst hear
 from some one else the story of him on
 his wanderings, for' etc. περί, 'ex-
 ceedingly,' is joined closely with
 οἰζυρὸν.

96. με is governed by both the par-
 ticiples.

μελίσσεο, 'soften thy words.'
 97. ὀπωπας . . ὀπωπῆς, 'how thou didst
 get sight of him.' For ἀντὶν see sup.

44. εἴ ποτέ τοί τι. With this for-
 mula of adjuration compare the Vir-
 gilian 'si qua tuis unquam,' etc. Aen. 9.
 404.

99. ὑποστὰς, Schol. ὑποσχόμενος,
 'having given his promise.' For ἔπος
 joined with ἔργον see on Od. 2. 272.

ἢ ἔπος ἢ τι ἔργον. Cp. Od. 4. 163
 ὅφρα οἱ ἦ τι ἔπος ὑποθήσεται ἢ τι ἔργον.
 See note on Od. 2. 272, where one
 explanation suggested for the kindred
 expression ἔργον τε ἔπος τε, was to take

it as a true hendiadys, signifying the
 'word-foreshadowed act.' We may re-
 gard this parallel disjunctive expression
 as identical in meaning with it. For as
 it would not be Greek to write ἔργον τε
 ἔπος τε τι, the hendiadys is more
 strikingly brought out by the use of
 ἦ, ἢ, than if the phrase had run ἔργον
 καὶ ἔπος τι, where the use of the con-
 junction would have implied that the
 things were separate in themselves and
 only joined in the suggestion.

101. τῶν . . μνήσαι. The phrase εἴ
 ποτε, etc. suggests a number of kindly
 acts, which are summed up, as it were,
 by the plural τῶν. So Od. 4. 765;
 Il. 15. 375; 22. 84. Cp. Il. 1. 497.

ἐνίσπες. The Schol. on the passage
 says ἐνίσπες [ὥς] ἐπίσχετ' εἰπέ. This
 form of the imperative is shortened
 from ἐνίσπεθι, and must be distin-
 guished from the indicative ἐνίσπες
 Il. 24. 388. ἐνίσπες is found always
 at the end of a verse, e.g. Il. 11. 186;
 14. 470; Od. 3. 101, 247; 4. 314, 331;
 11. 492; 12. 112; 14. 185; 22. 116;
 23. 35. ἐνίσπε as an imperative occurs
 once in the middle of a verse, viz. Od. 4.
 642.

103. ἐπεὶ. The Schol. remarks οὐκ
 ἀποδίδωσι τὸ ἐπεὶ. καὶ ἐπὶ τοῦ Μενελάου
 'ὦ φίλ' ἐπεὶ τόσα εἶπες' (Od. 4. 204).
 'Ὁμηρικὸν δὲ τὸ ἔθος. Eustath. suggests
 that the apodosis may be found either

δῆμῳ ἀνέτλημεν μένος ἀσχετοὶ υἱες Ἀχαιῶν,
 ἡμὲν ὅσα ξὺν νηυσὶν ἐπ' ἡεροειδέα πόντον 105
 πλαζόμενοι κατὰ ληΐδ', ὅπη ἄρξειεν Ἀχιλλεύς,
 ἡδ' ὅσα καὶ περὶ ἄστν μέγα Πριάμοιο ἀνακτος
 μαρνάμεθ'. ἔνθα δ' ἔπειτα κατέκταθεν ὅσσοι ἄριστοι.
 ἔνθα μὲν Αἴας κείται ἀρήιος, ἔνθα δ' Ἀχιλλεύς,
 ἔνθα δὲ Πάτροκλος, θεόφιν μῆστωρ ἀτάλαντος, 110
 ἔνθα δ' ἐμὸς φίλος υἱὸς, ἅμα κρατερὸς καὶ ἀμύμων,
 Ἀντίλοχος, περὶ μὲν θέειν ταχὺς ἡδὲ μαχητῆς.
 ἄλλα τε πόλλ' ἐπὶ τοῖς πάθομεν κακὰ· τίς κεν ἐκεῖνα
 πάντα γε μυθήσαιτο καταβητῶν ἀνθρώπων;
 οὐδ' εἰ πεντάετες γε καὶ ἐξάετες παραμίντων 115
 ἐξερέοις ὅσα κείθι πάθον κακὰ δίοι Ἀχαιοί.
 πρὶν κεν ἀνιθεῖς σὴν πατρίδα γαῖαν ἴκοιο.
 εἰνάετες γὰρ σφιν κακὰ ράπτομεν ἀμφιέποντες 113.

at τίς κεν ἔπειτα (113), or even at οὐδ' εἰ πεντάετες (115). But the form of the sentence is forgotten by the speaker in the crowd of details that come thronging into his mind. For similar incomplete constructions cp. Od. 1. 231; 4. 204; 6. 187; 8. 236; etc. The virtual apodosis is the answer (120) to Telemachus' question.

106. κατὰ ληΐδα, see on sup. 72.

ὅπη ἄρξειεν, 'wherever he might lead the way.' Optative of indefinite frequency.

108. μαρνάμεθα should, in strict grammatical propriety, be μαρνάμενοι, parallel to πλαζόμενοι, as one of the two subdivisions of ἀνέτλημεν. The second clause takes the stronger emphasis, as marked by καὶ in καὶ περὶ ἄστν.

109. Αἴας, when standing alone without a patronymic, always represents the Telamonian Ajax.

112. θέειν. So ταχὺς ἔσκε θέειν Od. 17. 308. With the expression compare πόδας ὠκὺς Ἀχιλλεύς.

113. ἐπὶ τοῖς, 'besides these.' So Il. 9. 639.

116. ἐξερέοις. Schol. ἐρωτήσεως.

117. πρὶν κεν... ἴκοιο. Instead of saying what would have satisfied the meaning—'long ere that, then wouldst for very impatience set off home'—he substitutes the more vivid 'thou wouldst

reach home;' implying that his impatience to get away would be so strong, that it would not subside till it landed him in Ithaca. As we might say, 'You would be off at once, and never stop till you got home.' Cp. Il. 2. 291.

118. κακὰ ράπτομεν, 'devised mischief.' Eustath. τὸ μὲν κακὰ ράπτειν διαλελυμένως λεχθὲν οὐκ ἐπὶ ψόγῳ ἐτίθη. τὸ μὲντοι σύνθετον ἢ κακορραφία, ἐπιψογον. Cp. Od. 16. 421 τῇ δὲ σὺ Τηλεμάχῳ θάνατόν τε μόνον τε ράπτεις... οὐδ' ὅσῃ κακὰ ράπτειν ἀλλήλοισι. Compare the phrases φαίνειν δόλον, and similar Latin uses with *texere*, *consuere*, *nectere*.

ἀμφιέποντες. It is possible to take this as governing an unexpressed object, 'plying *them* with every form of stratagem.' So we find it in tmesis, Il. 11. 482 ὡς βα τότ' ἀμφ' Ὀδυσῆα Τρῶες ἔπον. But comparing the isolated clause Il. 5. 667 τοῖον γὰρ ἔχον πόνον ἀμφιέποντες (see also Il. 2. 525; 19. 392), it seems better to join δόλοισι, closely with κακὰ ράπτομεν, and to take ἀμφιέποντες as a picturesque participial addition to the sentence, 'busying ourselves about them.' Cp. στόρεσαν λέχος ἐγκονέουσιν Od. 7. 349. So φέρουσα Od. 1. 136, 139; 4. 133; φέρουσαι 14. 207. Classen (H. S. 86) compares such

παντοίοισι δόλοισι, μόγισ δ' ἐτέλεσσε Κρονίων.
 ἔνθ' οὐ τίς ποτε μῆτιν ὁμοιωθήμεναι ἀντην 120
 ἤθελ', ἐπεὶ μάλα πολλὸν ἐνίκα δῖος Ὀδυσσεὺς
 παντοίοισι δόλοισι, πατὴρ τεὸς, εἰ ἐτέον γε
 κείνου ἔκγονός ἐσσι· σέβας μ' ἔχει εἰσορόωντα.
 ἦ τοι γὰρ μῦθοί γε εἰκότες, οὐδέ κε φαίης

123. ἔκγονος] ἔγγονος Eustath.

usages with the frequently occurring participles κίων, ίων, βιβάς, παραστάς, μολών, ελθών, λαβών, both in Epic and Dramatic writers. Ameis quotes from Lobeck, Aj. 57 'participia παράν, μολών, ἔχων, ίων saepe φράσεως ἐνεκα addi atque ita ut tum inter se permutari tum omitti possint.'

119. μόγισ δ', i.e. 'and only after much ado.' Note the change of tense from the imperf. ράπτομεν to ἐτέλεσσε.

120. οὐ τίς... ἤθελε, 'no one chose to match himself face to face with Odysseus;' ἤθελε here is not equivalent to ἐβούλετο, but implies a determination or decision (see Il. 21. 177). Curtius agrees with Pott in referring θέλω to the Skt. *dhar* = *sustinere*.

122. ἐτέον. Skt. *sat-jas*, 'true.' The root is the same as that of the substantive verb. See on Od. 1. 174.

123. σέβας, 'amazement' is the feeling expressed in this phrase, which recurs Od. 4. 75; 6. 161; in the latter passage it is replaced in 166 by ἐτεθήπεια θυμῷ. The 'amazement' is at the resemblance which Nestor proceeds to trace in the following lines.

124. εἰκότες... εἰκότα. Is the sense, 'thy manner of speech is like what it should be;' or, 'thy manner of speech is like to his?' There is yet a prior question; must both the words be taken in one of these senses, or may we understand εἰκότες in one sense, and εἰκότα in another? On this prior question we must agree with Nitzsch, that except where well-defined custom has impressed different meanings on a word according as it occurs in this or that grammatical form, or in this or that phrase, we are not warranted in giving it different senses in the same context.

The claims of the two renderings are not far from being evenly balanced. In the only other passage where the participle εἰκ. stands without a dative

following, it means 'like what it should be,' Od. 4. 239 καὶ μύθοις τέρπεσθε· εἰκότα γὰρ καταλέξω. On the other hand, our passage, occurring as a hurried and parenthetical explanation of σέβας μ' ἔχει εἰσορόωντα, may very well be one in which the dative would be understood, when a familiar sentiment, such as 'you are marvellously like him,' was being enunciated. A presumption on this side is also afforded by ᾧδε, for while it is possible to imagine one thing resembling another in greater or less degree, it would not be worth while to describe it as 'like what it ought to be,' otherwise than absolutely. Nitzsch contends for the meaning 'like what it ought to be' because of the generalising expression νεώτερον ἀνδρα, and the analogy of Od. 4. 204 foll. and 239. But, *prima facie*, we are led to the other view by two passages; Od. 4. 140 ψεύσομαι ἢ ἔτυμον ἔρώ; κέλεται δέ με θυμός. | οὐ γὰρ πῶ τινά φημι εἰκότα ᾧδε ιδέσθαι. | οὐτ' ἀνδρ' οὔτε γυναῖκα—σέβας μ' ἔχει εἰσορόωσαν— | ὡς δδ' Ὀδυσσῆος μεγαλήτορος υἱὲ εἰκοι, and 19. 380 ἀλλ' οὐ πῶ τινά φημι εἰκότα ᾧδε ιδέσθαι. | ὡς σὺ δέμας φωνήν τε πόδας τ' Ὀδυσῆι εἰκοι. In both these passages there is no doubt about the meaning of ᾧδε εἰκότα, and the former passage has other close resemblances to ours; so that if the Poet means something different, he has misleadingly made use of phrases in which he elsewhere clothes a more familiar sentiment. Nor, further, are Nitzsch's arguments for his rendering conclusive. For, (1) as to the passages he alleges—in Od. 4. 239 the absence of ᾧδε makes the whole difference; and Od. 4. 204—206 τόσα εἶπες ὅσ' ἄν πεπνυμένος ἀνὴρ | εἶποι καὶ βέβηκε, καὶ ὅς προγενέστερος εἴη | τοῖον γὰρ καὶ πατὴρ, δ καὶ πεπνυμένα βάσεις—looks equally both ways. But, (2) if we set out the meaning of the two clauses and

ἄνδρα νεώτερον ὧδε ἐοικότα μυθήσασθαι. 125
 ἔνθ' ἢ τοι εἴως μὲν ἐγὼ καὶ δῖος Ὀδυσσεύς
 οὔτε ποτ' εἰν ἀγορῇ δίχ' ἐβάζομεν οὔτ' ἐνὶ βουλῇ,
 ἀλλ' ἓνα θυμὸν ἔχοντε νόφ καὶ ἐπίφρονι βουλῇ
 φραζόμεθ' Ἀργείοισιν ὅπως ὅχ' ἄριστα γένοιτο. 130
 αὐτὰρ ἐπεὶ Πριάμοιο πόλιν διεπέρσαμεν αἶπην,
 βῆμεν δ' ἐν νήεσσι, θεὸς δ' ἐκέδασεν Ἀχαιοὺς,
 καὶ τότε δὴ Ζεὺς λυγρὸν ἐνὶ φρεσὶ μῆδετο νόστον
 Ἀργείοις, ἐπεὶ οὐ τι νοήμονες οὐδὲ δίκαιοι
 πάντες ἔσαν· τῷ σφεων πολέες κακὸν οἶτον ἐπέσπον
 μήνιος ἐξ ὀλοῆς γλαυκώπιδος ὀβριμοπάτρης, 135
 ἢ τ' ἔριν Ἀτρεΐδῃσι μετ' ἀμφοτέροισιν ἔθηκε.
 τὼ δὲ καλεσσαμένω ἀγορὴν ἐς πάντας Ἀχαιοὺς,
 μᾶψ, ἀτὰρ οὐ κατὰ κόσμον, ἐς ἥελιον καταδύντα,

131. Rejected by Bekk., though against authority of MSS. According to Nitzsch, it is interpolated from Od. 13. 317. It does not harmonise well with v. 132, and it seems to anticipate the actual departure which does not take place till v. 157. Cp. Od. 13. 317. 135. ὀβριμοπάτρης] Bekk. gives generally ὀβριμοπάτρη on analogy of ἀμβροτος, which La Roche follows. But see Curt. Gk. Etym. p. 466 foll.

fill in the second, we have no difficulty in νεώτερον ἄνδρα, thus—'Thy manner of speech is like his';—this is the first approximation between the two men. But, when the difference of age is considered, there arises an approximation beyond this, which can only be accounted for by the relationship assumed to exist, i.e. (filling in the second clause) 'You would not expect a young man to speak so like his elder, unless the two were father and son.'

126. εἴως, 'all that while.' This demonstrative use of the adverb is commonly expressed by τέως, while ἔως is generally appropriated to the relational. But compare for a similar use ὅτε μὲν, ὅς μὲν, etc. and Od. 2. 148.

127. ἀγορῇ. βουλῇ. See on Od. 2. 7. With δίχ' ἐβάζομεν Nitzsch compares Hdt. 6. 109 τοῖσι στρατηγοῖσι ἐγίνοντο δίχα αἱ γνώμαι.

128. ἐπίφρονι, the exact opposite of ἀφρων. Cp. Od. 23. 12 ἀφρονα ποιεῖσαι καὶ ἐπίφρονά περ μὲν ἔοντα.

129. φραζόμεθα, (imperf., as ῥάπτομεν, sup.), 'devised how the very best success

might attend the Argives.' Cp. Od. 9. 420. With the neuter plural ἄριστα, used as an abstract substantive, Ameis compares Isa Od. 2. 203, γαλεπά 3. 151, χαρίεντα 8. 167, φικτά ibid. 209, ἔσθλα 10. 523, πιστά 11. 456, δεικέα 16. 199, ἀληθέα 17. 15, ἀνεκτά 20. 223.

131. βῆμεν δ' ἐν νήεσσι. Notice this use of preposition implying rest with verbs of motion.

132. καὶ τότε. Here begins the apodosis.

134. οἶτον, connected, like οἶμη, with root *i*, as in *i*-έναι. Here τῷ = 'wherefore.'

135. μήνιος. The wrath of Athena was immediately directed against the Locrian Ajax for his outrage upon Cassandra, and generally against the Greek chieftains for leaving the insult unpunished. See Od. 1. 327; Virg. Aen. 1. 39 foll.

136. μετ' Ἀτρεΐδῃσι, 'between the sons of Atreus.'

137. ἀγορὴν ἐς. With this compare μάχην ἐς Il. 15. 59, αὐρίον ἐς Od. 7. 318.

138. μᾶψ, ἀτὰρ οὐ. The unseemliness did not consist in summoning the as-

οἱ δ' ἦλθον οἶνφ βεβαρηότες υἷες Ἀχαιῶν,
 μῦθον μυθείσθην, τοῦ εἵνεκα λαὸν ἀγειραν. 140
 ἔνθ' ἢ τοι Μενέλαος ἀνώγει πάντας Ἀχαιοὺς
 νόστου μιμνήσκεσθαι ἐπ' εὐρέα νῶτα θαλάσσης,
 οὐδ' Ἀγαμέμνονι πάμπαν ἐήνδανε· βούλετο γάρ ῥα
 λαὸν ἐρυκακέειν, ῥέξαι θ' ἱερὰς ἐκατόμβας,
 ὥς τὸν Ἀθηναίης δεινὸν χόλον ἐξακέσαιτο, 145
 νήπιος, οὐδὲ τὸ ἦδη, δ' οὐ πείσεσθαι ἔμελλεν·
 οὐ γάρ τ' αἶψα θεῶν τρέπεται νόος αἰὲν ἐόντων.
 ὥς τὼ μὲν χαλεποῖσιν ἀμειβομένω ἐπέεσσιν
 ἔστασαν· οἱ δ' ἀνόρουσαν ἐυκνήμιδες Ἀχαιοὶ
 ἠχῇ θεσπεσίῃ, δίχα δὲ σφισιν ἦνδανε βουλῇ. 150
 νύκτα μὲν ἀέσαμεν χαλεπὰ φρεσὶν ὀρμαίνοντες

151. ἀέσαμεν] ἐν ταῖς χαριεστέραις γέγραπται εἰάσαμεν, ὅπερ ἐστὶν ἀπρακτον

sembly 'for sunset,' morning being the usual time for such gatherings: but in summoning it at that hour, under the particular circumstances, noted (parenthetically) in v. 139, namely that the men had been at a banquet and were heated with wine. The reaction from the toils of the war amid the temptations of a sacked city, implied in οἱ δ' ἦλθον οἶνφ βεβαρηότες, is touched on by Aeschylus (Agam. 330) τοῖσι δ' αὖτε νυκτὶ πλάγκτος ἐκ μάχης πόνος | νήστις πρὸς ὀρίστοισιν ὧν ἔχει πόλις τάσσει. The line οἱ δ' Ἀχαιῶν is parenthetical to the construction (which having set out with a participle has yet to be finished), but not to the sense; for the sense requires it, and requires it in this place.

139. βεβαρηότες from βαρύνω, is used intransitively. In Plato (Symp. 203 B) we find βεβαρημένος.

140. μῦθον μυθείσθην. This was called by grammarians the σχῆμα ἐτυμολογικόν: cf. βουλὰς βουλεύειν 6. 61, and note there.

142. Join νόστου ἐπ' εὐρέα νῶτα and compare νόστου γαίης Φαιήκων Od. 5. 344, νόστου μνήσαι νῆας ἐπὶ γλαφυράς Il. 10. 509.

143. οὐ πάμπαν ἐήνδανε, 'did not at all please,' 'utterly failed to please.' πάμπαν, which is merely the reduplication of the neuter πᾶν, with the necessary assimilation, is used twenty-seven

times in Homer with a direct negative. Compare the use, in Plato especially, of οὐ πᾶν.

146. δ' οὐ πείσεσθαι ἔμελλεν, 'that she had no thought of complying.' Cp. αἶ τιν' οὐ πείσεσθαι δῖω Il. 1. 289.

150. θεσπεσίῃ. This epithet is more often applied to ἡχῇ than to any other word in Homer; analogous to this is its usage with λαχῇ, βοῇ, ἀλαλητός, ὄμαδος, with which it perhaps retains some colour of its etymology, viz. θεός and root σπ (see Curt. G. E. 230, 411), as if describing that which was uttered or might be uttered by a God. In Il. 2. 367 this primary meaning is fully kept in the use of θεσπεσίῃ absolutely, = 'by the will of heaven.' In the word θεσ-φατος, the signification 'uttered or ordained by heaven' is never lost; in its strengthened form ἀθέσφατος, properly 'ineffable,' *ne ab ipsis quidem Dis narrandum*, it has passed generally into an epithet, signifying 'marvellous,' 'strong,' or 'vast,' e.g. ἀθέσφατος οἶνος, γαῖα, ὄμβρος, etc. Similarly θεσπέσιος is used merely to express excellence, greatness, or completeness, as with καίλαυ, ὄσμη, ἀχλὺς, νέφος, πλοῦτος, χάρις, ἄστος, χαλκός, αἰοδή, φόβος, φύλα.

As an epithet of ἀντρον, βηλός, and possibly of Σειρήνες (see Od. 12. 158), it seems to tend in the direction of its natural meaning 'sacred.'

151. ἀέσαμεν. This aorist form

ἀλλήλοισ' ἐπὶ γὰρ Ζεὺς ἦρτυε πῆμα κακοῖο·
 ἥωθεν δ' οἱ μὲν νέας ἔλκομεν εἰς ἄλα διὰν
 κτήματά τ' ἐντιθέμεσθα βαθυζώνους τε γυναικάς.
 ἡμίσεες δ' ἄρα λαοὶ ἐρητύοντο μένοντες 155
 αὐθι παρ' Ἀτρείδῃ Ἀγαμέμνονι, ποιμένι λαῶν·
 ἡμίσεες δ' ἀναβάντες ἐλαύνομεν· αἱ δὲ μάλ' ὦκα
 ἔπλεον, ἐστόρεσεν δὲ θεὸς μεγακῆτεα πόντον.
 ἐς Τένεδον δ' ἐλθόντες ἐρέξαμεν ἱρὰ θεοῖσιν,
 οἴκαδε ἰέμενοι· Ζεὺς δ' οὐ πω μήδετο νόστον, 160
 σχέτλιος, ὅς ῥ' ἔριν ὥρσε κακὴν ἐπὶ δεῦτερον αὐτίς.
 οἱ μὲν ἀποστρέψαντες ἔβαν νέας ἀμφιελίσσας

ἀφήκαμεν Schol. E. H. M. Q. R. But compare Herodian on inf. 490 *συνέσταλται* τὸ ἄ· ἀλλαχοῦ δὲ, *νύκτα μὲν ἀέσαμεν* Schol. H. Q. 153. *εἰς ἄλα διὰν* γρ. ἀμφιελίσσας Schol. H.

(generally with *α*, but inf. 490 and in Od. 15. 40, 188 with *α*) may be referred to *ἀημι*. From same root *ἀφ*, we get, by reduplication, *λαύω* (*λαῶω*), the aorist from which (without retaining reduplication) may be *ἀεσα*. The meaning of the word is 'rested,' whether the notion of sleep be included or not. Schol. E. H. M. Q. τὸ ἀέσαμεν οὐκ ἐκοιμήθημεν, ἀλλ' ἐπνεύσαμεν [al. ἀνεπνεύσαμεν]. λέγει δὲ καὶ ἀνάπνευσιν τὴν μικρὰν τῶν κακῶν παραμυθίαν (Il. 11. 801). χαλεπά, because of their divergent views.

152. πῆμα κακοῖο. So πῆμα δύης Od. 14. 338, πῆμα τῆς ἀτης Soph. Aj. 363.

153. οἱ μὲν, 'some of us,' as opposed to ἡμίσεες δέ.

154. βαθυζώνους. The ζώνη or girdle rested on the hips (Od. 5. 231 *περὶ δὲ ζώνην βάλετ' ἱεῖν*), and was put on outside the robe. The folds of the upper part of the dress fell over the ζώνη and formed a *κύλπος*. *βαθύκολπος* (Il. 18. 122, 339; 24. 215) and *βαθύζωνος* express the same fact, only as Damm says (Lex. Hom. s.v.) the one is *ab efficiente*, the other *ab effectu*. Damm also shows that *βαθύζωνος*, though applied in Homer to Trojans and Dardans, not to Greeks, does not, as some hold, denote barbarians; since we have h. Hom. Ven. 258 *Νύμφαι βαθύκολποι*, Pind. Ol. 3. 35 *βαθύζωνου Λήδης*, Isth. 5. (6) 74 *βαθύζωνοι κόραι Μνημοσύνης*, Pyth. 9. 2 *βαθύζωνοις Χαρίτεσσιν*, Aesch. S. c. T. (of the two Theban

princesses) *ἐρατῶν βαθυκόλων στηθέων*. On Pind. Ol. 3. 35 Böckh writes, 'voce *βαθύζωνος* cinctura non sub mammis, sed inferiori corporis parti aptata designatur, qua sinus vestimenti plenus et profundus redditur.' Compare the epithet *ἐλκεσίπεπλοι* applied to Trojan women in Il. 6. 442; 7. 297; 22. 105.

157. ἐλαύνομεν, sc. νέας, resumed in αἱ δὲ μάλ' ὦκα.

158. μεγακῆτεα, 'gulfy;' i. e. full of deep hollows (from *κῆτος* for *καῖτος*, root *κν*). It is used also as epithet of a ship, Il. 8. 222. See note on *κητώεις*, Od. 4. 1.

159. ἐς Τένεδον. The first day's journey from Troy.

160. οἴκαδε ἰέμενοι. This desire explains the reason of their sacrificing to propitiate heaven.

161. σχέτλιος, from *σχέιν*, according to Schol., who interprets by *δ κατέχων ἐπίπολυ τοῦ θυμοῦ*. Rather from *σχέσθαι*, meaning 'holding out' or 'holding with a firm grip,' the very opposite of 'self-sparing.' Cp. Lat. *improbus*. Render, 'hard.'

ἐπι. Bekk. and most modern editors write this with anastrophe of accent. It does not seem absolutely necessary to do so. Any how, ἐπι is adverbial to ὥρσε, 'sent upon us disastrous strife.' Cp. inf. 176; 5. 369; Il. 9. 539.

δεῦτερον αὐτίς occurs again Od. 9. 324; 19. 65; 22. 69; Il. 1. 513.

162. οἱ μὲν, 'then some of them turned back their ships and went their

ἀμφ' Ὀδυσῆα ἀνακτα δαΐφρονα, ποικιλομήτην,
 αὐτίς ἐπ' Ἀτρείδῃ Ἀγαμέμνονι ἦρα φέροντες·
 αὐτὰρ ἐγὼ σὺν νηυσὶν ἀολλέσιν, αἷ μοι ἔποντο, 165
 φεῦγον, ἐπεὶ γίγνωσκον ὃ δὴ κακὰ μήδετο δαίμων.
 φεῦγε δὲ Τυδέος υἱὸς ἀρήιος, ὥρσε δ' ἑταίρους.
 ὄψε δὲ δὴ μετὰ νῶϊ κίε ξανθὸς Μενέλαος,
 ἐν Λέσβῳ δ' ἔκικεν δολιχὸν πλῆον ὁρμαίνοντας,

way, the company of Odysseus.' For this absolute use of *βαίνω* see Od. 24. 301 *οἱ δ' ἐκβήσαντες ἔβησαν*. With the phrase ἀμφ' Ὀδυσῆα, signifying 'Odysseus and his comrades,' cp. Od. 22. 281 *τοὶ δ' ἀμφ' Ὀδυσῆα*. Also Il. 2. 445; 3. 146; 6. 436; 9. 81; 15. 301.

162. ἀμφιελίσσας. As Κίλιξ gives a feminine form *Κίλισσα*, we may refer ἀμφιελίσσα to an ideal form ἀμφιελίξ, signifying 'curved on both sides,' i. e. with curved sides; a picturesque epithet of a ship. The commoner rendering is 'rowed on either side,' or 'swaying from side to side.'

164. ἐπ' ἦρα φέροντες. Buttm. is in the main right in his view of this phrase, which occurs in Od. 16. 375; 18. 56; Il. 1. 572, 578, and ἦρα without ἐπὶ in Il. 14. 132. To suppose a tmesis of a compound adjective ἐπήρα would be monstrous. Yet such must have been the view of Aristarchus, at least on the present passage and on Od. 16. 375; 18. 56. For, says Herodian on Il. 1. 572, Ἀρίσταρχος ἔφ' ἐν κατ' ὁρθὴν σημασίαν τὸ ἐπήρα, καὶ ἐπεκράτησεν ἡ Ἀριστάρχου καίτοι λόγον οὐκ ἔχουσα. The question that remains is whether we are to suppose ἐπὶ to stand in composition with a previously consolidated phrase or quasi-compound ἦρα-φέρειν, or with φεῖν simply, ἦρα being subjoined. Buttm. remarks that the word ἐπιφέρειν exists in Homer, in tmesis, Il. 8. 516 *Τρωσὶν ἐφ' ἱπποδάμοισι φεῖν πολὺδακρυ* Ἀρηα. But it should be added that a hostile sense seems to underlie it. On the other hand, inasmuch as we never find any form of the simple ἦρα otherwise than in the phrase ἦρα φεῖν, and as we do find both ἦρα φεῖν, and ἐπὶ ἦρα φεῖν, we may conclude with Buttm. that ἐπὶ is compounded with the previously consolidated phrase ἦρα-φεῖν. Buttm. agrees with Herodian

in regarding ἦρα as the accusative from a supposed nominative ἦρ = χάρις, while Aristarch. took it as accusative plural from an adjective ἦρος. The connection of ἦρα with root *ἀρ* as in *ἀρμενος*, etc., is the simplest etymology that has been proposed. Ahrens refers it to a root from *sarv*, *ερF*, and connects it with the Latin *servire*, quoting such phrases as 'in animo servire,' 'amicis servire.' Fick connects with Skt. *vāram* = 'good.'

165. ἀολλέσιν, root *FeL*, from which come *εἰλω* and *εἰλέω* (cp. *ἐόλητο*) to 'squeeze,' or 'press.' The *a* may either be merely prosthetic, or softened from *α* in the sense of 'together.' At any rate *ἀολλής* means 'crowded together.'

168. ὄψε = not only 'late in the day,' but (as here) 'after a long interval;' thus in Od. 4. 704-706 it is contrasted with *δην*. *δην δὲ μιν ἀμφασίη ἐπέων λάβε* . . ὄψε δὲ δὴ μιν ἐπεσιν ἀμειβομένη προσέειπε.

μετὰ νῶϊ, 'to join us,' sc. Diomedes and me.

169. ἐν Λέσβῳ. The first day's sail was to Tenedos (159); the second to Lesbos; the third to Geraestus (177); which corresponds with the statement in 180 *τέτρατον ἡμᾶρ ἔην*. The *δολιχὸς πλῆος* is the passage straight across the Aegean (*πέλαγος μέσον εἰς Εὐβοίαν τέμνειν*); which was shorter than going round by the islands, but involved a longer run without touching at any port. Nitzsch remarks upon this, that the Achaeans, in seamanship, were behind Phoenicians, Taphians, and Cretans. They were 'pondering about the long sea-voyage,' namely, whether to adopt it or not: whether they should take a course sea-ward of Chios, etc., or inside Chios. Geraestus, the extreme south point of Euboea, lay south-west of Lesbos, at a distance of some 150 miles, and the straight course to it would pass a good way to the north-

ἡ καθύπερθε Χίοιο νεοίμεθα παιπαλοέσσης, καὶ γὰρ
 νήσου ἐπὶ Ψυρίης, αὐτὴν ἐπ' ἀριστερ' ἔχοντες,
 ἡ ὑπένερθε Χίοιο, παρ' ἡνεμόεντα Μίμαντα.
 ἡτέομεν δὲ θεὸν φῆναι τέρας· αὐτὰρ ὃ γ' ἡμῖν
 δεῖξε, καὶ ἡνώγει πέλαγος μέσον εἰς Εὐβοίαν
 τέμνειν, ὅφρα τάχιστα ὑπὲκ κακότητα φύγοιμεν. 175
 ὦρτο δ' ἐπὶ λιγυρὸς οὖρος ἀήμεναι· αἱ δὲ μάλ' ὦκα
 ἰχθυόεντα κέλευθα διέδραμον, ἐς δὲ Γεραιστὸν

175. ὑπὲκ] La Roche (Hom. Text. 200) writes ὑπ' ἐκ and similarly ἀπὸ πρό, διὰ πρό, περὶ πρό, leaving παρέξ as an exception.

west of Chios, but would keep as close as possible to the north-west coast of Psyria. ἐπὶ Ψυρίης may be rendered 'in the direction of Psyria,' on the analogy of ἐπ' οἴκου, for this force of ἐπὶ with the gen., though rare, is found in Homer, as Il. 3. 5 πέτονται ἐπ' Ὀκεανοῦ βοάων. But it seems better to translate 'close by the island of Psyria, having the island itself on our left;' the word αὐτὴν being thus emphatic, showing that they were not merely to pass 'within sight of it.' The Scholl. seem to have been uncertain whether αὐτὴν referred to Ψυρίην or Χίον. We must suppose ἡ Ψυρίη to have been the oldest name of the island, (unless we take Ψυρίης as the genitive of the adjective agreeing with νήσου,) as we find ξεφυρίη for ξεφυρος Od. 7. 119. In Strabo, 14. 645, the name given is τὰ Ψύρα, νήσος ἀπὸ πεντήκοντα σταδίων τῆς ἀκρας (sc. Μελαίνης in Chios), ὑψηλὴ, πόλιν ὁμώνυμον ἔχουσα· κύκλος δὲ τῆς νήσου τετταράκοντα στάδιοι. The change from Ψυρίη to [τὰ] Ψύρα may be compared with that from Ξυρίη (Od. 15. 403) to Ξύρα Diog. Laert. 1. 113. Modern travellers give the circumference of the island as eighteen miles, and its distance from Chios 20. Its present name is Psara, or, as the Turks pronounce it, Ipsara. The alternative course lay first south, between Chios and the peninsula of Erythrae, 'past the gusty Mimas' (a mountain-chain, properly an offshoot of Tmolus, that traverses the peninsula from north to south), and then westward, by short voyages from Cyclad to Cyclad, till they made Euboea. The meaning of ὑπένερθε depends upon that assigned to καθύπερθε. Cp. Il. 24. 545, where, with reference

to the situation of Troy, we read ὅσσον Λέσβος ἀνω, Μάκαρος ἔδος, ἐντὸς ἑέργει, | καὶ Φρυγίη καθύπερθε καὶ Ἑλλησποντός ἀπείρων. This must allude to the northerly position of Phrygia. See also Hdt. 4. 7 τὰ δὲ καθύπερθε (sc. τῆς Σκυθικῆς) πρὸς βορρῆν λέγουσι ἄνεμον τῶν ὑπεροίκων τῆς χώρας οὐκ οἶα τε εἶναι ἐτι προσωτέρω ὄραν. The four points of the compass are thus given by Hdt. 1. 142 οὔτε τὰ ἀνω χωρία οὔτε τὰ κάτω οὔτε τὰ πρὸς τὴν ἡῶ οὔτε τὰ πρὸς τὴν ἑσπέρην. But καθύπερθε may also be used to denote the country inland.

170. παιπαλοέσσης. This adjective is connected with πάλλω, a reduplicated form of which is παι-πάλλω (cp. δαι-δάλλω, from root δαλ, and μαι-μάω from root μα). The word describes the rugged lines of upheaved rock on the Chian coast. The form of adjective must come directly from some noun such as παῖπαλον. Others refer παιπαλόεις to a root παλ, 'to rub;' cp. παλ-εα, παιπάλη.

177. ἰχθυόεντα. Most modern commentators render this 'monster-teeming deep.' Cp. Horace Od. 4. 14. 47 'beluosus Oceanus.' However much a fish-diet might have been admired in later days (on which subject consult Athenaeus, bb. 7 and 8), fish generally formed no part of human food in heroic times, except under pressure of hunger. Cp. Od. 12. 331 ἀγρὴν ἐφέπεσκον ἀνάγκη | ἰχθύς . . γναμπτοῖς ἀγκίστροισιν· ἔτειρε δὲ γαστέρα λιμός. Fish, it is true, were often reckoned with the beasts of prey, cp. Il. 24. 82 ἰχθύες ὠμησταί, Aj. 1297 ἐφῆκεν ἑλλοῖς ἰχθύσιν διαφθοράν. But it must be remembered that ἰχθυόεις is used as the epithet of the river Hyllus, in Il. 20. 392; and, in the list of some

ἐννύχιαι κατάγοντο· Ποσειδάωνι δὲ ταύρων
 πόλλ' ἐπὶ μῆρ' ἔθεμεν, πέλαγος μέγα μετρήσαντες·
 τέτρατον ἡμαρ ἔην, δτ' ἐν Ἀργεῖ νῆας εἰσας 180
 Τυδείδεω ἔταροι Διομήδεος ἵπποδάμοιο
 ἴστασαν· αὐτὰρ ἐγὼ γε Πύλονδ' ἔχον, οὐδέ ποτ' ἔσβη
 οὖρος, ἐπειδὴ πρῶτα θεὸς προέηκεν ἀῆναι.
 ὥς ἦλθον, φίλε τέκνον, ἀπευθής, οὐδέ τι οἶδα
 κείνων, οἳ τ' ἐσάωθεν Ἀχαιῶν οἳ τ' ἀπόλοντο. 185
 ὅσσα δ' ἐνὶ μεγάροισι καθήμενος ἡμετέροισι
 πεύθομαι, ἡ θέμις ἐστὶ, δαήσεαι, οὐδέ σε κεύσω.
 εὐ μὲν Μυρμιδόνας φάσ' ἐλθέμεν ἐγχεσιμῶρους,

178. ἐννύχιαι] ἐννύχιοι Rhianus, Schol. H. 182. ἴστασαν] So Cod. Hamb. for the ordinary ἴστασαν, which is generally regarded as equivalent to ἴστησαν (from ἴστησα). Three MSS. give ἴστασαν. Bekker retains ἴστασαν as the Aristarchean reading; cp. Il. 12. 56. In Od. 8. 435; 18. 307; Il. 2. 525; 18. 346 the best MSS. give ἴστασαν.

of the blessings of life in Od. 19. 113, we have θάλασσα δὲ παρέχει ἰχθύς | ἐξ εὐηγεσίης.

178. ἐννύχιαι. Not as Eustath. διὰ μῆρας νυκτός, but 'in the night,' as ἐνδιος = 'in the full day.'

179. Join ἐπὶ . . ἔθεμεν = 'laid on his altar.'

With πέλαγος μετρήσαντες compare Virg. Georg. 4. 388 'magnum curru aequor metitur,' Ov. Met. 9. 447 'celerique carina Aegaeas metiris aquas.' There was a temple of Poseidon on Geraestus, ἔχει δ' ἱερὸν Ποσειδῶνος ἐπιστημότατον τῶν ταύτη καὶ κατοικίαν ἀξιόλογον Strabo 10. 1.

182. ἔχον, 'held on for Pylos.' The object of ἔχον would be νῆας. This use of ἔχειν for the progress of a voyage is the same with which we are familiar in σχεῖν as expressing the end of it.

183. ἐπειδὴ = ex quo.

184. ἀπευθής, which in sup. 88 is used passively, is here active = 'without getting tidings.'

185. κείνων refers to those who remained behind in Troy (sup. 155), and those in company with Odysseus who turned back (162); for Nestor must have known something of the fate of those who started with him; at any rate, until they separated.

κείνων may follow directly upon οἶδα, as 2. 375; but more likely it depends

upon οἳ τε, οἳ τε, which words are used here disjunctively; as τε . . καὶ are sometimes used after verbs of knowing; cp. Od. 16. 316 δεδάσθαι . . αἱ τέ σ' ἀτιμάζουσι καὶ αἱ νηλιτεῖς εἰσί, 17. 487 ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες, 18. 228 ἕκαστα, ἐσθλά τε καὶ τὰ χεῖρα, Aesch. Ag. 807 γνώσει τὸν τε δικαίως καὶ τὸν ἀκαίρως κ.τ.λ.

187. πεύθομαι. See on sup. 87. ἡ θέμις, sup. 45. κεύσω means 'keep in the dark.'

188. ἐγχεσιμῶρους. The etymological connection of the second element in this word has always been matter of doubt. Compare with it ἰόμωρος Il. 4. 242, ὑλακόμωρος Od. 14. 29, and σινάμωρος Hdt. 5. 92. Eustath. offers two suggestions, οἱ περὶ ἔγχη μεμορημένοι, ὅ ἐστι κακοπαθοῦντες (but which he would have better explained as meaning, 'having their part and lot in the use of the spear'); and again, ὡς ὦραν ἔχοντες τῶν ἐγγέων, πλεονασμῷ τοῦ μ, which is of course impossible. Others referred the termination to μωρός, as if 'raging wildly with the spear,' or to μῶλον, with an interchange of λ and ρ, compare μῶλον Ἄρπυιαι Il. 2. 401. Of modern philologists, Döderl. assigns it to a root μα, seen in μαι-μά-ω, etc. and with the form he compares θεωρός from θεάομαι. Göbel, whom Ameis follows, connects it with root μαρ (compare μαρμαίρω),

οὐς ἄγ' Ἀχιλλῆος μεγαθύμου φαίδιμος υἱός,
 εὖ δὲ Φιλοκτήτην, Ποιάντιον ἀγλαὸν υἱόν. 190
 πάντας δ' Ἰδομενεὺς Κρήτην εἰσήγαγ' ἐταίρους,
 οἳ φύγον ἐκ πολέμου, πόντος δέ οἱ οὐ τιν' ἀπηύρα. ^{ἡμεῖς δ' ἀπαυράω}
 Ἀτρεΐδην δὲ καὶ αὐτοὶ ἀκούετε νόσφιν ἐόντες,
 ὥς τ' ἦλθ' ὥς τ' Αἴγισθος ἐμήσατο λυγρὸν ὄλεθρον.
 ἀλλ' ἦ τοι κείνος μὲν ἐπισμυγερῶς ἀπέτισεν 195
 ὥς ἀγαθὸν καὶ παῖδα καταφθιμένοιο λιπέσθαι
 ἀνδρὸς, ἐπεὶ καὶ κείνος ἐτίσατο πατροφονῆα,
 Αἴγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα.
 [καὶ σὺ, φίλος, μάλα γάρ σ' ὀρώω καλὸν τε μέγαν τε,
 ἄλκιμος ἔσσι, ἵνα τίς σε καὶ ὀψιγόνων εὖ εἴπῃ.] 200
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦνδ' αὖ
 ὦ Νέστορ Νηληιάδῃ, μέγα κῦδος Ἀχαιῶν,
 καὶ λῆην κείνος μὲν ἐτίσατο, καὶ οἱ Ἀχαιοὶ

198. ὃ οἱ] See on Od. 1. 300. 199, 200.] καὶ παρὰ Ἀριστοφάνει προηθετοῦντο οὗτοι οἱ δύο στίχοι. ἐκ γὰρ τοῦ λόγου τῆς Ἀθηνᾶς (Od. 1. 301) μετηνέχθησαν ἐνθάδε Schol. H. M. Q.

in the sense of 'brilliant,' 'excelling,' while Curtius, Gk. Etym. 296, refers it to root *μερ*, as in *μερμερίζω*, the sense being parallel to that of the derivatives of *φρην*, e.g. *μελίφρων*, *δαίφρων*. For the change from *ε* to *ω* we may compare *φῶρ* from *φερ*, *δῶμα* from *δεμ*.

189. υἱός, sc. Neoptolemus.

190. Ποιάντιον, 'of Poas.' This method of expressing the patronymic is quoted as among the Homeric Aeolisms. 'Patronymica in -ειδης et -ων cadentia aliena fere sunt ab Aeolici sermonis consuetudine. Eorum loco Aeoles uti solent adiectivis possessivis in -ιος terminatis, sicut Romani in nominibus gentilicis. Eiusmodi patronymica ita Homerus in usum suum convertit, ut plerumque cum nomine υἱός coniuncta genitivi quasi munere fungantur. Exempla assero Ποιάντιος υἱός Od. 3. 190; Τελαμώνιος Αἴας Il. 2. 528; Σθένελος Καπανήιος υἱός Il. 4. 367.' Theod. Ameis de Aeolism. Homer, p. 54. Compare also γαίηιον υἱόν Od. 7. 324, Νηληϊφ υἱ Il. 2. 20, and, as not unlike, *Aeneia nutrix* in Virgil.

193. καὶ αὐτοί, 'even ye yourselves;' to which is appended the concessive

participial clause, νόσφιν ἐόντες, 'though living far away.' Others join καὶ directly with ἐόντες, or at least, as Nitzsch, extend the force of it to the participle. ἀκούετε. See on sup. 87.

194. ὥς τ' . . ὥς τ'. This use of the double τε expresses the rapid succession, almost the contemporaneity of the two actions. Cp. Od. 6. 231 δύσετό τ' ἥελιος, καὶ τοὶ κλυτὸν ἄλσος ἵκοντο.

195. ἐπισμυγερῶς seems to be related to μογερός as συμκρός to μικρός, with the Aeolic interchange of *o* and *u* compare ὄνομα and ὄνυμα, ἀγορή and ἀγυρς.

196. ὥς ἀγαθόν, 'How good a thing it is!' This is better and simpler than to accent ὥς. λιπέσθαι, 'should remain behind,' in neuter sense, as Il. 5. 154 υἱὸν δ' οὐ τέκετ' ἄλλον ἐπὶ κτεάτεσσιν λιπέσθαι. Bothe gives the force of καὶ παῖδα by the paraphrase 'beatum praedicat virum qui non solum opes reliquerit, sed etiam filium, qui illas tueatur et perniciem avertat.'

197. κείνος = Orestes, as in l. 203.

203. Notice that οἱ after καὶ is the enclitic dative, and not the article with Ἀχαιοί.

οἴσουσι κλέος εὐρὺ καὶ ἔσσομένοισι πυθέσθαι.
 αἱ γὰρ ἐμοὶ τοσσήνδε θεοὶ δύναμιν περιθεῖεν, 205
 τίσασθαι μνηστῆρας ὑπερβασίης ἀλεγεινῆς,
 οἳ τέ μοι ὑβρίζοντες ἀτάσθαλα μηχανόωνται.
 ἀλλ' οὐ μοι τοιοῦτον ἐπέκλωσαν θεοὶ ὄλβον,
 πατρί τ' ἐμῷ καὶ ἐμοί· νῦν δὲ χρὴ τετλάμεν ἔμψης.
 Τὸν δ' ἡμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ 210
 ὦ φίλ', ἐπεὶ δὴ ταῦτά μ' ἀνέμνησας καὶ ἔειπες,
 φασὶ μνηστῆρας σῆς μητέρος εἵνεκα πολλοὺς
 ἐν μεγάροις, ἀέκητι σέθεν, κακὰ μηχανάσθαι.

204. ἔσσομένοισι πυθέσθαι] So Wolf from Eustath., followed by most modern editors. La Roche prefers to retain the reading of the MSS. ἔσσομένοισιν δοιδῆν. See note below. 205. περιθεῖεν] So Baümlein from Schol. Harl. for the common παραθεῖεν. 209.] περιττός· ἀρκεῖ γὰρ ὁ πρὸ αὐτοῦ Schol. H.

204. Join οἴσουσι εὐρὺ, 'shall spread far and wide.'

ἔσσομένοισι πυθέσθαι, 'for men that shall hereafter be born, that they may hear of it.' Most modern editors, with the exception of La Roche, accept this reading, which Wolf introduced from Eustath. For the formula cp. Od. 11. 76; 21. 255; 24. 433; Il. 2. 119; 22. 305. There is sufficient analogy for the reading of the MSS. καὶ ἔσσομένοισιν δοιδῆν, e.g. Od. 8. 579; 24. 197. Nitzsch declares in favour of πυθέσθαι because the infinitive is better suited than the noun to introduce a new stage in the thought. πυθέσθαι, he remarks, refers to the whole sentence, and δοιδῆν must needs be limited to a mere apposition to κλέος. But this is hardly accurate, as κλέος may well serve to express the approval of the then present generation, and δοιδῆ the praise of posterity.

205. αἱ γὰρ. This wish is in response to the allusion Nestor makes to the circumstances of Telemachus in the five [? three] last lines of his speech, 196-200 [? 198].

τοσσήνδε and not τοσαύτην is used, because Telemachus means 'so great now, and in my person.' So Aesch. Agam. 520 παιδρῶσι τοισὶ δ' ὄμμασι, 'with eyes now as bright;' ib. 1396 τὰ δ' ἂν δικαίως ᾔην, 'libation by me would have been fitting.' The corre-

lative clause to τοσσήνδε would be ὅσῃν Ὀρέστης εἶχε, and not τίσασθαι κ. τ. λ. which is expegetical of δύναμιν, sc. 'power, so as to avenge.'

περιθεῖεν. For the metaphor, Ameis compares ἐπειμένος ἀλκῆν Od. 9. 214. δύσεαι ἀλκῆν Il. 9. 231, μένος ἀμφιβαλόντες Il. 17. 742, περιέθηκε τὸ κράτος Hdt. 1. 129. Cp. also Thuc. 6. 89 ἐμοὶ δὲ ἀτιμίαν περιέθετε. Translate, 'invest me with power as great as his.'

206. τίσασθαι μνηστῆρας ὑπερβασίης. This construction with τίσασθαι occurs again only in Il. 3. 366; (compare τῶν μ' ἀποτινύμενοι Od. 2. 73). The common constructions are τίσασθαι τινα Od. 9. 479 etc., τίσασθαι τι Od. 20. 169; Il. 2. 356, and τίσασθαι τινά τι only in Il. 15. 116.

208. ἀλλ' οὐ μοι . . ἐμοί. See Aulin, de usu epexegetis apud Hom. (Upsaliae. 1858) p. 10 'ubi epexegetis ita ponitur ut quis corrigat quod iam dictum est, ad hanc rem significandam formula qualis est μὲν οὖν multo in usu apud Atticos est: ut Aesch. Eum. 38 δείσασα γὰρ γραῦς οὐδὲν, ἀντίπαις μὲν οὖν. Quam eandem vim apud Homerum habet nuda appositio. Ut Od. 3. 208 οὐ μοι . . πατρί τ' ἐμῷ καὶ ἐμοί, Od. 11. 601 εἰσενόησα βίην Ἡρακλεΐην, εἰδῶλον.' It seems however much more simple to take the first μοι as a purely ethical dative = 'I would have you know,' or some such phrase.

εἰπέ μοι ἢ ἐκὼν ὑποδάμνασαι, ἢ σέ γε λαοὶ
ἐχθαίρουσ' ἀνὰ δῆμον, ἐπισπόμενοι θεοῦ ὀμφῇ.

215

214. εἰπέ μοι .. ὀμφῇ. Here ὑπο-
δάμνασαι is semi-middle in sense;
literally, 'allowest thyself to be op-
pressed': see on Od. 2. 33. The two
conditions contrasted by ἢ .. ἢ are
those of submission in the presence
of available help, and submission in
the consciousness of having alienated
the people, and so having no ally to
whom to turn.

By the words ἐπισπόμενοι θεοῦ ὀμφῇ
no explicit divine communication by
oracle or sign is meant, any more
than by ὅσσον ἀκούσῃς ἐκ Διὸς Od. 1.
282. Nitzsch however, who takes
ὅσσον ἐκ Διὸς in that passage to mean
a rumour of untraced origin, here
deserts that line of interpretation, and
with Eustath. and others finds a re-
ference to setting aside a king under
sanction of an oracle or an omen.
But against this view, (1) we find
very scanty attestation of the exist-
ence of such a practice at all. In
the only case alleged from Homer,
Od. 16. 402, the suitors' desire for a
sign to countenance their murderous
intentions against Telemachus merely
exemplifies the common phenomenon
of wickedness leaning upon super-
stition. And (2) dislike of a king, or
even murmuring against him, is not
equivalent to setting him aside, and,
surely would not in any case wait
for a divine sanction. (Of the Trojans'
feeling towards Paris it is said, Il. 3.
454 ἴσον γὰρ σφιν πᾶσιν ἀπήχθετο κηρὶ
μελαίνῃ). Mark that the aorist ἐπι-
σπόμενοι shows that obedience has
been *already given* to the θεοῦ ὀμφῇ,
whatever that may mean. As then
ὅσσα ἐκ Διὸς is a primitive description
of a *rumour*, not referable to a human
source; in like manner a primitive
age would regard a *feeling*, the grounds
of which are not consciously realized,
as a kind of inspiration, where one
might perhaps talk of it as a hidden
impulse. It is not difficult to illustrate
this notion of θεοῦ ὀμφῇ in the sense of
such an impulse, cp. Virg. Aen. 9.
183. When Hera, anxious for Achilles'
safety, has proposed, (Il. 20. 120) ἢ τις
ἐπεῖτα καὶ ἡμείων Ἀχιλλῆϊ παρσταίῃ,
δοίῃ δὲ κράτος μέγα, μηδὲ τι θυμοῦ |

δενέσθω, she presently alludes to this
secret inspiration of courage in the
words (129) εἰ δ' Ἀχιλλεύς οὐ ταῦτα
θεῶν ἐκ πύσεται ὀμφῇ. Again in Il.
2. 41 θείῃ δὲ μιν ἀμφέχοντ' ὀμφῇ is
the description of a man waking after
a dream, when he is unconscious of the
dream itself, but the state of feeling
infused by the dream remains. In
Od. 9. 339 ἢ τι διδάμενος ἢ καὶ θεὸς
ὥς ἐκέλευσε—'whether upon some
thought of his own (cp. Od. 3. 26;
7. 263) or because a god so com-
manded him'—means, in the latter
part, no more than, 'by some un-
accountable impulse.' Cp. Od. 12. 38
οὐδ' ἀκούσων | ὥς τοι ἐγὼν ἔρῳ, μῆσαι
δὲ σε καὶ θεὸς αὐτός, where Circe pre-
faces her sketch of the adventures
through which Odysseus is to pass
with the remark that, as the events
arrive, her descriptions of them will
come back to him; of which 'law of
association' Homer has no other
account to give than μῆσαι σε θεὸς
αὐτός. And once more, when Eumaeus
says of the suitors, Od. 14. 89, οἷδε
δὲ καὶ τι ἴσασι, θεοῦ δὲ τιν' ἐκλυον
αὐδὴν, | κείνου λυγρὸν ὄλεθρον, he cannot
mean an oracle (which they would
have made as widely known as pos-
sible), nor yet an omen (for the word
is inappropriate), but a presentiment
originating in themselves. We have
seen how the name of 'divine voice'
is given to an instinctive feeling or
hidden impulse. And bodies of men
so acted upon might, even more
naturally than individuals, be spoken
of as 'following a divine voice.'
Nothing so baffles the attempt to
trace it, or to explain it, as the un-
spoken, contagious, unanimous senti-
ment of a multitude. And of this, the
preceding line suggests a pre-eminently
striking instance, and one thoroughly
characteristic of heroic times,—when
both love and hatred were strong—
hatred entertained by a nation towards
its prince, not indeed breaking out into
rebellion, but stifling all the impulses
of loyalty.

ὀμφῇ, from root *Few*, gains its form by
the effect of the inserted nasal in aspirat-
ing the tenuis, compare ἔγχο from root *dk*.

τίς δ' οἶδ' εἴ κέ ποτέ σφι βίας ἀποτίσεται ἐλθὼν,
ἢ ὃ γε μῦνος ἔων, ἢ καὶ σύμπαντες Ἀχαιοί;
εἰ γάρ σ' ὥς ἐθέλοι φιλέειν γλαυκῶπις Ἀθήνη
ὥς τότ' Ὀδυσσῆος περικήδετο κυδαλίμοιο
δῆμῳ ἐνὶ Τρώων, ὅθι πάσχομεν ἄλγ' Ἀχαιοί—
οὐ γάρ πω ἴδον ὧδε θεοὺς ἀναφανδὰ φιλεῦντας
ὥς κείνῳ ἀναφανδὰ παρίστατο Παλλὰς Ἀθήνη—
εἴ σ' οὕτως ἐθέλοι φιλέειν κήδοιτό τε θυμῷ,
τῷ κέν τις κείνων γε καὶ ἐκλεάθοιτο γάμοιο.

220

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα·
ὦ γέρον, οὐ πω τοῦτο ἔπος τελέεσθαι οἶω·
λίην γὰρ μέγα εἶπες· ἄγῃ μ' ἔχει. οὐκ ἂν ἐμοί γε ἀσπίδα κίμαι.
ἐλπομένῳ τὰ γένοιτ', οὐδ' εἰ θεοὶ ὥς ἐθέλοιεν.

225

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
Τηλέμαχε, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.
ρεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σῶσαι.

230

216. ἀποτίσεται] Ζηρόδοτος γράφει 'ἀποτίσει,' καὶ τὸ ἐξῆς 'ἢ σὺ γε μῦνος' Schol. H. This seems to imply that he retained vv. 199, 200. 230. Τηλέμαχε] A few MSS. give Τηλέμαχος. Zenodot. altered the whole line, reading, 'Τηλέ-
μαχ' ὑφαγώρη, μέγα νήπιε, ποῖόν εἶπες;' but there is abundant authority for the
lengthening of the final ε. Cp. Od. 3. 41; 4. 685; 5. 415; 6. 151; 8. 434; 10. 42;
12. 396, etc. See Ameis, ad loc. Zenodotus omits v. 231. 231. θεός γ'] Some
edd. read θεός κ', but the simple potential optative is quite appropriate. Cp.
inf. 319; Od. 1. 47; Il. 10. 247, 556; Od. 14. 122.

216. σφι, 'on them,' sc. μνηστήρσι.
βίας, accusative plural = 'violence';
the singular βίη = 'might,' thus reversing
the signification of *vis, vires* in Latin.

217. εἰ γε, here used with its
characteristic force, resuming the
original subject of the sentence. Cp.
Il. 6. 192 αὐτοῦ μιν κατέρυκε, δίδου δ'
ὃ γε θυγατέρα ἦν, Il. 5. 672 μερμήριζε δ'
ἐπειτα .. ἢ προτέρω Διὸς οὐδὲν .. διώκοι, |
ἢ ὃ γε τῶν πλεόνων Λυκίων ἀπὸ θυμὸν
ἔλοιτο. Cp. Il. 1. 485; Od. 4. 821;
Hdt. 2. 173 οὕτω δὲ καὶ ἀνθρώπου κατὰ-
στασις· εἰ ἐθέλοι κατεσπουδάσθαι αἰεὶ
μηδὲ ἐς παιγνίην τὸ μέρος ἑαυτὸν ἀνέναι,
λάθοι ἂν ἦτοι μανεῖς, ἢ ὅγε ἀπόπληκτος
γενόμενος. See Od. 2. 327.

218. εἰ γάρ. The wish expressed by
this protasis is resumed at 224 inf. in
the words εἴ σ' οὕτως foll.

222. ὥς κείνῳ .. Ἀθήνη. More at

length in Il. 23. 782 θεὰ .. ἢ τὸ πάρος
περ | μήτηρ ὥς Ὀδυσσῆϊ παρίσταται ἡδ'
ἐπαρήγει.

224. τις = 'many an one.'
καὶ ἐκλεάθοιτο, i.e. not merely re-
pent of or foreclose his wooing, but
'actually forget' it, sc. in death, 'where
all things are forgotten.'

227. λίην .. ἐθέλοιεν, 'for thou hast
spoken of a very hard thing: I am all
amaze at it. Never within my hopes
could this be done, not even if the
gods determined it so.' οὐκ .. γένοιτο,
literally, 'not to me at least hoping
it;' so ἐμοὶ δὲ κεν ἀσμένῳ εἴη Il. 14.
108. For μέγα see on infra 261.

231. ρεῖα .. σῶσαι. Nitzsch shows
that τηλόθεν cannot be referred to θεός,
in the sense of Aesch. Eum. 297 κλύει
δὲ καὶ πρόσωθεν ὦν θεός, or of Il. 16.
514 κλύθι, ἀναξ, ὅς που Λυκίης ἐν πτόνι

βουλοίμην δ' ἂν ἐγὼ γε καὶ ἄλγεα πολλὰ μογήσας
οἴκαδ' ἔλθέμεναι καὶ νόστιμον ἡμᾶρ ιδέσθαι,
ἢ ἐλθὼν ἀπολέσθαι ἐφέστιος, ὥς Ἀγαμέμνων
ᾤλεθ' ὑπ' Αἰγίσθοιο δόλῳ καὶ ἥς ἀλόχοιο. 235
ἀλλ' ἢ τοι ὄθνατον μὲν ὁμοῖον οὐδὲ θεοὶ περ
καὶ φίλῳ ἀνδρὶ δύνανται ἀλαλκέμεν, ὅππότε κεν δὴ
μοῖρ' ὅλοῃ καθέλῃσι τανηλεγέος θανάτοιο.

Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤδα·
'Μέντορ, μηκέτι ταῦτα λεγόμεθα κηδόμενοι περ· 240
κείνῳ δ' οὐκέτι νόστος ἐτήτυμος, ἀλλὰ οἱ ἦδη
φράσαντ' ἀθάνατοι θάνατον καὶ κῆρα μέλαιναν.
νῦν δ' ἐθέλω ἔπος ἄλλο μεταλλῆσαι καὶ ἐρέσθαι

232-238.] ἀθετοῦνται Schol. E. H. M. Q. R. This objection seems to be made without good reason. The first four lines are rejected as standing οὐκ ἀκολουθῶς τοῖς προκειμένοις, the latter three because they seem to contradict the words βεῖα σώσαι. But all that is here said is that the god's help must end when the hour of death is come. 241, 242.] ὀβελίζονται δύο Schol. H. M. Q. R.

δήμῳ | εἰς, ἢ ἐν Τροίῃ· δύνασαι δὲ σὺ πάντοσ' ἀκούειν | ἀνέρι κηδομένῳ, inas-much as (1) the question here is not of hearing, but of helping; nor is it the manner of the Homeric gods to help without being present; and, (2) whereas Telemachus' difficulty was to conceive that the gods would or could bring his father home after so long an absence, and from some unknown place, it would be no answer to him to say that a god can help without personal presence. But, proceeding on this view as the certain basis of interpretation, we come upon two possible ways of constructing the words. Either we may bring this passage into accordance with Od. 6. 312 νόστιμον ἡμᾶρ ἰδεῖν | χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐστίν, and 7. 193 ἦν πατρίδα γαῖαν ἱκνᾶται | χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐστίν, thus joining τηλόθεν with ἄνδρα in the sense, 'if he is far from home.' In this case τηλόθεν would stand elliptically as an attribute of a noun, cp. Od. 1. 434 ἄμα = 'going with him'; 2. 367 κακὰ ὀπίσσω, 'evil to be wrought presently.' Or, following Nitzsch, we may, more simply, translate, 'can bring a man safe home even from a great distance'; joining, in fact,

τηλόθεν with σώσαι, as in Od. 21. 309 ἐνθεν δ' οὐ τι σώσεις. Cp. Od. 5. 452 τὸν δ' ἐσάωσεν ἐς ποταμοῦ προχόας, Il. 5. 224 νῶϊ πόλινδε σώσεται, and Eur. Hel. 778 σωθεὶς δ' ἐκείθεν.

232. βουλοίμην. The emphasis is on ἄλγεα πολλὰ μογήσας. I would rather go through my portion of misery before reaching home, than get home at once (ἐλθὼν), and be thereupon murdered. For βούλεσθαι followed by ἢ cp. Od. 11. 488; 12. 350; 16. 106; 17. 81, 404; 20. 316; Il. 1. 112, 117; 3. 41; 11. 319; 17. 331; 23. 594.

235. ὑπ' Αἰγίσθοιο. The preposition governs both the genitives, δόλῳ being added as a circumstantial dative.

236. ὁμοῖον, 'common to all'; so used Il. 4. 315 of γῆρας, ib. 444 of νέκος, 9. 440, etc. of πόλεμος.

240. κηδόμενοι περ, 'although we are in sorrow'; and sorrow would naturally brood upon its own subject. Telemachus is unwilling to occupy Nestor's ear with his own troubles, beyond satisfying the purpose for which he came; so he seeks to change the conversation. Cp. Od. 13. 296; Il. 13. 292; 22. 416.

242. φράσαντο. Notice force of aorist = *constituerunt*.

Νέστορ', ἐπεὶ περίοιδε δίκας ἡδὲ φρόνιν ἄλλων·
τρὶς γὰρ δὴ μὶν φασιν ἀνάξασθαι γένε' ἀνδρῶν, 245
ὥς τέ μοι ἀθάνατος ἰνδάλλεται εἰσοράσθαι.
ὦ Νέστορ Νηληιάδῃ, σὺ δ' ἀληθὲς ἐνίσπες·
πῶς ἔθαν' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων;
ποῦ Μενέλαος ἔην; τίνα δ' αὐτῷ μήσατ' ὄλεθρον
Αἰγισθος δολόμητις, ἐπεὶ κτάνε πολλὸν ἀρείῳ; 250
ἢ οὐκ Ἄργεος ἦεν Ἀχαικοῦ, ἀλλὰ πῃ ἄλλη

244-246.] ἀθετοῦνται οἱ στίχοι οὗτοι ὡς περιττοὶ Schol. H. M. 246. ἀθάνατος] The reading of Aristoph., restored by Wolf from Schol. Harl., instead of the common reading ἀθανάτοιο. 248. εὐρὺ κρείων] Not εὐρυκρείων. See on Od. 2. 400. εὐρυκρείων is however read in Venet. A. 251. ἢ οὐκ Ἄργεος] τινὲς δὲ ἢ οὐκ Ἄργεος ἔην Ἀχαικοῦ Schol. H. Q.

244. δίκας. Perhaps the plural means 'rules of right': so that Nestor would be the best person to consult on any question about the dealings of man with man. The plural is used in 9. 215; Il. 16. 542 and Od. 11. 571 in a somewhat different sense. Join περίοιδε ἄλλων, 'he knows better than any other men'; cp. Il. 10. 247 περίοιδε νοῆσαι, Od. 19. 285 ὡς περὶ κέρδεα πολλὰ καταβηγῶν ἀνθρώπων | οἷδ' Ὀδυσσεύς. Others join φρόνιν ἄλλων = 'what other men think,' comparing Od. 1. 3 πολλῶν ἀνθρώπων νόον ἔγνω.

245. ἀνάξασθαι . . ἀνδρῶν. This is the only use of a middle voice of ἀνάσσειν. Nauck conjectures ἀναστέμεναι, but adds *sed gravior videtur corruptela*. The common construction with this verb is with a personal dative, Il. 1. 180, 231, 288; Od. 2. 234, etc.; or with a dative of the thing, as Od. 1. 117, 402; 4. 93, etc.; sometimes with a genitive, Il. 1. 38; 10. 33; Od. 11. 276; or accompanied by the preposition ἐν or μετά. If this line is genuine, we must interpret it, by taking γένεα as the accusative of duration of time, and rendering, 'hath been king thrice during generations of men'; here however τρίς is equivalent to τρία, and the sentence will run 'hath been king during three generations of men.' But the substitution of the adverb for the adjective is suspicious. The same description is given of Nestor, Il. 1. 250 foll. τῷ δ' ἦδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων | ἐφθιάτ', οἱ οἱ πρόσθεν ἄμα τράφεν ἡδ' ἐγένοντο | ἐν Πύλῳ ἡγαθέη,

μετὰ δὲ τριτάτοισιν ἀνασσειν. Nestor was called in later times τριγέρων and trisaeclesienex. In Horace, C. 2. 9. 14, the phrase *ter aevo functus*, used of Nestor, may remind us of the use of τρίς in the present passage. It would seem that a 'generation' was variously reckoned. With the Latins it was equivalent to one hundred years. Cp. Ov. Met. 12. 187 'vixi | annos bis centum: nunc tertia vivitur aetas:' with the Greeks the γενεά was something over thirty; cp. Hdt. 2. 142 γε-νεαὶ γὰρ τρεῖς ἀνδρῶν ἕκατον ἔτεά ἐστιν. Perhaps the line is an interpolation, by way of giving an interpretation of the next words, ἀθάνατος ἰνδάλλεται, which only referred to his noble mien, but which were wrongly taken to refer to age beyond the span allotted to mortals.

246. ὥς τέ μοι. See on Od. 1. 127, 'He seems to me as it were an immortal in look.'

248. πῶς ἔθαν', 'How was it that he died?' Telemachus knew the fact of his death and something of the circumstances (cp. 193-203); but he wishes for a full account. Cp. Plato, Phaedo, 57 A τί οὖν δὴ ἐστὶν ἅττα εἶπεν ὁ ἀνὴρ πρὸ τοῦ θανάτου; καὶ πῶς ἐτελείετα; . . καὶ γὰρ . . οὐδεὶς . . σαφές τι ἀγγεῖλαι οἷός τ' ἦν περὶ τούτων πλήν γε δὴ ὅτι φάρμακον πῶν ἀποθάνοι. But it is simpler to take πῶς here not as asking for details of the case, but expressing wonder how it was that Agamemnon came to such an end.

251. Ἄργεος. With this local geni-

πλάζετ' ἐπ' ἀνθρώπους, ὁ δὲ θαρσήςας κατέπεφνε;

Τὸν δ' ἡμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ

· τοιγὰρ ἐγὼ τοι, τέκνον, ἀληθέα πάντ' ἀγορεύσω.

ἦ τοι μὲν τάδε καὐτὸς οἶσαι, ὥς κεν ἐτύχθη, 255

εἰ ζῶντ' Αἴγισθον ἐνὶ μεγάροισιν ἔτετμεν

Ἀτρείδης Τροίηνθεν ἰὼν, ξανθὸς Μενέλαος

τῷ κέ οἱ οὐδὲ θανόντι χυτὴν ἐπὶ γαῖαν ἔχευαν,

ἀλλ' ἄρα τὸν γε κύνες τε καὶ οἰωνοὶ κατέδαψαν

κείμενον ἐν πεδίῳ ἐκάς ἄστεος, οὐδέ κέ τίς μιν 260

κλαῦσεν Ἀχαιιάδων μάλα γὰρ μέγα μήσατο ἔργον.

ἡμεῖς μὲν γὰρ κεῖθι πολέας τελέοντες ἀέθλους

255. ὥς κεν] The Harl. has ὥς περ, which Wolf approved, and Fäsi adopts. 256. ζῶντ'] The common reading (ζών γ' seems to suggest an unreal emphasis; many good MSS. give ζώντ'. 260. ἄστεος] So Eustath. Cod. Harl. etc. The majority of MSS. and Schol. H. give Ἀργεος: see note.

tive cp. Od. 14. 97 οὐτ' ἡπείροιο μελαί-
νης, | οὐτ' αὐτῆς Ἰθάκης, 21. 108 οὐτε
Πύλου ἱερῆς κ.τ.λ. It gives a less
definite localisation than the use of
the dative. The epithet Ἀχαιικόν is
appropriated to Ἀργος as the chief
place in the Peloponnese, or serves to
distinguish it from Ἀργος Πελασγικόν
in Thessaly, Il. 2. 681.

252. ὁ δὲ . . κατέπεφνε, this clause,
introduced in parataxis, gives the result
of Menelaus' absence: 'so that he
plucked up courage and slew him.'

255. ἦ τοι . . ἐτύχθη, 'doubtless thou
dost [we should say 'canst'] imagine
for thyself, how things would have
been done.' We must supply a plural
noun neuter as nominative to ἐτύχθη,
in keeping with such phrases as Τρωσὶ
μὲν εὐκτά γένηται Il. 14. 98, οἷω λόγι'
ἔσεσθαι 21. 533, ἴσα ἔσσεται Od. 2.
203. Cp. Od. 8. 384; 9. 420. The
following words explain 'how things
would have been done,' namely, Aegi-
sthus would have died without even a
burial. If we adopt (as Ameis in later
edd.) ὥς περ ἐτύχθη, as referring to
what *did* happen, we shall have to put
a colon after these words, and take the
next line as abruptly stating the hypo-
thetical case of what would have
happened afterwards. We should render
then, 'Yea, verily, of thine ownself thou
imaginest rightly how it all befell.'
For Telemachus had indeed suggested

the cause of this unexpected boldness on
the part of Aegisthus. So far all is
satisfactory: but the abruptness with
which the next line is introduced goes
far to discredit this reading.

259. κατέδαψαν requires the repe-
tition of κεν from τῷ κεν (258).

260. ἐκάς ἄστεος, i.e. Mycenae. The
difficulty in this reading lies in the fact
that ἄστει generally takes the initial *f*;
but to this rule there are exceptions;
as e.g. Il. 24. 320 ὑπὲρ ἄστεος. The
reading Ἀργεος introduces a geographi-
cal difficulty; for it cannot refer to the
city of Argos, where Diomed was
king, and if we extend it to include
the whole kingdom of Agamemnon, it
will not suit the circumstances of the
text.

261. μέγα ἔργον. All the passages,
both in Iliad and Odyssey, give for this
phrase one of three meanings: (1)
'arduous,' 'troublesome,' as supra 227;
infra 275; Od. 4. 663; 12. 373; 19.
92; 21. 26; 22. 149; or (2) 'bold,'
Od. 11. 474; 22. 438; (3) in a bad
sense, 'audacious,' 'shameless,' 'im-
pious,' as here, and Od. 11. 272. But
it is not easy to keep these meanings
quite distinct.

γάρ here, as often, gives the reason of
what follows: *because* we were kept at
Troy, *therefore* Aegisthus was left to his
own devices.

262. κεῖθι, sc. at Troy.

ἡμεθ'· ὁ δ' εὐκηλος μυχῶ Ἀργεος ἱπποβότοιο

πόλλ' Ἀγαμεμνονέην ἄλοχον θέλγεσκ' ἐπέεσσιν.

ἦ δ' ἦ τοι τὸ πρὶν μὲν ἀναίνετο ἔργον ἀεικὲς, 265

διὰ Κλυταιμνήστρη· φρεσὶ γὰρ κέχρητ' ἀγαθήσι.

πὰρ δ' ἄρ' ἔην καὶ αἰοιδὸς ἀνὴρ, ᾧ πόλλ' ἐπέτελλεν

Ἀτρείδης Τροίηνδε κιὼν εἶρυσθαι ἄκοιτιν. [εἰρύνω·

ἀλλ' ὅτε δὴ μιν μοῖρα θεῶν ἐπέδησε δαμῆναι,

263. μυχῶ Ἀργεος ἱπποβότοιο. If
Ἀργος be taken as co-extensive with
the Peloponnese, the phrase here can
only be used in the most general sense,
just as in Pind. Nem. 6. 29 μυχῶ
Ἑλλάδος simply means 'within Hellas.'
E. Curtius, Pelop. 2. 400 (quoted by
Seiler), explains the expression thus,
'Northwest of Heraeion lies Mycenae,
at the innermost corner of the plain of
Inachos, where the lofty rocks begin to
close in upon it.' Argos would thus
represent not the whole Peloponnese,
but the Agamemnonian kingdom. In
Il. 6. 152 we find Ἐφύρη μυχῶ Ἀργεος,
where we must either follow the Schol.
in denying the identity of Ephrya with
Corinth, or consider μυχῶ Ἀργεος as
meaning little more than 'in Argos;'
for Corinth is reckoned in the kingdom
of Agamemnon in Il. 2. 570. The
epithet ἱπποβότοιο, used here, seems to
strengthen the view of Curtius, quoted
above; for while the Inachian plain is
fertile, the general character of Argos
is given by the epithet πολυδύμιον Il. 4.
171.

266. διὰ, 'queenly;' referring only to
position or birth. So διογενὴς and
διοτρεφὴς are ordinary epithets for
kings.

266. φρεσὶ ἀγαθήσι. See on Od. 2.
117; and cp. 14. 421; 16. 398; 24.
194.

267. αἰοιδὸς ἀνὴρ. Eustath. quotes
from Athenaeus (1. 14 B), who de-
scribes the minstrel as φύλακα καὶ πα-
ρανετηρὰ τινα, δς πρῶτον μὲν ἀρετὰς
γυναικῶν διερχόμενος ἐνέβαλε τινα φιλο-
τιμίαν ἐς καλοκάγαθίαν, εἰτα δὲ διατριβὴν
παρέχων ἡδέϊαν ἀπεπλάνα τὴν διάνοιαν
φαύλων ἐπινοίων. He also quotes a
certain Timolaus as saying that this
minstrel was brother of Phemius, δν
ἀκολούθησάι φησι τῇ Πηνελόπῃ εἰς Ἰθάκην
φύλακα. But, as Dr. Hayman remarks,

Odysseus appointed no one to *watch*
(εἶρυσθαι) Penelope. Mentor's commis-
sion extended only to the house and
goods (Od. 2. 225). For this use of
εἶρυσθαι cp. Od. 16. 463; 23. 229.

269. μοῖρα . . δαμῆναι. Eustath. ad
loc. (1) ἡ λέγει ὅτε μοῖρα ἦν θανεῖν τὸν
δοιδόν· ἢ ὅτε (2) ἐχρῆν ἀποθανεῖν τὸν
Αἴγισθον· ἢ ὅτε (3) μοῖρα ἦν τὴν Κλυ-
ταιμνήστραν ὑπὸ τῷ Αἰγίσθῳ γενέσθαι, δ
καὶ κρείττον· to which the Schol. adds
(4) the impossible view ἡ τὸν Ἀγαμέμ-
νονα. Nitzsch strangely adopts (1) and
refers μιν to αἰοιδός, in spite of the words
τὸν μὲν δοιδόν that follow. The refer-
ence (2) to Aegisthus seems on the
whole the simplest, and the expression
that he was 'Fate-bound to his ruin'
reminds us of Od. 1. 37 εἰδὼς αἰπὺν
ὄλεθρον, etc. Besides which it is more
likely that Αἴγισθον is the subject to
δαμῆναι, because ἄγων and κάλλιπεν
must of necessity refer to him. At the
same time it may be remarked that it
is distinctly said there that Aegisthus
fell ὑπὲρ μόνον, which is somewhat in-
consistent with μοῖρα θεῶν ἐπέδησε.
The view (3) which Eustath. supports
is ably advocated by Ameis, who points
out that the words ἀλλ' ὅτε δὴ μιν stand
in close relation to τὸ πρὶν μὲν (265),
and that δαμῆναι, in the sense of 'yield-
ing' to any overmastering influence, is
used of lust or passion in Il. 14. 515,
353, where we find θεῶν ἔπος . . θυμὸν
ἐδάμασσαν, and φιλότῃ δαμείς. Nor is
this view inconsistent with ἐθέλουσαν
ἀνήγαγε (272), for, her scruples once
overcome, she was only too glad to
follow her lover: but the conquest of
these scruples was hard enough to
justify the use of δαμῆναι, for Aegisthus
was so surprised at his own suc-
cess that he sacrificed drink-offerings,
ἐκτελέσας μέγα ἔργον δ οὐ ποτε ἔλπετο
θυμῷ.

δὴ τότε τὸν μὲν αἰοῖδον ἄγων ἐς νῆσον ἐρήμην 270
 κάλλιπεν οἰωνοῖσιν ἔλωρ καὶ κύρμα γενέσθαι,
 τὴν δ' ἐθέλων ἐθέλουσαν ἀνήγαγεν ὄνδε δόμονδε.
 πολλὰ δὲ μῆρί' ἔκῃ θεῶν ἱεροῖς ἐπὶ βωμοῖς,
 πολλὰ δ' ἀγάλματ' ἀνήψεν, ὑφάσματά τε χρυσόν τε,
 ἐκτελέσας μέγα ἔργον, ὃ οὐ ποτε ἔλπετο θυμῷ. 275
 ἡμεῖς μὲν γὰρ ἅμα πλέομεν Τροίηθεν ἰόντες,
 Ἀτρεΐδης καὶ ἐγὼ, φίλα εἰδότες ἀλλήλοισιν
 ἀλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ' ἄκρον Ἀθηνέων,
 ἔνθα κυβερνήτην Μενελάου Φοῖβος Ἀπόλλων
 οἷς ἀγανοῖς βελέεσσιν ἐποیحόμενος κατέπεφνε, 280
 πηδάλιον μετὰ χερσὶ θεούσης νηὸς ἔχοντα,

Ζηῦτε

276. ἅμα πλέομεν] Ζηνοδοτος ἀναπλέομεν. κακῶς Schol. M.

274. ἀγάλματα, 'fair offerings'; namely ὑφάσματά τε χρυσόν τε. For a similar exegesis cp. Od. 8. 134 φῦν γε μὲν οὐ κακὸς ἐστὶ | μηρούς τε κνήμας τε καὶ ἄμφω χεῖρας ὑπερθεῖν | αὐχένα τε στιβαρόν, 9. 184 μῆλ'; οἷός τε καὶ αἰγες, 11. 23. 259 ἀεθλα, . . . λέβητάς τε τρίποδάς τε, Od. 19. 317, κάθεται δ' εὐνὴν, | δέμνια καὶ χλαῖνας καὶ ῥήγεια. Sometimes the generic word follows instead of beginning the list, as Od. 7. 234 φᾶρός τε χιτῶνά τε εἶματ' ἰδοῦσα.

276. ἡμεῖς μὲν γάρ. Nestor uses the same combination to introduce a change of scene in sup. 262 = 'Now we.'

277. φίλα εἰδότες, 'with kindly feeling'; see Od. 9. 189.

278. Σούνιον ('linquitur Eois longe speculabile proris Sunion' Stat. Theb. 12. 624) is now called Cape Colonna (κάβω Κολόννας), from the six Doric pillars remaining there, the ruins of a temple to Athena. This probably accounts for the epithet ἱρὸν. It is not unlikely however that it was so called from the cult paid there by sea-faring men to Poseidon; cp. Aristoph. Eqq. 559 ὦ χρυσοτρίαινα, ὦ δελφίνων μεδέων Σουνιάρατε. Damm, Hom. Lex., interprets it 'quia ibi colebatur Zeús Σουνιεύς.'

280. οἷς ἀγανοῖς . . . κατέπεφνε. A sudden death without suffering is ascribed to the 'painless shafts' of Artemis or Apollo, the goddess generally bringing death to women, the god to men. Such a death was easy; cp. Od. 18. 202 εἶθε μοι ὡς μαλακὸν

θάνατον πόροι Ἀρτεμις ἀγνή. In Od. 11. 172 it is contrasted with δολιχὴ νοῦσος, and, in 15. 407-411, with any form of νοῦσος. Such a death is besought from Artemis by Penelope, Od. 20. 61. Those who died by such a visitation did not look like an ordinary corpse, but, as Patroclus is described, ἐρσηῖς καὶ πρόσφατος 11. 24. 757. It does not however follow that the visitation was one of mercy, for Artemis kills Ariadne in righteous anger (Od. 11. 324); and Orion for jealousy, Od. 5. 124, if the passage be genuine. It has been impugned as violating the apparent rule that only women are so visited by Artemis, and only men by Apollo. So too the daughter of Arybas is slain, Od. 15. 477; and the mother of Andromache, 11. 6. 428. The inhabitants in Συρία νῆσοι (Od. 15. 411) are spared all diseases, and are slain by the shafts of Apollo and Artemis, when old age comes upon them. Rhexenor too is killed by the same god, Od. 7. 64. Possibly a mistaken view of ἀγανὰ βέλη suggested the words to Pope, 'favour'd man by touch ethereal slain.' Essay on Man, Ep. 3. 68 (where see Mr. Pattison's note, ed. Clarendon Press, 1869). Is it not possible that we have in this expression a poetical way of describing the sudden effect of sun-stroke? A similar fatal influence has also been ascribed to the rays of the moon. Cp. Psalm 121. 6.

281. μετὰ χερσὶ. This corroborates

Φρόντιν Ὀνητορίδην, δς ἐκαίνυτο φύλ' ἀνθρώπων *excellit*
 νῆα κυβερνήσαι, ὅποτε σπέρχοιεν ἀελλαι. *hymn*
 ὡς ὁ μὲν ἔνθα κατέσχετ', ἐπειγόμενός περ ὁδοῖο,
 ὅφρ' ἔταρον θάπτοι καὶ ἐπὶ κτέρεα κτερίσειεν. 285
 ἀλλ' ὅτε δὴ καὶ κείνος, ἰὼν ἐπὶ οἶνοπα πόντον
 ἐν νηυσὶ γλαφυρῇσι, Μαλειῶν ὄρος αἰπὺ
 ἴξε θέων, τότε δὴ στυγερὴν ὁδὸν εὐρύοπα Ζεὺς
 ἐφράσατο, λιγέων δ' ἀνέμων ἐπ' αὐτμένῃ χεῖρε *matte*
 κύματά τε τροφόμεντα πελώρια, ἴσα ὄρεσσιν. 290
 ἔνθα διατμήξας τὰς μὲν Κρήτην ἐπέλασσε,
 ἦχι Κύδωνες ἔναιον Ἰαρδάνου ἀμφὶ ῥέεθρα.

283. σπέρχοιεν] So Schol. Vindob. 56, from which Bekker restored it, instead of the common reading σπερχοίαν. Ameis and Nauck adopt σπέρχοιεν. 289. λιγέων δ'] διχῶς Ἀρίσταρχος λιγέων δὲ καὶ λιγέων τε Schol. H. 290. τροφόμεντα] Ἀρίσταρχος γράφει τροφόμεντο ἀντὶ τοῦ ἠξάνοντο Schol. H. τροφόμεντο, ἠξάνοντο Schol. M. V. τροφόμεντο is of course a vox nihili. La Roche adopts τροφόμεντο into his text, as the true Aristarchean reading. But Dind. (note on Scholl. ad loc.) estimates it as *ineptius quam ut Aristarcho imputari posse videatur*, and would read the confused Schol. as follows, τροφόμεντο ἀντὶ τοῦ ἠξάνοντο. Ἀρίσταρχος γράφει τροφόμεντα.

the fact that the rudder of the Homeric ship is a paddle; for anything like a tiller would not be grasped between the hands.' πηδόν too is an 'oar-blade,' which suggests the shape of the πηδάλιον.

284. ἐπειγόμενός περ ὁδοῖο. See Od. 1. 309.

286. καὶ κείνος, i.e. Menelaus set sail, even as Nestor had done.

287. Μαλειῶν ὄρος. The name of this promontory, the S. E. point of Laconia, now Cape Malia, or St. Angelo, was written in various ways: e.g. Μαλέα(η) Hdt. 4. 179, Μαλέαι Hdt. 1. 82, Μάλεια, as here, and Od. 19. 187, and Μάλεια Od. 9. 80. The dangers in the neighbourhood of this Cape from storms and currents are graphically described in Od. 4. 514 foll.; and Eustath. quotes as a proverbial saying, Μαλέας δὲ κάμψας ἐπιλάθου τῶν οἰκάδε.

290. τροφόμεντα, 'big,' 'solid.' Compare τροφὴ κύμα 11. 11. 307; and τρέφειν γάλα in the sense of 'thickening' milk into curd, Od. 9. 246. Cp. Lat. *altus* and *alo*.

291. διατμήξας, 'having parted the fleet in twain'; the two divisions being τὰς μὲν (291) and τὰς πέντε (299).

292. ἦχι is a nearer exegesis of Κρήτη, sc. 'to that part of it where the Cydonians were dwelling.' The tribes inhabiting Crete are enumerated by Homer, Od. 19. 175 ἐν μὲν Ἀχαιοὶ | ἐν δ' Ἑτεόκρητες μεγαλήτορες, ἐν δὲ Κύδωνες, | Δαριέες τε τριχάικες, δῖοι τε Πελασγοί. On which Strabo, 10. 371, says, τούτων φησὶ Στάφυλος τὸ μὲν πρὸς ἑὼ Δαριεῖς κατέχειν, τὸ δὲ δυσμικτὸν Κύδωνας, τὸ δὲ νότιον Ἑτεόκρητας. The city of the Cydonians (the name is not given in Homer) and the river Iardanus were on the north coast; but the tribe occupied the breadth of the island and lay along the south coast till it bends suddenly at a right angle to form the southern cape of Crete, here called σκαῖον ῥίον. Gortyn lay inland from that bend of the coast, on the fertile plain bounded on the north and north-west by Mt. Ida, and on the south-east by the chain that runs due eastward from the southern cape. Phaestus, to the S.S.W. of Gortyn, is thus described by Strabo, l. c. τῆς μὲν Γόρτυνος διέχουσαν ἐξήκοντα (stadia), τῆς δὲ θαλάττης εἰκοσι, τοῦ δὲ Ματάλου (conject. for Μετάλλου) τοῦ ἐπινείου τετταράκοντα. Between Phaestus at the head of the

ἔστι δέ τις λισσὴ αἰπεῖά τε εἰς ἄλλα πέτρῃ
 ἐσχατιῇ Γόρτυνος, ἐν ἡεροειδέϊ πόντῳ,
 ἔνθα Νότος μέγα κύμα ποτὶ σκαῖον ῥίον ὠθεῖ, 295
 ἐς Φαιστόν, μικρὸς δὲ λίθος μέγα κύμ' ἀποέργει.
 αἱ μὲν ἄρ' ἔνθ' ἦλθον, σπουδῇ δ' ἤλυξαν ὄλεθρον
 ἄνδρες, ἀτὰρ νῆάς γε ποτὶ σπιλάδεσσιν ἔαξαν
 κύματ'. ἀτὰρ τὰς πέντε νέας κυανοπρωρείους
 Αἰγύπτῳ ἐπέλασσε φέρων ἀνεμὸς τε καὶ ὕδωρ. 300

293. λισσὴ] τινὲς μὲν ὄνομα κύριον τὴν νῦν Βλίσσην καλουμένην Schol. H. M. Q. Crates λισσὴν. 296. μικρὸς] γράφει δὲ Ζηνόδοτος 'Μαλέον λίθος,' Μάλειον γὰρ ὀνομάζεται τὸ πρὸς Φαιστίας λιμένος ἀκρατήριον Schol. E. M. Q. V. Cp. Eustath. ad loc.

bay, and the south cape above which lay Matalon, the coast is here described as λισσὴ αἰπεῖά τε εἰς ἄλλα πέτρῃ, 'a sheer and lofty cliff;' and the waves as they rolled from the south-west (μέγα κύμα) would dash full against this and beat up northwards ἐς Φαιστόν.

293. Eustath., and Steph. Byzant, s. v. Φαιστός, mention that a doubt afterwards arose whether λισσὴ here was an epithet or a proper name. Steph. certainly speaks of ὁ λισσός: the same interpretation doubtless lies concealed in the reading 'Ολύσσην τῆς Φαιστίας in Strabo. The 'western headland' (σκαῖον ῥίον) is the abrupt termination westward of the mountain chain which runs along the island from the south promontory to Cape Ampelos. The simplest way in which to reconcile the geography with the course taken by the ships is not, with some commentators, to redistribute the Cretan tribes, or to imagine that the sailors put to sea again after having gone into the Cydonian bay; but rather that the part of the fleet which was not driven down to Egypt (299) neared Crete (τὰς μὲν Κρήτην ἐπέλασσαν) at the western extremity of the south coast, say at the promontory of Κρίου μέτωπον, and then drifted along under the south coast as far as the sudden bend to the southward; against the cliffs of which southern extension the ships were wrecked.

At the same time it must be remarked that λισσὴ τις πέτρῃ, described afterwards as μικρὸς λίθος, would be a better expression for some isolated rock, which by its position as a natural

shelter enabled the men to escape while their ships were wrecked. Therefore, some take σκαῖον ῥίον as a little cape serving as a break-water to the port of Phaestus; Schol. M. Q. V. τὸ γὰρ ὑπὸ τοῦ νότου κύμα τὴν Φαιστόν ἀνέποιε ἀλίμενον, εἰ μὴ προκείμενος ὁ λίθος ἐκώλυεν ἐντὸς μέγα γίνεσθαι κύμα, προκαταγνυμένων περὶ αὐτὸν τῶν κυμάτων. There was a tradition that the name of this rock was Μάλειον, a tradition preserved in the reading ascribed to Zenodotus: see critical note.

294. ἐσχατιῇ Γόρτυνος, 'on the verge of the territory of Gortyn.' ἐσχατιῇ seems to resemble the Anglo-Saxon 'mark' or 'marches;' waste forest land which surrounded the greater divisions and the subdivisions of the country.

297. σπουδῇ, 'with much ado;' cp. Od. 24. 119; so (by a litotes) μὴ ἀσπουδί Il. 8. 512; in contrast to which is Od. 21. 409 ἄτερ σπουδῆς.

299. κυανοπρωρείους. The phrase νεὸς κυανοπρώριοι is found thirteen times in Homer. We must suppose the form in the present passage to be lengthened, metri gratia, the termination -εῖος being analogous to that found in εὐρύδεια, εὐπατέρεια, and perhaps ἡυγένειος. A form κυανοπρωρίους, or -εῖρους, is mentioned in Etym. M. 692. 32; Zon. Lex. 1581, and is accepted by Cobet (Nov. Lect. 204).

Compare with the story given here the legend of Jason, Hdt. 4. 179 καὶ μιν ὡς πλέοντα γενέσθαι κατὰ Μαλέην ὑπολαβεῖν ἀνεμὸν βορρῆν καὶ ἀποφέρειν πρὸς τὴν Λιβύην.

ὥς ὁ μὲν ἔνθα πολλὸν βίον καὶ χρυσὸν ἀγείρων
 ἤλατο ξὺν νηυσὶ κατ' ἄλλοθρόους ἀνθρώπους·
 τόφρα δὲ ταῦτ' Αἴγισθος ἐμήσατο οἰκοθι λυγρά·
 ἐπτάετες δ' ἦνασσε πολυχρύσοιο Μυκῆνης
 κτείνας Ἀτρεΐδην, δέδμητο δὲ λαὸς ὑπ' αὐτῷ. 305
 τῷ δέ οἱ ὀγδοάτῳ κακὸν ἤλυθε δῖος Ὀρέστης
 ἀψ' ἀπ' Ἀθηνάων, κατὰ δ' ἔκτανε πατροφονῆα,
 Αἴγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα.
 ᾗ τοι τὸν κτείνας δαίνυ τάφον Ἀργείοισι

301. ὡς] Al. ὡς. Nitzsch ἔως. 303-305.] The usual order of the lines runs, τόφρα δὲ | κτείνας Ἀτρεΐδην | ἐπτάετες δ'. The text follows the order given by Bergk. See note below. 305. δέδμητο] δέδμητο Ἀρίσταρχος, ὡς 'ἡ πληθὺς ἀπονέοντο' Schol. H. M. Q. R. 307. Ἀθηνάων] Ζηνόδοτος μὲν 'ἀψ' ἀπὸ Φωκίων.' Ἀρίσταρχος δὲ ἀπ' Ἀθηναίων Schol. H. M. Q. But cp. sup. 278, where the form of genitive is Ἀθηνέων. 309, 310.] ἐν τισὶ τῶν ἐκδόσεων οὐκ ἦσαν Schol. M. Q.

301. ὡς ὁ μὲν. If we accent ὡς here, with most editions, the words which it introduces ought to be a resumption of what precedes (as in sup. 284), which they cannot exactly be. It is therefore reasonable to read ὡς (or even with Nitzsch ἔως) as forming a natural protasis to τόφρα δέ. Then the form of the sentence harmonises with the corresponding passage, Od. 4. 90 εἰς ἐγὼ περὶ κείνα πολλὸν βίον συνάγειραν | ἡλώμην, τείως μοι ἀδελφεὸν ἄλλος ἐπέφνε. The word ἀγείρων points (as Nitzsch observes) to getting presents, as Menelaus is said actually to have done, Od. 3. 125-132; 15. 117.

304. ἐπτάετες δέ. The order of vv. 304, 305 is inverted in the present text. In the common order, the pronoun ταῦτα, instead of referring back to what has been stated, is made to throw its meaning forward, so that κτείνας follows it as a sort of epexegetis for which we should rather expect κτεῖναι γ' or κτεῖνε γάρ. La Roche supports the inversion, 'genuinum horum versuum ordinem restituimus, Bergkio praeunte, secuti scholiastam ad Soph. Electr. 267 καὶ γὰρ μετὰ τὸ φονεῦσαι Ἀγαμέμνονα Αἴγισθος ἐβασίλευσεν. Ὀμηρος Αἴγισθος ἦνασσε πολυχρύσοιο Μυκῆνης, κτείνας Ἀτρεΐδην κ.τ.λ.'

306. τῷ δέ οἱ ὀγδοάτῳ, supply ἔτει from ἐπτάετες. Here κακόν is a predicative nominative, literally, 'came in

the eighth year as a disaster upon him.' Cp. Od. 16. 103 κακὸν πάντεσσι γενόμενον, Il. 5. 63; Od. 12. 118.

307. ἀπ' Ἀθηνάων. Orestes came, according to the tragic legend, from Phocis. See crit. note. Aeschylus makes him visit Athens after the fatal deed. The Phocians are mentioned Il. 2. 517. We find Ἀθήνη (Od. 7. 80) as well as Ἀθῆναι (Il. 3. 546) for the name of the city; and similarly Μυκῆνη, as here, but Μυκῆναι Il. 2. 569.

309. δαίνυ τάφον, 'gave a funeral banquet.' So δαινύναι γάμον Od. 4. 3. For such a feast see Il. 23. 29; 24. 82. The Schol. states that vv. 309, 310 were wanting in some edd.; adding ὁ δὲ Ἀρίσταρχος φησὶν ὅτι διὰ τούτων παρποφαίνεται ὅτι συναπώλετο Αἰγίσθῳ ἡ Κλυταιμνήστρα. τὸ δὲ εἰ καὶ ὑπὸ Ὀρέστου, ἀδελφὸν εἶναι. Certainly, here alone, if anywhere (as Nitzsch remarks), does Homer attribute the death of Clytaemnestra to Orestes. We are given to understand clearly that she died with Aegisthus, who met his death (197) at the hand of Orestes. Most probably Homer's legend imputed the mother's death to him as well; but he suppresses the explicit mention of this feature of the story, only by this artifice to deepen the impression of Orestes' great misfortune. Orestes is however represented as justified in the eyes of his own people to whom he gave the feast; nor is there

μητρός τε στυγερῆς καὶ ἀνάγκιδος Αἰγίσθοιο· 310
 αὐτῆμαρ ῥέ οἱ ἦλθε βοὴν ἀγαθὸς Μενέλαος,
 πολλὰ κτήματ' ἄγων, ὅσα οἱ νέες ἄχθος ἄειραν.
 καὶ σὺν, φίλος, μὴ δηθὰ δόμων ἀπο τῆλ' ἀλάλησο,
 κτήματά τε προλιπὼν ἄνδρας τ' ἐν σοῖσι δόμοισιν
 οὕτω ὑπερφιάλους, μή τοι κατὰ πάντα φάγωσι 315
 κτήματα δασσάμενοι, σὺ δὲ τηυσίην ὁδὸν ἔλθης.
 ἀλλ' ἐς μὲν Μενέλαον ἐγὼ κέλομαι καὶ ἄνωγα
 ἐλθεῖν· κείνος γὰρ νέον ἄλλοθεν εἰλήλουθεν,
 ἐκ τῶν ἀνθρώπων ὅθεν οὐκ ἔλποιστό γε θυμῷ
 ἐλθέμεν, ὃν τινα πρῶτον ἀποσφῆλωσιν ἀελλαι 320
 ἐς πέλαγος μέγα τοῖον, ὅθεν τέ περ οὐδ' οἰωνοὶ
 αὐτότετες οἴχνευσιν, ἐπεὶ μέγα τε δεινὸν τε.
 ἀλλ' ἴθι νῦν σὺν νηὶ τε σῇ καὶ σοῖς ἐτάροισιν·
 εἰ δ' ἐθέλεις πεζός, πάρα τοι δίφρος τε καὶ ἵπποι,
 παρ δέ τοι νῆες ἐμοὶ, οἳ τοι πομπῆς ἔσονται 325
 ἐς Λακεδαίμονα διὰν, ὅθι ξανθὸς Μενέλαος.

any mention of the persecution of the Erinyes. For the growth and the different forms of the story see Schneidewin's Sophokles, Einleit. zur Elektra.

310. ἀνάγκιδος. Cp. the description of Aegisthus in Aesch. Ag. 1224 λέοντ' ἀναλκιν.

311. βοὴν ἀγαθός. This is the standing epithet of Menelaus, of whom it is used twenty-five times; and of Diomedes, to whom it is applied twenty-one times. It is used exceptionally of Ajax, Il. 15. 249; 17. 102; of Hector, Il. 13. 123; of Polites, Il. 24. 250. The Schol. regards βοή as equivalent to μάχη, like φύλοπις; but it is more likely used with reference to the loud marshalling or rallying 'shout' of a captain. Cp. Il. 8. 91, 92.

312. ἄχθος, 'as freight.'

316. τηυσίην. The commonly given etymology, viz. ταῦσιος for αὐσιος = αὐτως, 'in vain,' seems absurd. Düntz. refers it to adj. ταῖς, 'big,' and sees in it the occasional force of μέγας, viz. 'over-big,' 'impracticable.'

319. ἔλποιστο. The optative unaccompanied by ἄν or κε requires us to

take τῶν ἀνθρώπων to mean no definite people, but only 'such people;' which is really expegetic of the vague ἄλλοθεν, 'from abroad.'

320. πρῶτον ἀποσφῆλωσιν, 'have once sent wide of his course.' For πρῶτον used in this sense of the first occurrence of a particular action cp. sup. 183 ἐπεὶ δὴ πρῶτα θεὸς προέηκεν ἀῆναι.

321. μέγα τοῖον. See note on Od. 1. 209, and cp. Il. 20. 178 τόσον ὁμίλον πολλὸν ἐπελθὼν. The Schol., on the passage, says ὑπερβολικῶς τοῦτό φησιν. Cp. the different account in Od. 14. 253-7 ἐπλέομεν βορέη ἀνέμῳ ἀκραίῃ καλῷ... πεμπταῖοι δ' Αἰγυπτον ἐυρείτην ἐκόμισθα. But the illustration here is only half serious.

322. αὐτότετες οἴχνευσιν, 'can wend in the space of one year.' οἴχνεῖν is commonly used of customary action, as in 6. 157; 9. 120. τὲ δεινὸν τε. With a single exception (Il. 8. 133) δεινός always lengthens a preceding short vowel, by the force of the original digamma, (δφεινός).

324. ἐθέλεις, sc. ἵεναι, supplied from ἴθι in preceding line.

λίσσεσθαι δέ μιν αὐτὸς, ἵνα νημερτὲς ἐνίσπη.
 ψεύδος δ' οὐκ ἐρέει· μάλα γὰρ πεπνυμένος ἐστίν·
 ὦς ἔφατ', ἥελιος δ' ἄρ' ἔδν καὶ ἐπὶ κνέφας ἦλθε.
 τοῖσι δὲ καὶ μετέειπε θεὰ γλαυκῶπις Ἀθήνη· 330
 ὦ γέρον, ἦ τοι ταῦτα κατὰ μοῖραν κατέλεξας·
 ἀλλ' ἄγε τάμνετε μὲν γλώσσας, κεράσασθε δὲ οἶνον,
 ὅφρα Ποσειδάωνι καὶ ἄλλοις ἀθανάτοισι
 σπείσαντες κοῖτοιο μεδώμεθα· τοῖο γὰρ ὥρη.
 ἦδη γὰρ φάος οἴχεθ' ὑπὸ ζόφον, οὐδὲ ἔοικε 335
 δηθὰ θεῶν ἐν δαιτὶ θαασσέμεν, ἀλλὰ νέεσθαι.
 Ἦ ῥα Διὸς θυγάτηρ, τοὶ δ' ἔκλυον αὐδησάσης.
 τοῖσι δὲ κήρυκες μὲν ὕδωρ ἐπὶ χεῖρας ἔχευαν,
 κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο,
 νόμῃσαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσι 340

327. αὐτός] So Aristarch., not αὐτόν. See on sup. 19. 335. οἴχεθ'] Ζηνόδοτος φέρετο Schol. H.

332. γλώσσας. The tongues of the bulls sacrificed at the beginning of this book are intended. But what does τάμνετε mean? The commentators mostly give 'cut out.' But is it not rather (as in ὄρκια τάμνειν) 'cut in pieces' for sacrifice? The Attic phrase (Aristoph. Av. 1705; Pax 1060) ἡ γλώσσα χωρὶς τέμνεται favours this, for it would be hard to find any sense for χωρὶς if τέμνεται means 'is cut out.' Cp. Aristoph. Plut. 1111 ἡ γλώσσα τῷ κήρυκι χωρὶς τέμνεται, on which a Schol. says, ἔθος ἦν τὰς ἀπαρχὰς τῆς γλώττης τῷ κήρυκι δίδοσθαι. The tongues, then, in the case before us had been previously cut out and laid apart. To whom were they now offered? Some have answered To Hermes, as god of language, in accordance with the custom mentioned Od. 7. 137 ἀργεφόντη | φ' πυμάτων σπένδεσκον ὅτε μνησαίετο κοῖτου. But there is no trace here of Hermes; rather (as Nitzsch says), the next line suggests Poseidon, in whose honour the whole day had been kept. The religious character of the day as a whole was thus completed, by the reservation and offering, at the last moment, of the tongues—as the Schol. says ὅτι τὸ κάλλιστον τοῦ ἱεροῦ ἡ γλώττα, or as Philochoros (quoted by Nitzsch), τὴν

γλώτταν εἶναι φησι τὸ κάλλιστον καὶ πρωτεύον μῆριον.

337. ἦ ῥα. ἦ is an imperfect from a defective ἡμί, appearing in the Skt. *āha*, Lat. *ai-o*. The stem ἦ stands quite alone in having lost a guttural after its vowel. The Skt. *āh-a* 'I spoke,' points to an original *gh*, which has been regularly shifted to *g*, in the Lat. *ad-ag-iu-m*. The existence of this final *χ* is corroborated by the form *ἡχ-ακε-ν* εἶπεν (Hesych.). Curt. Verb. 103. See Lehrs, Aristarch. 95 'ἡ "dixit," *ponitur tantum post orationem peractam*.' Schol. on Il. 1. 219 καὶ σεσημειώται Ἀρίσταρχος ὅτι ὁ μὲν Ὅμηρος ἀεὶ ἐπὶ προειρημένοις λόγοις ἐπιφέρει τὸ ἦ δηλοῦν τὸ ἔφη, ὡς ἐπὶ τοῦ προκειμένου, ὃ δὲ Πλάτων μετ' αὐτὸν ἐπιφέρει τὸν λόγον. Seiler, remarking on the use of ἦ in introducing the transition from a speech to the action consequent upon it, reckons its commonest use in combination with καί, viz. ἦ, καί occurring in thirty-six places; ἦ ῥα, καί in forty-three. It is elsewhere combined, but far less commonly, with αὐτάρ or δέ.

340. νόμῃσαν... δεπάεσσι. The way for interpreting this line with precision has been prepared by Buttm. and Nitzsch. The following account, while in the main it follows them, supple-

γλώσσας δ' ἐν πυρὶ βάλλον, ἀνιστάμενοι δ' ἐπέλειβον.
 αὐτὰρ ἐπεὶ σπείσαν τ' ἐπιόν θ' ὅσον ἤθελε θυμὸς,
 δὴ τότε Ἀθηναίη καὶ Τηλέμαχος θεοειδὴς
 ἄμφω ἰέσθην κοίλῃν ἐπὶ νῆα νέεσθαι.
 Νέστωρ δ' αὖ κατέρυκε καθαπτόμενος ἐπέεσσι·
 'Ζεὺς τό γ' ἀλεξήσκει καὶ ἀθάνατοι θεοὶ ἄλλοι,

345

ments them in some points. To begin with *δεπάσει*. That it is closely joined with *ἐπαρξάμενοι* is proved by Od. 18. 418, *οἰνοχόος μὲν ἐπαρξάσθω δεπάσει*, where there is no alternative. Now, the *οἰνοχόος* (represented here by *κοῦροι*) held the *πρόχοος* (Od. 18. 397), the *δέπα* were in the hands of the company; he was 'wine-pourer,' not 'cup-bearer.' So that, whatever is meant by *ἐπαρξάμενοι*, *δεπάσει* cannot be the dative instrumenti, but means rather 'into the cups.' *ἐπαρξέσθαι*, as Buttm. has shown, is a word connected with ritual. Reserving the question of the force of *ἐπὶ*, we see that *ἀρξάμενοι* signifies the offering in sacrifice of a 'first portion' of anything. The particular method of this religious ceremony as applied to wine-drinking may be ascertained from Od. 18. 425 *νώμῃσαν δ' ἄρα πᾶσιν ἐπισταδόν· οἱ δὲ θεοῖσι | σπείσαντες μακάρεσσι πῖον*. That is, the wine-pourer, as he came round to each of the company, poured into the cup of each a first drop, to be emptied in libation, and then he poured in the full draught. The pouring in of the first drop and the pouring it out in libation are respectively *ἐπαρξέσθαι* and *σπένδειν*. Cp. Od. 18. 419 *οἰνοχόος μὲν ἐπαρξάσθω δεπάσειν | ὄφρα σπείσαντες κατακείμεν*. And so, in the passage before us, *ἐπαρξάμενοι* attaches to *σπείσαν* (342), which further indicates that *νώμῃσαν* prepares for *ἐπῖον*. The preposition in *ἐπαρξάμενοι* signifies 'in succession'; it is amplified in Od. 18. 425 into *ἐπισταδόν*, which means 'stopping at each in succession.' The same force attaches to it in Od. 1. 143 *κῆρυξ δ' αὐτοῖσιν θάμ' ἐπαρξέτο οἰνοχόων*, and in Plato, Rep. 372. B *ἐπιπίνοντες*. By comparison of Od. 18. 425 and 418 we see that the pourer did not first go round *ἐπαρξόμενος*, and then make a second round to fill the cups, but that he stopped for each drinker to make his *σπονδή*, and then filled his cup.

It may be worth while here to investigate the word *ἐπὶ δεξιὰ* or *ἐνδέξια* which occurs in some passages in connection with wine-pouring. Is it from 'left to right' of the company, or of the wine-pourer, as he stands facing them? Doubtless of the company: cp. Od. 21. 141 *ὄρνυθ' ἐξείης ἐπὶ δεξιὰ πάντες ἐταῖροι, | ἀρξάμενοι τοῦ χάρου ὅθεν τέ περ οἰνοχοεύει*, where we see that the direction followed by the *οἰνοχόος* was identical with the direction implied by *ἐνδέξια* generally, independent of any *οἰνοχόος* or any other person standing in front. In other words, *ἐνδέξια* is from left to right of the company and not of the pourer. The principle on which this direction, and not the opposite one, was followed had regard to the sun's course relatively to the Northern Hemisphere, and the wine in its movement was as it were to take the sun's place. A noticeable passage as to *ἐπὶ δεξιὰ* is Hdt. 2. 36 *γράμματα γράφουσι καὶ λογίζονται ψήφοισι Ἕλληνες μὲν ἀπὸ τῶν ἀριστερῶν ἐπὶ τὰ δεξιὰ φέροντες τὴν χεῖρα· Αἰγύπτιοι δὲ ἀπὸ τῶν δεξιῶν ἐπὶ τὰ ἀριστερά· καὶ ποιῶντες ταῦτα, αὐτοὶ μὲν φασὶ ἐπὶ τὰ δεξιὰ ποιεῖν, Ἕλληνας δὲ ἐπ' ἀριστερά*.

341. *ἐπέλειβον*. There is some uncertainty about the force of the preposition in this compound. It may possibly contain the notion of successive action, as in *ἐποίχεσθαι*, *ἐπαρξέσθαι*, see above, or the addition may merely express that the libation was an *adjunct* to the sacrifice proper. The use of *ἀνιστάμενοι* however suggests that they actually rose, went to the *ἐσχάρη*, and poured the libation *over* the burning meats. Cp. inf. 459 *καίτε δ' ἐπὶ σχίζης δ' γέρον, ἐπὶ δ' αἶθρα οἶνον | λείβε*, and Od. 12. 362, where the sacrificers were obliged to use water, because *οὐδ' εἶχον μέθυ λείψαι ἐπ' αἰθομένοισι ἱεροῖσιν*.

345. *καθαπτόμενος*, see Od. 2. 39.

346. *τό γε . . ὥς*. Here the phrase *ὥς . . κίοιτε* forms the true expegegesis

ὥς ὑμεῖς παρ' ἐμεῖο θοὴν ἐπὶ νῆα κίοιτε
 ὥς τέ τευ ἡ παρὰ πάμπαν ἀνείμονος ἢ πενιχροῦ, *without raiment*
 οὐδ' οὐ τι χλαῖναι καὶ ῥήγεα πόλλ' ἐνὶ οἴκῳ, *blankets*
 οὐτ' αὐτῷ μαλακῶς οὔτε ξείνοισιν ἐνεύδειν. 350

αὐτὰρ ἐμοὶ πάρα μὲν χλαῖναι καὶ ῥήγεα καλὰ.
 οὐ θὴν δὴ τοῦδ' ἀνδρὸς Ὀδυσσῆος φίλος υἱὸς
 νηὸς ἐπ' ἱκριόφιν καταλέγεται, ὄφρ' ἂν ἐγὼ γε
 ζῶω, ἔπειτα δὲ παῖδες ἐνὶ μεγάροισι λίπωνται,
 ξείνους ξεινίζειν, ὅς τις κ' ἐμὰ δώμαθ' ἵκηται. 355

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
 'εὐ δὴ ταυτὰ γ' ἔφησθα, γέρον φίλε· σοὶ δὲ ἔοικε
 Τηλέμαχον πείθεσθαι, ἐπεὶ πολὺ κάλλιον οὕτως.
 ἀλλ' οὗτος μὲν νῦν σοὶ ἄμ' ἔψεται, ὄφρα κεν εὐδῇ
 σοῖσιν ἐνὶ μεγάροισιν· ἐγὼ δ' ἐπὶ νῆα μέλαιναν 360
 εἴμ', ἵνα θαρσύνω θ' ἐτάρους εἴπω τε ἕκαστα.
 οἶος γὰρ μετὰ τοῖσι γεραίτερος εὐχομαι εἶναι'

349.] αἱ Ἀριστάρχου 'ὅ οὔτι,' Ζηνόδοτος δὲ, 'ὅ οὐπερ χλαῖναι καὶ κτήματα πόλλ' ἐνὶ οἴκῳ,' ἀπαίρων Schol. M. 362. γεραίτερος] 'Aliud quid scripserat Zenodotus; fortasse γεραίτατος, quod etiam Cobetus conjecit' Dind.

to *τό γε*, and stands in place of the common expegegetical infinitive, for which cp. Od. 1. 376; 7. 159; 9. 3; 11. 363, etc.

348. *ὥς τέ τευ*. Reducing the hyperbaton, the order is *ὥς τε παρὰ πάμπαν ἢ ἀνείμονος ἢ πενιχροῦ*. By *ἀνείμονος* is meant not, of course, 'unclothed,' but 'without changes of raiment,' and *πενιχροῦ*, as distinct from this, is explained in the next line as one who lacks furniture for his beds and chairs.

349. *ῥήγεα* were costly blankets, fine, thick, and soft; they were laid on chairs (*θρόνοι* Od. 10. 352), and on beds. As bedding, they had under them a *κῶας* and over them, for the sleeper to lie on, either a sheet (*λίνον* Od. 13. 73, 118), or the still more luxurious coverlet of wool (*τάπη* Od. 4. 124, 298). We also find the *τάπη* laid on *κλισμοί* (Il. 9. 200), and on *κλισίαι* (Od. 4. 124), and on *θρόνοι* (20. 150).

The *χλαῖνα* served as a counterpane for beds, to lay over the sleeper (Od. 4. 299), and also to throw *κατὰ κλισμούς*

τε *θρόνους* τε (Od. 17. 86), besides being worn over the *χιτῶν* as a substitute for the *φάρος* (Il. 10. 133).

352. *τοῦδ' ἀνδρὸς* stands prominently for 'Ὀδυσσῆος, which follows expegegetically, like Od. 1. 194 *δὴ γὰρ μιν ἔφαντ' ἐπιδήμιον εἶναι | σὸν πατέρα*, or 20. 106 *ἐνθ' ἄρα οἱ μύλαι εἶατο ποίμενι λαῶν*. The use of *ὅδε ἀνὴρ* to represent the speaker is not known to Homer, with whom it always stands for one present, either to sense or (as here and 15. 388; 16. 364) to thought. Note that *ὅδε* and not *οὗτος* is used, comparing Od. 6. 201 with interpretation there given.

353. *ἱκριόφιν*. See Appendix on the Ship.

ὄφρ' ἂν, 'so long as.'

355. *ξείνους . . ὅς τις . . ἵκηται*. For this distributive use of *ὅς τις* and *ὅς κε* after a plural noun Ameis compares Od. 12. 40; 13. 214; 15. 345; 16. 228; 18. 142; 20. 188, 295; 22. 315; Il. 3. 279; 12. 428; etc.

357. Join *σοὶ πείθεσθαι*.

361. *ἕκαστα*, 'their several duties.'

οἱ δ' ἄλλοι φιλότῃτι νεώτεροι ἄνδρες ἔπονται,
πάντες ὀμηλικήν μεγαθύμου Τηλεμάχοιο.
ἐνθα κε λεξαίμην κοίλῃ παρὰ νηὶ μελαίνῃ 365
νῦν· ἀτὰρ ἡῶθεν μετὰ Καύκωνας μεγαθύμους
εἴμ', ἐνθα χρεῖός μοι ὀφέλλεται, οὗ τι νέον γε,
οὐδ' ὀλίγον· σὺ δὲ τοῦτον, ἐπεὶ τεὸν ἴκετο δῶμα,
πέμψον σὺν δίφρῳ τε καὶ νιέει· δὸς δέ οἱ ἵππους,
οἳ τοι ἐλαφρότατοι θείειν καὶ κάρτος ἄριστοι.' 370

Ἦς ἄρα φωνήσας ἀπέβη γλαυκῶπις Ἀθήνη
φήνῃ εἰδομένη· θάμβος δ' ἔλε πάντας ἰδόντας,

368. ἐπεὶ τεὸν ἴκετο δῶμα] Zenod. ἐπεὶ τὰ σὰ γούναθ' ἰκάνει Schol. H. Q. V.

364. ὀμηλική, see on sup. 49.
365. ἐνθα κε λεξαίμην. Almost equivalent to a future, but just depending on the fulfilment of the intention expressed in εἴμ' (361). Cp. Od. 12. 347 αἰψά κεν . . νηὸν | τεύχομεν, ἐν δὲ κε θείμεν ἀγάλματα, 15. 506 ἐσπέριος ἐμὰ ἔργα κάτειμι, ἡῶθεν δὲ κεν ὕμνῳ ὁδοιπόριον παραθείμην, 19. 595, 598 λέξομαι εἰς εὐνὴν . . ἐνθα κε λεξαίμην.

366. Καύκωνες. These were a Pelasgian stock, occupying the ground between the borders of Arcadia and the western coast of Elis. Strabo divides them into two principal tribes, one living in Triphylia and one in Koila. Herodotus (1. 147) speaks of Pylian Caucones, which must refer to the Triphylian branch. These must be distinguished from the Caucones in Paphlagonia, who were in alliance with the Trojans, Il. 10. 429.

367. The χρεῖος was property carried off by a raid, or wrongfully retained. Thus Il. 11. 698 καὶ γὰρ τῷ χρεῖος μεγ' ὀφείλετ' ἐν Ἡλίδι δῖη, | τέσσαρες ἄλλοφάροι ἵπποι . . τοὺς δ' αὖθι ἀναξ ἀνδρῶν Ἀργείας | κάσχεθε. The claim was sometimes backed by force, as in the sequel of the passage just quoted, and ib. 685 foll.; sometimes also it was urged peacefully, as here (for Mentor has too scanty a force for violent reprisals), and in Od. 21. 16 ἢ τοι Ὀδυσσεὺς | ἦλθε μετὰ χρεῖος τό β' αἰ πᾶς δῆμος ὀφέλλει, | μῆλα γὰρ ἐξ Ἰθάκης Μεσσηνιοὶ ἄνδρες ἀείραν | . . τῶν ἐνεκ' ἐξείσιν πολλὴν ὁδὸν ἦλθεν Ὀδυσσεὺς | παιδὸν ἐὼν, πρὸ γὰρ ἦκε πατὴρ ἄλλοι τε γέροντες.

ὀφέλλεται = ὀφείλεται. Both forms come from stem ὀφελ- with termination -ιω (jω). From ὀφελ-ιω we get by assimilation ὀφέλλω, while in ὀφείλω we may regard the ι as compensatory for a lost λ, or as simply transposed. That ὀφέλλω and ὀφείλω can be used in the same sense may be seen from such phrases as μοιχάρι' ὀφέλλει Od. 8. 332, ζῳάρι' ὀφέλλεις ib. 462, χρεῖος πᾶς δῆμος ὀφείλλεν Od. 21. 17. From this use with a direct accusative object the transition to the use of the verb with an infinitive as object = 'ought to do so and so,' is easy. The verb ὀφέλλειν, *augere*, is distinct: some refer it to a root *phal*, 'to bring forth.'

372. φήνῃ. This bird is mentioned in connection with the vulture, Od. 16. 217. The description given of it by Aristot. H. A. 8. 5. is φήνῃ τὸ μέγεθος δειοῦ μείζων τὸ δὲ χρῶμα σποδοειδές, and the eye of the bird is represented as having a film to cover it (ἐπαργεμός ἐστι). It is commonly taken to be the sea-eagle, called by Linnaeus *falco ossifragus*, or it may be equivalent to the Lämmergeier. With the disappearance of Athena here compare particularly the note on ὄρνις ὡς ἀνοπαία διέπτατο Od. 1. 320. Seiler notes that εἰδόμενος and εἰδομένη are regularly used in Homer to express not mere similarity of movement or action, but actual corporeal resemblance, as in the phrase εἶδ, δέμας ἦδὲ καὶ αὐδὴν Od. 1. 105; 6. 22; 8. 8; also εἰσάμενος and εἰσαμένη Od. 6. 24; 11. 241, etc.

θαύμαζεν δ' ὁ γεραιὸς, ὅπως ἴδεν ὀφθαλμοῖσι·
Τηλεμάχου δ' ἔλε χεῖρα, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
Ἦ φίλος, οὗ σε ἔολπα κακὸν καὶ ἀναλκιν ἔσεσθαι, 375
εἰ δὴ τοι νέφ' ὦδε θεοὶ πομπῆες ἔπονται.
οὐ μὲν γάρ τις ὅδ' ἄλλος Ὀλύμπια δώματ' ἐχόντων,
ἀλλὰ Διὸς θυγάτηρ, ἀγελείη τριτογένεια,
ἣ τοι καὶ πατέρ' ἐσθλὸν ἐν Ἀργείοισιν ἐτίμα.
ἀλλὰ, ἀνασσ', ἴληθι, δίδωθι δέ μοι κλέος ἐσθλὸν, 380
αὐτῷ καὶ παίδεσσι καὶ αἰδοίῃ παρακοίτῃ·
σοὶ δ' αὖ ἐγὼ ρέξω βούν' ἦνιν εὐρυμέτωπον,
ἀδμήτην, ἣν οὐ πῶ ὑπὸ ζυγὸν ἤγαγεν ἀνὴρ·
τήν τοι ἐγὼ ρέξω χρυσὸν κέρασιν περιχεύας.'

378. ἀγελείη] The reading of Zenodotus was κυδίστη, which is followed by a few MSS. We may suppose that ἀγελείη is the reading of Aristarchus. Schol. H. M. 380. ἴληθι] Zenod. ἐλάειρε Schol. H. M. 382. ἦνιν] So Herodian; and not ἦνιν. But, as in Sanscrit, the chief feminine suffix was originally ι, and it would seem that the metre here suggests ἦνιν rather than ἦνιν, Monro, H. G. § 116. 3. In Il. 6. 94 ἦνις is plural.

377. οὐ τις ἄλλος . . ἀλλά. For this construction instead of the more ordinary one with ἦ, cp. Od. 8. 312 οὐ μοι αἴτιος ἄλλος | ἀλλὰ τοκῆς δύω, Od. 21. 72 οὐδέ τιν' ἄλλην | μύθου ποιήσασθαι ἐπισχεσίην ἐδύνασθε, | ἀλλ' ἐμὲ ἰέμενοι γῆμαι.

378. τριτογένεια. According to the ancient Greeks this name is derived from Triton, a forest stream in Boeotia, running into lake Copais from the west. Just so Athena is called Ἀλαλκομένης (Il. 4. 8; 5. 908) from the Boeotian Alalcomenae. The name of lake Tritonis in Libya is referred to a Greek origin by Hdt. 4. 179. For the etymology of Triton in connection with water see note on Ἀμφιτρίτῃ (Od. 3. 88), which contains the same stem as the Skt. *trita*, meaning 'water-born.' The title may contain an allusion to the birth of the gods from Oceanus and Tethys, Il. 14. 201. Eustath. mentions as another received derivation the Cretan word *τριτῶ* = 'head,' so that the epithet would refer to the marvellous birth of Athena; which however is not alluded to in Homer. If we regard the force of metre in lengthening or shortening vowels, we may be not indisposed to refer the word to *τριτος*, as if Zeus the

god of Heaven and Hera goddess of Earth reckon as 1 and 2, so that Athena the goddess of Aether can be called τριτογένεια.

381. Notice the accent παρακοίτῃ for κοίτῃ, as μήτι Il. 23. 315.

382. ρέξω and ἔρδω are both to be referred to the same root *ferg*, the latter through the form *ferg-jā*, the former through *fērg-jā*, Curt. Probably the notion of sacrifice in these words, as in their Lat. equivalents, *facere* and *operari*, belonged originally only to the combination *ἐρδειν* or *ρέζειν ἱερά*, after which the verbs themselves took the secondary meaning.

ἦνιν. According to the Schol. = 'of one year old,' from *ἔνος*, but this meaning renders ἀδμήτην superfluous. Others refer to *ἦνιν* in the sense of 'dazzling bright,' comparing Virg. Aen. 9. 625 'candentem juvenum.' Düntzer suggests, with great probability, that it is connected with *ἀνείν*, *efficere*, in the same sense as *τέλειος* or *τελής*.

383. ἀδμήτην. This word is explained by the epexegetis from ἦν . . ἀνὴρ.

384. περιχεύας, 'having spread,' i. e. in the form of foil, and not with any allusion to molten metal; cp. Od. 6. 232.

Sufficient to effect its own effect.

Ὡς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη. 385
 τοῖσιν δ' ἡγεμόνευε Γερήνιος ἱππότης Νέστωρ,
 νιάσι καὶ γαμβροῖσιν, ἐὰ πρὸς δώματα καλά.
 ἀλλ' ὅτε δώμαθ' ἵκοντο ἀγακλυτὰ τοῖο ἀνακτος,
 ἐξείης ἔζοντο κατὰ κλισμούς τε θρόνους τε,
 τοῖς δ' ὁ γέρων ἐλθοῦσιν ἀνὰ κρητῆρα κέρασσεν 390
 οἶνου ἡδυπότοιο, τὸν ἐνδεκάτῳ ἐνιαυτῷ
 ὦξεν ταμὶν καὶ ἀπὸ κρήδεμνον ἔλυσεν
 τοῦ ὁ γέρων κρητῆρα κεράσσατο, πολλὰ δ' Ἀθήνη
 εὐχετ' ἀποσπένδων, κούρη Διὸς αἰγιόχοιο.

Αὐτὰρ ἐπεὶ σπείσαν τ' ἐπὶ ὄν ὅσον ἤθελε θυμὸς, 395
 οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
 τὸν δ' αὐτοῦ κοίμησε Γερήνιος ἱππότης Νέστωρ,
 Τηλέμαχον, φίλον υἱὸν Ὀδυσσῆος θεῖοιο,
 τρητοῖς ἐν λεχέεσσιν, ὑπ' αἰθούσῃ ἐριδούπῳ,
 παρ δ' ἄρ' ἐμμελίην Πεισίστρατον, δρχαμον ἀνδρῶν, 400

391. ἐνδεκάτῳ] Schol. E. seems to point to a reading ἐν δεκάτῳ. 400, 401.] Ζη-
 νόδοτος τοὺς δύο στίχους περιεγράψεν Schol. H. M. Q. R.

389. κλισμούς τε θρόνους τε. See on
 Od. 1. 132.

390. ἀνὰ . . κέρασσεν. The Schol.
 interprets ἀνὰ here by ἐκ δευτέρου, and
 Eustath. by δις ἐκέρασεν. But Fäsi
 renders better, *permiscuit*, in the sense of
permisceri iussit, cp. κεράσσατο infra
 393. The adverbial ἀνὰ, then, implies
 the diffusion of the wine through the
 water in the mixing bowl, as Od. 9.
 209 ἐν δέπας ἐμπλήσας (sc. οἶνου) ὕδατος
 ἀνὰ εἰκοσι μέτρα | χεῖδε. Compare ἀνὰ
 δὲ κρὶ λευκὸν ἔμιξαν Od. 4. 41, ἀνέμισ-
 γε δὲ σίτῳ φάρμακα Od. 10. 235. Our
 English equivalent, 'mixed up', comes
 near enough to the meaning.

392. κρήδεμνον. This is not exactly
 as the Schol. interprets τοῦ πίθου πῶμα,
 but rather the string which passed over
 the πῶμα to keep it secure.

393. τοῦ, sc. οἶνου, κρητῆρα, 'a bowl
 thereof.'

396. οἰκόνδε ἕκαστος. The persons
 signified are the υἱὲς καὶ γαμβροί (387),
 with the exception, which is mentioned
 immediately, of Pisistratus. It is not
 likely that οἰκόνδε simply refers to their
 own chambers in the palace, as we
 might suppose from inf. 413 ἐκ θαλά-

μων ἐλθόντες, since the θάλαμοι are
 distinguished from the αἰθούσα ἐριδούπος,
 which is described as being 'on the
 spot' (αὐτοῦ), implying that the θάλαμοι
 are further off. In the description of
 Priam's palace, Il. 6. 242 foll.,—to pass
 by the more doubtful question of the
 position of the πενήκοντα θάλαμοι of
 his sons,—those of his sons-in-law are in
 detached buildings, ib. 247 κουράων δ'
 ἐτέρωθεν ἐναντίοι ἐνδοθεν αὐλῆς | δώδεκ'
 ἔσαν τίγχει θάλαμοι ξεστοῖο λίθοιο | πλη-
 σίοι ἀλλήλων δεδμημένοι. We may well
 suppose that the θάλαμοι in our passage
 also were detached buildings, as their
 occupants likewise were all married
 persons. Pisistratus, who had no such
 θάλαμος, is the only ἡίθεος, or unmarried
 son. Pisistratus sleeps beside Tele-
 machus αὐτοῦ ('on the spot'); which
 pronominal description is presently par-
 ticularised into ὑπ' αἰθούσῃ ἐριδούπῳ.
 See on Od. 1. 424.

400. ἐμμελίην, 'with good spear.'
 The ash being the most appropriate
 wood for spear-shafts, was used as an equi-
 valent for the spear itself. Cp. Ov. Met.
 5. 143 'nam Clyti per utrumque gravi
 librata lacerto | fraxinus acta femur.'

ὅς οἱ ἔτ' ἡίθεος παίδων ἦν ἐν μεγάροισιν.
 αὐτὸς δ' αὐτὲ καθεῦθε μυχῶ δόμου ὑψηλοῖο,
 τῷ δ' ἄλοχος δέσποινα λέχος πόρσυνε καὶ εὐνήν.

Ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἥως,
 ὦρνυτ' ἄρ' ἐξ εὐνήφι Γερήνιος ἱππότης Νέστωρ, 405
 ἐκ δ' ἐλθὼν κατ' ἄρ' ἔξετ' ἐπὶ ξεστοῖσι λίθοισιν,
 οἱ οἱ ἔσαν προπάροιθε θυρῶν ὑψηλάων
 λευκοὶ, ἀποστίλβοντες ἀλείφατος· οἷς ἐπὶ μὲν πρὶν

403. πόρσυνε] Didymus on Il. 7. 342 γρ. πόρσαινε ἐν ταῖς Ἀριστάρχου. The
 Etym. Mag. gives πορσαίνω, calling it an Aeolic form. Apoll. Rhod. uses both
 forms.

401. ἡίθεος, according to Fick, from
 Skt. *vadh*, *vadhati* 'to conduct home,'
 'to marry.' So that ἡ-φιθεος means a
 marriageable youth.

403. λέχος . . εὐνήν. The former of
 these words, meaning properly the bed-
 stead, corresponds with the Lat. *lectus*
 or *fulcrum*; while εὐνή, 'the bedding,'
 is equivalent to *torus*. Cp. Virg. Aen.
 6. 603 'lucent genialibus altis | aurea
 fulera toris,' Ov. Met. 11. 471 'petit
 anxia lectum | seque toro ponit.'

πόρσυνε, Schol. ἡτρεπίζε, is used
 always of the wife who shares the bed;
 as of Arete, Od. 7. 347; cp. Il. 3. 411.
 In Apoll. Rhod. 3. 840, young maidens
 are described as ἡλικες οὕτω λέκτρα σὺν
 ἀνδράσι πορσύνουσαι. Ameis takes in
 the sense of 'honouring' the bed, in
 contradistinction to αἰσχύειν Od. 8.
 269, but the use of the word comes
 from the simple fact that no one but the
 wife had free access to the husband's
 chamber, and so she actually 'prepares'
 his bed for the night's rest. Cp. Theocr.
 6. 33 αὐτὰρ ἐγὼ κλαῶ θύρας ἐς τέ κ'
 ὁμόσση | αὐτά μοι στορέειν καλὰ δέμνια.
 That from this use it passed into the
 ordinary meaning of 'sharing' the
 bed, we see from Od. 7. 347 παρ
 δὲ γυνὴ δέσποινα λέχος πόρσυνε καὶ
 εὐνήν. The master's chamber lay quite
 at the back of the premises, μυχῶ.
 Compare the expression ἐς μυχὸν ἐξ
 οὐδοῖο, meaning 'from front to back,'
 Od. 7. 96.

407. προπάροιθε θυρῶν. The posi-
 tion commonly assigned to these seats
 of polished stone is outside the αὐλή,
 and so on the public way. But
 Gerlach (Philol. 30. p. 503 foll.) seems

right in placing them in the πρόδομος,
 at either side of the door. He remarks
 that in the ruins of the temple of
 Themis in Rhamnus similar seats are
 found. Sitting on one of such λίθοι,
 we may suppose Menelaus talks to
 Telemachus, Od. 4. 311; and the
 suitors when playing with the πεσσοί
 are described as sitting προπάροιθε
 θυρῶν Od. 1. 106 foll.

408. ἀποστίλβοντες ἀλείφατος. The
 Schol. E. gives γλίσχρον δὲ ὃν τὸ ἐλαῖον
 στιλπνὸν ποιεῖ τὸ χρίον, οἷον τὸ
 μάρμαρον. This suggests the interpreta-
 tion that ἀλείφαρ here means some
 polish or varnish applied to stone-work.
 Compare Plato, Critias, 116 B καὶ τῶν
 οἰκοδομημάτων τὰ μὲν ἀπλὰ τὰ δὲ
 μίγνυντες τοῦτε λίθους ποικίλα ὕφαινον
 παιδιᾶς χάριν . . καὶ τοῦ μὲν περὶ τὸν
 ἐξορᾶται τροχὸν τεύχεος χαλκῷ περι-
 λαμβανόν πάντα τὸν περίδρομον, οἷον
 ἀλοιφῇ προσχρῶμενοι. This suits with
 Hesychius' interpretation of ἀλοιμα
 (Soph. Frag. 73), viz. χρῆσμα τοίχων
 (quoted by Hayman); and though
 Nitzsch insists that the epithet ξεστοί
 precludes the notion of a plaster or
 stucco, yet it is equally likely that
 ἀποστίλ. ἀλ. is here the particular
 epexegetis of ξεστοί, showing the special
 way in which the smoothness was
 produced. With the construction cp.
 Od. 23. 289 ἐντυον εὐνήν | ἐσθῆτος
 μαλακῆς. We may also quote, as bearing
 on this passage, Il. 18. 595 χιτῶνας . .
 ἦκα στιλβοντας ἐλαίῳ, but for a
 fuller interpretation see note on Od. 7.
 107. Eustath. and the Scholl. generally
 give the explanation, λείπει τὸ ὅς, i. e.
 'glistening as if with oil.'

Νηλεὺς ἴζεσκεν, θεόφιν μῆστωρ ἀτάλαντος·
 ἀλλ' ὁ μὲν ἤδη κηρὶ δαμείς Ἀϊδούσδε βεβήκει. 410
 Νέστωρ αὖ τὸτ' ἐφίξε Γερήνιος, οὔρος Ἀχαιῶν, *ωάνει*
 σκῆπτρον ἔχων. περὶ δ' υἷες ἀολλέες ἡγερέθοντο *ψ. ἔσχεθον*
 ἐκ θαλάμων ἐλθόντες, Ἐχέφρων τε Στρατίος τε *- ἡγερέθοντο*
 Περσεύς τ' Ἀρητός τε καὶ ἀντίθεος Θρασυμήδης.
 τοῖσι δ' ἐπειθ' ἔκτος Πεισίστρατος ἤλυθεν ἥρως, 415
 παρ δ' ἄρα Τηλέμαχον θεοείκελον εἶσαν ἄγοντες.
 τοῖσι δὲ μύθων ἦρχε Γερήνιος ἱππότα Νέστωρ·
 'Καρπαλίμως μοι, τέκνα φίλα, κρήνατ' ἐέλδωρ, *αεσσηφλίω*
 ὄφρ' ἢ τοι πρῶτιστα θεῶν ἰλάσσομ' Ἀθήνην, *μη δεινὰ*
 ἢ μοι ἐναργῆς ἦλθε θεοῦ ἐς δαῖτα θάλειαν. 420
 ἀλλ' ἄγ' ὁ μὲν πεδίονδ' ἐπὶ βοῦν ἵτω, ὄφρα τάχιστα
 ἔλθῃσιν, ἐλάσῃ δὲ βοῶν ἐπιβουκόλος ἀνὴρ·
 εἷς δ' ἐπὶ Τηλεμάχου μεγαθύμου νῆα μέλαιναν
 πάντας ἰὼν ἐτάρους ἀγέτω, λιπέτω δὲ δύ' οἴους·
 εἷς δ' αὖ χρυσοχόον Λαέρκεα δεῦρο κέλεσθω 425
 ἐλθεῖν, ὄφρα βοῶς χρυσὸν κέρασιν περιχεύῃ.
 οἱ δ' ἄλλοι μένετ' αὐτοῦ ἀολλέες, εἵπατε δ' εἴσω
 δμῶῃσιν κατὰ δώματ' ἀγακλυτὰ δαῖτα πένεσθαι,

411. οὔρος, 'warder,' from root *ὄρω* or *φωρ*, whence *ὄραω*, *ώρα*, cp. *ἐπίουρος*, *φρουρός*. For the connection between guarding and seeing compare Lat. *tueri*. *ωάνει*

420. ἐναργῆς, cp. Il. 20. 138 *χαλεποὶ* δὲ θεοὶ φαίνεσθαι ἐναργεῖς, i. e. 'in visible presence'; Virg. Aen. 4. 358 'manifesto in lumine vidi.'

θάλειαν. Exists only in the fem., as *πότνια*, etc., and is formed from the same root as *θάλλω*.

421. ἐπὶ βοῦν, 'for a cow,' i. e. 'to fetch a cow.' So ἐπὶ τεύχεα ἐσσεύοντο Od. 24. 466; Il. 2. 808. Cp. Hdt. 7. 103 ἐπὶ τῷ κῶας ἐπλεον, 'for the golden fleece.'

422. ἔλθῃσιν, sc. βοῦς, as inf. 430.

423. ἐπιβουκόλος. See Lehrs, Aristarch. p. 107 foll., s.v. *ἐπίουρος*: 'Bene Aristarchus attenderat ad hoc genus compositionis cuius certissima sunt apud Homerum exempla. Sic μετάγγελος,

h. e. intermuntius, ψ. 199; O. 144. Et ut μετάγγελος est ὁ μετὰ τισιν ἀγγελος, sic ἐπιβουκόλος et ἐπιβάτωρ, ὁ βουκόλος. ὁ βῶτωρ ὢν ἐπὶ τινων, minime vero id quod Nitzschium velle video (ad Od. 3. 422) pastoribus praefectum significat.' Cp. ἐπιμάρτυρος, ἐπαμύντωρ, ἐπαργός. For the pleonasm in βοῶν ἐπιβουκόλος compare αἰπόλος αἰγῶν Od. 17. 247, ἐν προδόμῳ δόμου Od. 4. 302, συνὼν συβόσια Od. 14. 101, ποδάνιπτρα ποδῶν 19. 343. Also see inf. 472 οἶνον οἰνοχοεῦντες.

425. The goldsmith is called, inf. 432, *χαλκεύς*, from the name of the metal which was most generally worked. 'Fuerunt iam illo tempore δημιουργοί, h. e. homines liberi qui artem aliquam exercebant, in his fabri lignarii et ferrarii; nec domi apud Nestorem habitat hic χρυσοχόος, quamvis metallorum abunde est in aedibus regum, memoraturque (Od. 18. 328) Ulyssis officina ferraria ad cotidianos usus,' Bothe.

ἔδρας τε ξύλα τ' ἀμφὶ καὶ ἀγλαὰν οἰσέμεν ὕδωρ.'

Ἦς ἔφαθ', οἱ δ' ἄρα πάντες ἐποίπνουν. ἦλθε μὲν ἄρ' βοῦς 430 *κατε*
 ἐκ πεδίου, ἦλθον δὲ θοῆς παρὰ νηὸς εἰσης
 Τηλεμάχου ἔταροι μεγαλήτορος, ἦλθε δὲ χαλκεὺς
 ὄπλ' ἐν χερσὶν ἔχων χαλκήϊα, πείρατα τέχνης,
καλλεῖ ἄκμονά τε σφυρὰν τ' εὐποίητόν τε πυράγρην, *φωρ-κογγο*
 οἷσιν τε χρυσὸν εἰργάζετο ἦλθε δ' Ἀθήνη 435
φ. I. 25 ἱρῶν ἀντιώσα. γέρων δ' ἱππηλάτα Νέστωρ
 χρυσὸν ἔδωχ'. ὁ δ' ἐπειτα βοῶς κέρασιν περίχευεν
 ἀσκήσας, ἵν' ἀγαλμα θεὰ κεχάροιτο ἰδοῦσα.
 βοῦν δ' ἀγέτην κεράων Στρατίος καὶ δῖος Ἐχέφρων.
 χέρνιβα δέ σφ' Ἀρητος ἐν ἀνθεμόεντι λέβητι 440
 ἤλυθεν ἐκ θαλάμοιο φέρων, ἐτέρῃ δ' ἔχεν οὐλᾶς

429. ἔδρας and ξύλα both go with οἰσέμεν. The servants are not only to bring clear water, but 'seats and store of logs to set at either side' (ἀμφὶ) of the altar which stood in the midst. For the combination at the introduction of the sentence, οἱ δ' ἄλλοι μένετε, 'but do all the rest of you bide here,' compare λαοὶ μὲν σκίδνασθε Od. 2. 252, ἄλλοι μὲν νῦν μένετε Od. 9. 172, μένετε δ' ἄλλοι πάντες Il. 19. 190.

οἰσέμεν, Epic weak aorist formed as a Thematic tense with ε and ο instead of ᾱ. So οἰσέμεναι Od. 8. 399; 12. 10; 18. 291; Il. 3. 120; 23. 564. In Il. 18. 191 οἰσέμεν is generally described as the future infin., but it can equally well be the aorist. See note on τελευτηθῆναι Od. 2. 171.

433. πείρατα. This plural is used elsewhere with νίκης, δλέθρου, γαίης, δέθλων, also (Il. 23. 350) ἐκάστου πείρατ' εἶπεν. The singular πείρατ is used with διζύος, Od. 5. 289, and for the issue of a trial, Il. 18. 501. Here translate, 'wherein lie the issues of art,' i. e. on which art depends for its accomplishment; through which the artistic conception is realized. Eustath. περατωτικά. Or, if we emphasise the notion of 'boundary' in πείρατ, we may speak of the tools as the 'limits within which the craft lies;' which will produce a similar meaning by a different process. For a fuller discussion of πείρατ see on Od. 12. 51.

435. ἦλθε δ' Ἀθήνη. Not now in

the person of Mentor, but in her god-head, yet invisible.

437. The mention of the tools shows that περίχευεν means nothing more than 'spread' the gold in the shape of leaf or foil round the horns. Nitzsch quotes from Millin, Minéralog. Hom. 180 'Rien n'indique l'application antérieure d'aucun mordant, la lame enveloppe seulement les cornes de l'animal, et comme il doit bientôt être immolé, une plus grande solidité n'est point nécessaire.'

438. ἀσκήσας. For the use of ἀσκήν in the sense of 'working up,' 'preparing,' compare κέρα .. ἀσκήσας κεραοξόος ἦραρε τέκτων Il. 4. 110; cp. Il. 14. 179, 240; κόσμῳ ἀσκήσας Hdt. 3. 1.

440. χέρνιβα (χείρ .. νίπτειν), water for washing, not for sprinkling. Cp. Il. 24. 302 foll. for the same preparation for worship. Here, the water was brought in a bowl damasked with flowers, according to the Schol. ποικίλον ἀπὸ τῶν ἐντετορευμένων ἀνθῶν, which bowl had been kept in a store-room (θάλαμος), and was brought out for the occasion.

441. ἐτέρῃ signifies the left hand. The other, with which ἐτέρῃ is thus contrasted, being the 'right,' *par excellence*. So τῇ ἐτέρῃ λαβεῖν comes to mean to get a thing with little trouble, without having to put the right hand to the work at all. Plat. Soph. 226 A; cp. Od. 10. 171.

οὐλαί, Attic ὀλαί, signifying coarsely-

ἐν κανέῳ· πέλεκυν δὲ μενεπτόλεμος Θρασυμήδης
ὄξυν ἔχων ἐν χειρὶ παρίστατο, βοῦν ἐπικόψων.
Περσεὺς δ' ἀμνίον εἶχε γέρων δ' ἱππηλάτα Νέστωρ
χέρνιβά τ' οὐλοχύτας τε κατήρχετο, πολλὰ δ' Ἀθήνη 445

443. χειρὶ] So Aristarch. Al. χειρὶ. Schol. H. 444. ἀμνίον] This was generally taken to be ἀγγεῖον τι εἰς δὲ δέχονται τοῦ σφαττομένου τὸ αἷμα Schol. M., which accounts for the orthography αἰμνίον, see Suid. I. 2. 36. But Schol. E. and Hesych. interpret it as μικρὸν μαχαιρίδιον δὲ καὶ σφάγιον καλοῦσιν οἱ Ἀττικοί, which comes nearer to the reading ascribed to Zenodotus and Nicander, viz. δαμνίον ἀπὸ τοῦ δάμνασθαι.

ground barley-meal, is referred by M. Müller to root *mar*, and so made identical with Lat. *mola*, and connected with ἀμαλδύνω, *mollis*, etc., etc. Curtius would refer οὐλαί to root *fel*, seen in εἰλύνω, ἱλύνω, ἀλύνω, ἀλῶν, Lat. *volvo*.

444. ἀμνίον is the vessel for the blood, probably connected with αἷμα. Curt. suggests a connection with ἀμνίς.

Νέστωρ. There is little truth in the common notion that the office of King and Priest was originally vested in the same person. Of the Homeric King—here, for example, of Nestor—it is true in that sense alone in which every head of a family is his own *leveys* at home. This was purely a domestic sacrifice. Otherwise the several gods had their own *leveys*, and as Lobeck (Aglaoph. 258) observes, in the only instances where a state sacrifice is offered, namely at the beginning of this book and Od. 21. 258, the sacrificer is not specified.

The following statement of Aristotle cannot accordingly apply to the Homeric Kings, but only to later, though still early, times. The Kings he says (Pol. 3. 14. 11–12) κατὰ τοὺς ἡρωικοὺς χρόνους . . κύριοι ἦσαν . . τῶν θυσιῶν ὅσαι μὴ ἱεραικαί, and these he explains (6. 8. 20) to be ὅσαι μὴ τοῖς ἱερεῦσιν ἀποδίδωσιν ὁ νόμος, ἀλλ' ἀπὸ τῆς κοινῆς ἐστίας ἔχουσι τὴν τιμὴν ('but the ministers whereof derived their office from the state altar-hearth'). That is, when a state, whether by adopting the family gods of its royal house, or otherwise, had come to have its tutelary deities and rites and altar-hearths, the Kings were naturally made the ministers of the national tutelars as such. To such a ministry reference is made in Hdt. 4. 161 τῷ βασιλεῖ τεμένεια ἐξελὼν καὶ ἱρυσύνας τὰ ἄλλα πάντα τὰ πρότερα εἶχον οἱ βασιλεῖς ἐς μέσον τῷ δήμῳ ἔθηκε, and the Athenian Archons had stated sacrifices to perform for the

same reason. But the state-officers exercised no priestly function except with reference to the state-tutelars.

Thus, any peculiar connection of the kingly office with the sacerdotal can only be admitted under two considerable limitations. First, it was a post-primitive accretion which only arose along with the worship of state-tutelars. Secondly, at no time whatever did it exist beyond this range; witness Aristotle as already quoted. The temples had their own priests; it was only at the *πρυτανεῖον* τῆς πόλεως that the King could officiate. Virgil's crude antiquarian fact in Aen. 3. 81 'Rex Anius, rex idem hominum Phoebeique sacerdos,' is an instance either of a tutelary connection of Apollo with the community of which Anius was King, or of a combination of offices worth mentioning on account of its singularity.

445. οὐλοχύτας κατήρχετο. The coarse-ground grain called οὐλαί (sup. 441) is here called οὐλοχύται, which word is used proleptically, as the meal is not really sprinkled yet, but only raised from the basket. The word κατάρχεσθαι belongs technically to ritual, signifying to 'perform preliminary rites.' Compare κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει Eur. I. T. 40; in later Greek it is construed with the genitive, as Hdt. 2. 45; Eur. Phoen. 573, etc.; here with the accusative, as if equivalent to κατάρχόμενος ἀνείλετο, on the analogy of Il. 1. 449 χερνίβαντο δ' ἔπειτα καὶ οὐλοχύτας ἀνείλοντο, which means 'lifted up a handful ready for sprinkling.' Translate, 'Nestor began the rite with the lustral water and meal for sprinkling, and earnestly prayed to Athena, as he commenced the sacrifice by casting the forelock into the fire.' The actual sprinkling of the meal is given by the word προβάλλοντο, 'cast

εὔχετ' ἀπαρχόμενος, κεφαλῆς τρίχας ἐν πυρὶ βάλλων.

Αὐτὰρ ἐπεὶ ῥ' εὔξαντο καὶ οὐλοχύτας προβάλλοντο,
αὐτίκα Νέστορος υἱὸς, ὑπέρθυμος Θρασυμήδης,
ἤλασεν ἄγχι στάς· πέλεκυς δ' ἀπέκοψε τένοντας
αὐχενίους, λῦσεν δὲ βοὸς μένος· αἱ δ' ὀλόλυξαν 450
θυγατέρες τε νυοὶ τε καὶ αἰδοίη παράκοιτις
Νέστορος, Εὐρυδίκη, πρέσβα Κλυμένοιο θυγατρῶν.
οἱ μὲν ἔπειτ' ἀνελόντες ἀπὸ χθονὸς εὐρυοδείης
ἔσχον· ἀτὰρ σφάξεν Πεισίστρατος, ὄρχαμος ἀνδρῶν.
τῆς δ' ἐπεὶ ἐκ μέλαν αἷμα ῥύη, λίπε δ' ὀστέα θυμὸς, 455
αἰψ' ἄρα μιν διέχευαν, ἄφαρ δ' ἐκ μηρία τάμνον

453. ἀνελόντες] ἡ ἑτέρα τοῦ Ἀριστάρχου ἀνίσχοντες Schol. H. M., Dind. ἀνίσχοντες, Porson ἀνέχοντες.

forth.' Compare with the whole passage Eurip. Elect. 791 foll. λούτρ' ὡς τάχιστα τοῖς ξένοις τις αἰρέται, | ὡς ἀμφὶ βοῶν στάσι χερνίβαν πέλας | . . οἱ μὲν σφαγεῖον ἔφερον, οἱ δ' ἦρον κανά . . λαβὼν δὲ προχύτας μητρὸς εὐνέτης σέθεν | ἔβαλλε βοῦν . . ἐκ κανοῦ δ' ἔλῶν | Αἰγισθος ὄρθην σφαγίδα, μοσχίαν τρίχα | τεμῶν, ἐφ' ἀγνὸν πῦρ ἔθηκε δεξιᾷ. With ἀπαρχόμενος . . βάλλων compare Il. 19. 254 κάπρου ἀπὸ τρίχας ἀρξάμενος, which the Schol. interprets by the words ἀπαρξάμενος τρίχας, τεμῶν ὡς ἀπαρχήν.

450. ὀλόλυξαν. This is not a shriek of horror, but a religious shout (ὀλολυγμὸν . . ἔλασκον εὐφημοῦντες Aesch. Ag. 595) at the moment of the consummation of the sacrifice, significant of joy and satisfaction. Compare Il. 6. 301; Od. 4. 767, and especially 22. 411 ἐν θυμῷ, γρη῏, χαῖρε καὶ ἴσχεο, μήδ' ὀλόλυξε | οὐχ ὀσὴ καταμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι. Notice that the cow is not actually killed till line 455: the single blow that 'severed the neck-muscles' only 'stunned its senses' (λύσεν βοὸς μένος).

453. οἱ μὲν. These are the other sons of Nestor, in contrast with Pisistratus. The victim had been felled by the blow of the axe (449); and these young men 'having lifted his head held him so.' This process seems identical with that described by Eurip. (Elect. 813) as κάσφαξ' ἐπ' ὤμων μόσχον, ὡς ἦσαν χερσὶν | δμῶες, and appears in a similar scene in Il. 1. 459 as ἀνέρυσαν

μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν, the head being thus 'drawn back,' not only to expose the throat to the knife, but that the victim might turn its head upwards towards the Gods in whose honour it was sacrificed. Where a victim is sacrificed to the powers of the nether world, it is slain with its head bent earthward, ἐνθ' οὖν ἀρνείδων βέζειν . . εἰς ἔρεβος στρέψας Od. 10. 528.

456. διέχευαν. Schol. διέτεμον. This means 'broke up,' or 'dismembered;' the process of dividing into small pieces is given by the word μίστυλλον inf. 462. Cp. Od. 14. 427; 19. 421; Il. 7. 316. μίστυλλω must be referred to root *mi* as in μινύθω.

μηρία is a distinctly ritualistic word. Ameis (Anh. ad loc.) states that it is used fifteen times in Homer, and the form *mēra* five times; in three passages out of the five (viz. Od. 12. 364; Il. 1. 464; 2. 427) it is found in connection with the phrase *mērois* ἐξέταμον. The older grammarians regarded *mēra* as a metaplastic form of *mēroi* with the special meaning of τὰ ἀγιαζόμενα θεοῖς, while the oxytone form *mērá* they held as wholly identical with *mēroi*. See Lobeck, Proleg. 13, who denies this subtle distinction, accepting *mēra* either as a derivative from *mēroi* with a change in signification, or as a by-form of *mēra*. Hermann, on Aesch. P. V. 496, sums up the facts of the case thus, 'mēroi pluralem habent etiam neutrius generis mēra, significatione congru-

πάντα κατὰ μοῖραν, κατὰ τε κνίσῃ ἐκάλυψαν
δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν.
καίε δ' ἐπὶ σχίψε ὁ γέρον, ἐπὶ δ' αἶθοπα οἶνον φῖα - *φύσσει* *for*
λείβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν. 460

αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχν' ἐπάσαντο,
μίστυλλον τ' ἄρα τάλλα καὶ ἀμφ' ὀβελοῖσιν ἐπειραν, *spirit*
ὥπτων δ' ἀκροπόρους ὀβελοὺς ἐν χερσίν ἔχοντες.

Τόφρα δὲ Τηλέμαχον λούσεν καλὴ Πολυκάστη,
Νέστορος ὀπλοτάτη θυγάτηρ Νηληιάδαο.

entem cum vocabulo μηρία. Nitzsch remarks that with *μηρία* or *μήρα* Homer generally uses *καίειν*, but with *μηροί* the common expression is *ἐκτέμνειν*. According to this, *μηρός* represents the whole thigh (Il. 5. 305), and the portions cut from it and used in sacrifice are *μηρία* or *μήρα*, i. e. the slices or lumps cut from the thigh. To facilitate the burning of these lumps of meat, and to produce the sacrificial 'sweet savour,' they were wrapped up in fat, one layer of which went below and one above the meat, the process being described as, 'laying it (sc. *κνίσῃν*) double.'

458. *δίπτυχα* is variously taken as an adverb analogous in form to *διχθα*, or as the adverbial neut. plur. of *δίπτυχος*. It is better to take it as a metaplastic form of the accusative, as if from *δίπτυξ*, compare *δίπτυχα λώπην* Apoll. Rhod. 2. 32. With the form, compare *ὑπόβρυχα* Od. 5. 319. The phrase may be illustrated by Il. 23. 243 *δίπλακι δῆμψ*, and Soph. Ant. 1010 *καταβρύειν* | *μηροὶ καλυπτήε ἐξέκειντο τιμελῆε*. Upon these lumps, thus prepared for burning, they laid raw slices (*ἐπ' αὐτῶν ὠμοθέτησαν*), cut from various parts of the carcase. See Od. 14. 428 ὁ δ' ὠμοθέτειτο *συβώτης* | *πάντων ἀρχόμενος μελίων ἐς πίονα δημόν*.

460. *παρ' αὐτὸν ἔχον*, 'came to his side and held.'

461. *σπλάγχν' ἐπάσαντο*. Schol. ad Il. 1. 464 *πρὸ τοῦ φαγεῖν ἐμερίζοντο ἑαυτοῖς εἰς βρώσιν τὰ σπλάγχνα, τουτίστι τὰ ἐντοσθίδια, σπλῆνα, καρδίαν, ἥπαρ*. It was a kind of *πρόγευσις* before the regular sacrificial feast, analogous to the preliminary rite with the cups in drinking.

462. *ἀμφ' ὀβελοῖσιν ἐπειραν*. In Od. 19. 422 we find *πεῖράν τ' ὀβελοῖσι*,

which suggests that in the present passage *ἀμφί* is an adverb and not a preposition; cp. *περὶ δουρὶ πεπαρμένη* Il. 21. 577. The adverb here gets the meaning 'right through,' being used proleptically with the verb, 'so that the spit projected on either side of the meat.' Cp. Od. 12. 395.

464. *λούσεν*. With pluperfect force, 'meanwhile Polycasta had bathed.' Compare Od. 5. 246 *τόφρα δ' ἐνεικε τέρετρα Καλυψώ*, and ib. 258; see also sup. 303.

465. *ὀπλοτάτη*, 'youngest' is perhaps connected with *ἀπαλός*. The part which women are in the *Odyssey* represented as taking in the 'bathing' of men, has been variously commented upon; and lastly by Gladstone (*Homeric Age*, 2. 513). The leading *loci* are (1) the present passage vv. 464-467; (2) the formula where slaves only are mentioned, Od. 4. 48; 17. 88 *ἐς δ' ἀσαμίνθους βάντες ἐυξέστας λούσαντο*. | *τοὺς δ' ἐπεὶ οὖν δμῶαί λούσαν καὶ ἔχρισαν ἑλαίῳ κ.τ.λ.*; (3) Helen's account of what she did for Odysseus, Od. 4. 252 *ἀλλ' ὅτε δὴ μιν ἐγὼ λούον καὶ χρίον ἑλαίῳ*, | *ἀμφὶ δὲ εἴματα ἔσσα κ.τ.λ.*; (4) the description of Odysseus in Scheria, Od. 6. 209-222 *ἀμφίπολοι*... *λούσατέ τ' ἐν ποταμῷ*... *παρ' δ' ἄρα οἱ φάρος τε χιτῶνά τε εἴματ' ἔθηκαν*, | *δῶκαν δὲ... ἑλαιον*, | *ἥνωγον δ' ἄρα μιν λούσθαι κ.τ.λ.* Compare Odysseus' own account of the same transaction (Od. 7. 296) *καὶ λούσ' ἐν ποταμῷ καὶ μοι τάδε εἴματ' ἔδωκεν*. (5) The scene at Circe's house, Od. 10. 361 *ἐς δ' ἀσαμίνθον ἔσσασα λό' ἐκ τρίποδος μεγάλοιο*, | *θυμῆρες κεράσασα, κατὰ κρατὸς τε καὶ ὤμων* |... *αὐτὰρ ἐπεὶ λούσέν τε καὶ ἔχρισεν λίπ' ἑλαίῳ*, | *ἀμφὶ δὲ με χλαῖναν καλὴν βάλεν ἥδὲ χιτῶνα κ.τ.λ.*; and

αὐτὰρ ἐπεὶ λούσέν τε καὶ ἔχρισεν λίπ' ἑλαίῳ,

(6) the washing of Odysseus in his own palace, Od. 19. 317 *ἀλλὰ μιν, ἀμφίπολοι, ἀπολούσατε*... 357 *ἀλλ' ἄγε νῦν ἀναστᾶσα περίφρων Εὐρύκλεια*, | *νύφον σοῖο ἀνακτος δμήλικα*... 392 *νίξε δ' ἄρ' ἄσπον ἰούσα ἀναχθ' ἔδν, αὐτίκα δ' ἔγνω* | *οὐλήν*... 467 *τὴν γρη῏ς χεῖρεσσι καταπηνέσσει λαβούσα* | *γνῶ δ' ἐπιμασσαμένη κ.τ.λ.* (but here the question is only of *ποδάνιπτρα*).

Mr. Gladstone urges that *λούειν* and *ἀμφίβαλλειν* mean only 'cause to bathe,' 'cause to put on;' that is, to supply the requisites for bathing and for dressing. This interpretation is grammatically sound; just as Od. 10. 366 *εἶσε μ' ἐπὶ θρόνον* is 'bade me sit.' Mr. Gladstone compares our own idiom of 'feeding the poor.' But, beyond this, he shows that in instance (4), this interpretation is absolutely forced upon us; since Od. 7. 296 *Ναυσικᾶα λούσ' ἐν ποταμῷ* is the account which Odysseus gives of a transaction which circumstantially was as follows: *Nausicaa*, (6. 210) addressing her *ἀμφίπολοι*, with reference to Odysseus, says, *λούσατέ τ' ἐν ποταμῷ*, and accordingly they *παρ' δ' ἄρα οἱ φάρος τε χιτῶνά τε εἴματ' ἔθηκαν*, | *δῶκαν δὲ... ἑλαιον*, | *ἥνωγον δ' ἄρα μιν λούσθαι*. To this we may add an argument from instance (2), which first informs us that the men *λούσαντο* ('washed themselves,' the line is frequent in the *Iliad* where there is no question of women), and then, immediately after, identifies this with *δμῶαί λούσαν*. A certain reservation is made necessary by instance (5); on which Mr. Gladstone justly observes: '1. The statement that the water was poured over his head and shoulders, as he sat in the bath, evidently implies that what may be called essential decency was preserved. 2. Even if it were not so, we could not in this point argue from the manners and morals of a Phoenician goddess to those of a Greek damsel. 3. She gave him water to wash with, pouring it over his head and shoulders, and then leaving to him the substance of the operation which was not completed by this mere act of affusion.' It may be added that the scantiness of light in Homeric rooms was itself a veil—a consideration applicable to all the cases of in-door bathing, whatever we take the women's part to have been.

'It would appear therefore,' says Mr. Gladstone, 'that the statements of Homer give no ground whatever for sinister or disparaging imputation. His pictures do not entirely correspond with modern ideas: but they may well leave on our minds the impression that, in the period he describes, if the standard of appearances in this department was lower, that of positive thought and action was higher, as well as simpler, than in our own day.'

See the question amusingly treated by Prof. Buchholz, *Hom. Real.* II. 2. § 10, who contrasts 'der Naivetät des homerischen Weibes' with the 'zierpuppenhafte Verschämtheit unserer modernen Dämchen.'

The supposition of indelicacy is indeed broadly inconsistent with the sentiment expressed by Odysseus (Od. 6. 218) *ἀμφίπολοι, στήθ' οὕτω ἀπόπροθεν, ὄφρ' ἐγὼ αὐτὸς* | *ἄλμην ὤμῳ ἀπολούσομαι*... *ἀντὴν δ' οὐκ ἂν ἐγὼ γε λούεσσομαι* | *αἰδέομαι γὰρ* | *γυμνοῦσθαι, κ.τ.λ.*, and again (Od. 19. 344) *οὐδὲ γυνὴ ποδὶς ἄφεται ἡμετέροιο* |... *εἰ μὴ τις γρη῏ς ἔστι παλαιή, κεδνὰ ἰδυία*, which last passage is the more forcible, because the refusal must have been in unison with custom, else it would have betrayed the underlying motive which Odysseus had of concealment.

The various suppositions, that it was the business of the lord's daughter specially to attend to the bath, or that here is signified a distinguished mark of attention paid by Polycasta to Telemachus, or that female slaves performed the duty only in default of a daughter of the house, are none of them consistent with *all* the instances. The truth is, that as the bath was a primary feature in the guest's welcome, and as the household arrangements were superintended either by the mistress or by the grown-up daughter, upon whom she had devolved her duties, we naturally find one of these to be giving orders for the bath; and the orders are carried out by female slaves. Hence in some passages the bath is said to have been *provided* by the mistress, or her daughter, e. g. instances (1), (3), (5); in others by the *ἀμφίπολοι*, under mother's or daughter's orders, (4), (6); or lastly, by *δμῶαί*, without such orders, (2).

466. *λίπ' ἑλαίῳ*. This phrase is

ἀμφὶ δέ μιν φᾶρος καλὸν βάλεν ἡδὲ χιτῶνα,
 ἔκ ρ' ἀσαμίνθου βῆ δέμας ἀθανάτοισιν ὁμοῖος·
 παρ δ' ὃ γε Νέστορ' ἰὼν κατ' ἄρ' ἔζετο, ποιμένα λαῶν.

Οἱ δ' ἐπεὶ ὤπτησαν κρέ' ὑπέρτερα καὶ ἐρύσαντο, 470
 δαίνυνθ' ἐζόμενοι· ἐπὶ δ' ἄνδρες ἐσθλοὶ ὄροντο
 οἶνον οἰνοχοεῦντες ἐνὶ χρυσέοις δεπάεσσιν.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 τοῖσι δὲ μύθων ἤρχε Γερήνιος ἱππότα Νέστωρ·

·Παῖδες ἐμοὶ, ἄγε, Τηλεμάχῳ καλλίτριχας ἵππους 475
 ζεύξασθ' ὑφ' ἄρματ' ἄγοντες, ἵνα πρήσσωσιν ὁδοῖο·

Ὡς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἡδ' ἐπίθοντο,
 καρπαλίμως δ' ἔζευξαν ὑφ' ἄρμασιν ὠκέας ἵππους.
 ἐν δὲ γυνὴ ταμίη σῖτον καὶ οἶνον ἔθηκεν
 ὄψα τε, οἷα ἔδουσι διοτρεφέες βασιλῆες. 480

ἂν δ' ἄρα Τηλέμαχος περικαλλέα βῆσετο δίφρον
 παρ δ' ἄρα Νεστορίδης Πεισίστρατος, ὄρχαμος ἀνδρῶν,
 ἐς δίφρον τ' ἀνέβαινε καὶ ἡνία λάζετο χερσὶ,
 μάστιξεν δ' ἐλάαν, τὼ δ' οὐκ ἀέκοντε πετέσθην

469. ποιμένα] Bekk. with a few MSS. for ποιμένι, as required by Homeric usage. Cp. Od. 4. 51; 8. 469; 24. 411. 472. οἰνοχοεῦντες] So written with better reason than the v. l. ἐνοχοεῦντες, as φοινοχοεῖν is probably digammated. But the digamma is by no means constant with this word, cp. Od. 1. 110; 3. 40, 51; 6. 77; 11. 61; 15. 334, 507; 19. 122; 11. 9. 224; 18. 545. 476. πρήσσωσιν] So rightly, and not πρήσσωσιν. Cp. La Roche, ad loc. 'πρήσσειν ὁδοῖο nusquam nisi de hominibus dicitur; πρήσσειν κέλευθον etiam de equis et navibus.'

always used in connection with χρῖσαι, ἀλείφαι Il. 18. 350, etc. See Eustath. on Od. 6. 227, where the simple λίπ' ἀλείφειν occurs. λίπα is taken by some as an adverb, formed like τάγα, κρύφα, etc., and signifying 'smoothly', i.e. 'oilily.' But it seems better to regard it as a dative for λίπαι, or λίπα from an old nominative τὸ λίπα. Then ἐλαίῳ will be the dative from an adjective ἐλαιος from ἐλάα. Translate, 'with oil-olive,' as Exod. 27. 20.

471. ἐπὶ . . . ὄροντο, commonly rendered 'moved along them' as they sat; the meaning being the same as that of ἐπαφύετο Od. 1. 143. Others refer ὄροντο to root ὄρ or ὄρ, from which come ὄρῳ and οὔρος (supra 409), and render

it 'looked after them.' See Curtius, Verb. 144, 544; Monro, H. G. § 30, 393. And this seems necessarily the meaning in ἐπὶ δ' ἄνδρες ἐσθλοὶ ὄρονται Od. 14. 104.

475. ἄγε. Used here, as in Od. 2. 252, with plural.

476. ὑφ' ἄρματα (and 478 ὑφ' ἄρμασιν), 'beneath the yoke,' which forms part of the apparatus of the chariot. Notice the use of the plural to denote a complex structure, as ἱστία.

ὁδοῖο. A partitive genitive. Cp. Od. 15. 47; 11. 24. 264.

480. ὄψα, 'flesh-meat,' properly that which is cooked, ὀπτός, whereas ἡνία (cp. Od. 5. 368) is 'bread,' here described as σῖτον.

ἐς πεδίον, λιπέτην δὲ Πύλου αἰπὺ πτολίεθρον. 485
 οἱ δὲ πανημέριοι σείον ζυγὸν ἀμφὶς ἔχοντες.

Δύσετό τ' ἥελιος σκιδώοντό τε πᾶσαι ἀγυαί·
 ἐς Φηρὰς δ' ἵκοντο Διοκλῆος ποτὶ δῶμα,
 υἱέος Ὀρσιλόχοιο, τὸν Ἀλφειὸς τέκε παῖδα.
 ἔνθα δὲ νύκτ' ἄεσαν, ὃ δὲ τοῖς παρ ξείνια θῆκεν. 490

Ἥμος δ' ἠριγένεια φάνη ροδοδάκτυλος Ἥως,
 ἵππους τ' ἐξεύγνυντ' ἀνά θ' ἄρματα ποικίλ' ἔβαινον·
 [ἐκ δ' ἔλασαν προθύροιο καὶ αἰθούσης ἐριδούπου] 495
 μάστιξεν δ' ἐλάαν, τὼ δ' οὐκ ἀέκοντε πετέσθην.
 ἴξον δ' ἐς πεδίον πυρηφόρον, ἔνθα δ' ἔπειτα
 ἦνον ὁδόν· τοῖον γὰρ ὑπέκφερον ὠκέες ἵπποι.

486. σείον] Aristoph. read θείον, i.e. ἔτρεχον. Callistratus defended σείον. Schol. H. M. Q. R. 489. Ὀρσιλόχοιο] La Roche reads with Zenod. Ὀρσιλόχοιο. 493.] Omitted in the majority of MSS. Bekk. retains it but rejects the next line.

486. ἀμφὶς ἔχοντες, 'supporting it at either end.' The ζυγόν was a bar at the end of the pole, and at right angles to it, lashed on with a thong; at either end of the ζυγόν was a pad, where it rested on the horses' necks, and from each pad came the straps (λέπαδνα) that served as collars, cp. Il. 5. 729 τοῦ δὲ ἐξ ἀργύρεος θυμὸς πέλεν· αὐτὰρ ἐπ' ἄκρῳ | δῆσε χρύσειον καλὸν ζυγόν, ἐν δὲ λέπαδνα | κάλ' ἔβαλε, χρύσει'. ὑπὸ δὲ ζυγὸν ἤγαγεν Ἥρη | ἵππους ὠκύποδας. Where the yoke joined the pole was a boss, ὀμφαλός, and the thong that connected yoke and pole is called ζυγόδεσμον. On the yoke were rings (οἰήκες) through which the reins passed. The pole ended in a pin (ἔστωρ), over which was slipped a ring in the centre of the yoke called κρέκος. See for the whole description Il. 24. 266 foll.

488. Φηραὶ (Φηρή Il. 5. 543) has in Homer the epithets εὐκτίμεναι (ib.) and ζάθειαι Il. 9. 151. Its position in Messene is settled by Od. 21. 15-19. It was situated on the left bank of the Nedon, at the north-east side of the Messenian Gulf, and belonged to the Lacedaemonian kingdom. It forms one of a group of cities, described as ἐγγὺς ἀλός νείαται Πύλου ἡμαθόντος Il. 9. 151-153. Its modern name is Kala-

máta. The two sons of Orsilochus were slain before Troy by Aeneas, Il. 5. 540 foll.

493. ἐκ δ' ἔλασαν. This line involves a prothysteron, as one must needs pass the αἰθούσα [αὐλῆς] before reaching the πρόθυρον, the exit from the courtyard. For similar prothystera cp. Od. 16. 341 λίπε δ' ἔρκεά τε μέγαρόν τε, and 18. 102 ὄφρ' ἵκετ' αὐλήν | αἰθούσης τε θύρας, and 22. 474 ἐκ δὲ Μελάνθιον ἦγον ἀνὰ πρόθυρόν τε καὶ αὐλήν. But the insertion of the line here makes a confusion by leaving the subject to μάστιξεν wholly uncertain.

495. πυρηφόρον, for the more usual form πυροφόρον cp. Il. 12. 314; 14. 123; 21. 602. So we find θαλαμη-πόλος, νεή-φατος, ἐλαφιβόλος, ὀλιγηπελέων. The epithet is hardly in accordance with the physical features of the upper Eurotas valley, which was rugged and narrow; we can scarcely avoid the conclusion that there is a blank here in the poet's geographical knowledge, which he fills up from guess.

496. ἦνον, from ἄνω, epic form of ἀνώ, 'made for their journey's end;' literally, 'sought to finish their journey.'

τοῖον. See on Od. 1. 209, and compare it further with Od. 1. 409, τῶδ'

δύσετό τ' ἥελιος σκιδώντῳ τε πᾶσαι ἀγυιαί.

ικάνει, both words being properly adjectives, in agreement with a neuter accusative cognate. Cp. Od. 23. 18 τοῖνδε κατέδραθον, 24. 62 τοῖον γὰρ ὑπώρορε Μοῦσα, and again 1. 140 οἶον ἀναΐας ἄφαρ οἴχεται, 2. 239 νεμεσίζομαι οἶον ἅπαντες ἦσθε.

ὑπέκφερον. This verb is used transi-

tively in later Greek, as Apoll. Rhod. 1. 1264 πόδες αὐτὸν ὑπέκφερον δίσσοντα, and may be so rendered here, 'bore them forward.' But we may, with Eustath., take the verb intransitively, as in Hdt. 4. 125, and as ἐκφέρειν is used in Il. 23. 376, 759 = 'dashed forward.'

cf. Μεγα-κῆτις Πόντου-

ΟΔΥΣΣΕΙΑΣ Δ.

Τὰ ἐν Λακεδαίμονι.

Οἱ δ' Ἴξον κοίλῃν Λακεδαίμονα κητώεσσαν,
πρὸς δ' ἄρα δώματ' ἔλων Μενελάου κυδαλίμοιο.
τὸν δ' εὖρον δαινύντα γάμον πολλοῖσιν ἔτησιν

1.] Ζηνόδοτος δὲ γράφει καιετάεσσαν ἀντὶ τοῦ παλαμινώδη Schol. H. M. Q. R. Eustath. 1478. 38. See Strabo 8. 367. Lobeck, Path. El. 1. 344, would write καιετόεσσαν. Cp. Curt. Gk. Etym. p. 135.

1. Λακεδαίμονα. Buttmann insists that here Λακεδαίμων signifies the name of the district of which the chief town was Sparta, as in Il. 2. 581 οἱ δ' εἶχον κοίλῃν Λακεδαίμονα κητώεσσαν | Φᾶρὶν τε Σπάρτην τε, κ.τ.λ. The epithets moreover are suitable to a district but not to a town. κοίλῃν is distinct in meaning from κητώεσσαν. 'The valley of Sparta is a deep depression between Taygetus and Parion, 18 miles in length, by 4 or 5 in breadth, and intersected by the Eurotas, which flows down to it from the uplands of Arcadia, and its southern end passes through a narrow defile to the sea. This was the "hollow Lacedaemon" of Homer,' Tozer, Classical Geogr. 87. Similarly, parts of Syria and of Elis, and Argos (Soph. O. C. 378) have the epithet κοῖλος = 'mountain-pent.' Strabo (8. 563) quotes the Cresphontes of Eurip. (Frag. 1. Dind.) τὴν Λακωνικὴν ἔχον | πολλὴν μὲν ἄροτον ἐκπονεῖν δ' οὐ βῆδιον, | κοίλῃ γὰρ, ὅρεσι περὶδρομος, τραχεῖά τε.

κητώεσσα, by the regular rule of the composition of adjectives in -eis, must come from κῆτος, 'a gulf,' root καφ-, Lat. cav-us; and thus means 'cavernous.' Ameis quotes from Plutarch, Cim. 16 ἡ τε χώρα τῶν Λακεδαιμονίων χάσμασιν ἐνώλισθε πολλοῖς, and Strabo 8. 367 οἱ δὲ ἀπὸ τῶν σεισμῶν βοῆχοι καιετοὶ λέγονται . . εὐσειστος δὲ ἡ Λακωνική.

Zenodotus' emendation καιετάεσσαν (which Buttmann thinks never existed

as a real variant) would have this meaning equally, from καῖαρ, akin to which is the name of the best-known of those hollows, the Καιάδας, into which malefactors were thrown, Thuc. 1. 134. Others again see in κητώεσσα merely a reference to the deep valley between Taygetus and Parthenius, in which Lacedaemon lies. Strabo also mentions μεγάλη, as one interpretation of the word, and calls this rendering πιθανώτερον. But without doubt the epithet refers to 'the numerous rifts and fissures in the undulating ground.' Tozer, ib.

3-19. The criticism given in Athenaeus (5. 180) on this place, is to the effect that Diodorus, ὁ Ἀριστοφάνειος, expunged the whole passage (ὅλον τὸν γάμον περιέγραψε), which we are told he did on the supposition that the scene intended to be described was the full height of the festivity (τοπάζων πρῶτας ἡμέρας εἶναι). Hennings (Die Telem. p. 178 foll.) adopts this view, and regards the passage as a later interpolation. But it must be remarked that the excision of vv. 3-19 makes the connection between v. 2 and 20 very awkward.

3. δαινύντα γάμον, compare δαινύναι τάφον Od. 3. 309. Doubtless this was not the actual wedding-day, but rather, as Athen. loc. cit. says, συνεχοῦς οὔσης τῆς ἐστιάσεως καὶ τῶν ἀκμαίων ἡμερῶν παρεληλυθυῖαν ἐν αἷς παρείληπτο μὲν ἡ γαμουμένη πρὸς τοῦ νυμφίου, but

υἱέος ἡδὲ θυγατρὸς ἀμύμονος ᾧ ἐνὶ οἴκῳ.

καὶ ἐνὶ οἴκῳ

τὴν μὲν Ἀχιλλῆος ῥηξήνορος υἱεὶ πέμπειν

5

ἐν Τροίῃ γὰρ πρῶτον ὑπέσχετο καὶ κατένευσε

δωσέμεναι, τοῖσιν δὲ θεοὶ γάμον ἐξετέλειον.

τὴν ἄρ' ὃ γ' ἐνθ' ἵπποισι καὶ ἄρμασι πέμπει νέεσθαι

Μυρμιδόνων προτὶ ἄστνυ περικλυτὸν, οἷσιν ἀνασσειν.

υἱεὶ δὲ Σπάρτηθεν Ἀλέκτορος ἦγετο κούρην,

10

ὅς οἱ τηλύγετος γένετο κρατερὸς Μεγαπένθης

4. ἀμύμονος] Bekk., ed. 2, ἀμύμονα, as the possessive ὅς always has the initial f.

it is doubtful if Nitzsch can be right in inferring, from v. 8, that Hermione was already gone. The tenses (πέμπει and ἐξετέλειον) would rather suggest that preparations were just being made for her departure, and, similarly, that the daughter of Alector was on her way from Sparta to join Megapenthes. Thus Telemachus comes in upon the end of the feasting, for there is no sign of it when he enters the palace (assuming vv. 15-19 to be an interpolation, on which see below), nor on the next day. Nevertheless, the hesitation of Eteoneus (28, 29), about admitting Telemachus indicates that the bustle and confusion of the occasion had not subsided.

ἐτησιν. The Schol. explains this word by πολίταις. Apoll. Lex. Hom. renders it by ἐταῖροις, and Nitzsch understands by it near relations or dependents of the family, comparing Il. 6. 238 ἄμφ' ἄρα μιν Τρώων ἄλοχοι θεὸν ἡδὲ θυγάτρ' εἰρόμεναι παῖδας τε κασιγνήτους τε ἕτας τε, and Il. 9. 464 ἐταὶ καὶ ἀνέψιοι, whence we learn two facts; (1) that the word excludes kinsmen, and (2) that it expresses a relation in which the female sex shared. Again from Il. 7. 293 ὡς σὺ τ' εὐφρήνης πάντας . . . Ἀχαιοὺς, | σοὺς τε μάλιστα ἕτας καὶ ἐταῖρους οἱ τοὶ ἕασιν we learn that ἐταὶ are distinct from the body of the citizens or the whole nation, and again distinct from ἐταῖροι. It is difficult to see how Nitzsch can regard them as being in a nearer relation than ἐταῖροι. On the contrary, the relation seems a wider one, as we see that men could stand in that relation to women, but not in the relation of ἐταῖροι. So Hector is described, Il. 6.

262, as ἀμύμον ἐτησιν, i.e. 'helping the ἐταὶ in the fight,' and not, in a general sense, fighting for countrymen and countrywomen. So then ἐταὶ are neither kinsmen, nor ἐταῖροι, but stand between these on the one hand, and the whole body of the citizens on the other. They are perhaps *aequales*, persons of the same generation, who have been known to each other (often slightly) all their lives. ἐτης was originally σφέτης, from stem *sua* of 3rd Pers. Pron., and so = Lat. *sui*.

7. ἐξετέλειον, 'were bringing to accomplishment.' Notice the tense here, and in πέμπει and ἦγετο.

8. πέμπει νέεσθαι. With this infinitive of purpose after πέμπει compare infra 29; Od. 13. 206; 23. 419; Il. 9. 575; 16. 575; 18. 240.

9. ἀνασσειν, sc. Neoptolemus, who was king of Phthia.

10. ἦγετο, commonly used of the bridegroom bringing home his own wife, here refers to the father getting a wife for his son. So κασιγνήτῳ δὲ γυναῖκα | ἡγάγετο Od. 15. 237, ἄξομαι ἀμφοτέρους ἀλόχους Od. 21. 214. Join Σπάρτηθεν closely with Ἀλέκτορος and not with ἦγετο, for the marriage was taking place at Sparta.

11. τηλύγετος. Buttmann supposes this word to be a metathesis for τελευ- γετος, sc. ὁ τελευταῖος γενόμενος, and finds in this the secondary meaning, 'dearly-loved,' 'tenderly-treated.' This does not suit μόνον τηλύγετον Il. 9. 482; Od. 16. 19; nor ἄμφω τηλυγέτω Il. 5. 153; even if there were strong grounds in favour of the interpretation.

The word *τήλιστος*, (Orph. Arg. 179, 1186) and the adverb *τήλυ*, Apoll. Dysc. de Pronom. 329 B, with the

ἐκ δούλης· Ἑλένη δὲ θεοὶ γόνον οὐκέτ' ἔφαινον,

12. δούλης] τινὲς δὲ τὸ Δούλης κύριόν φασι Schol. H. M. Q. R. Ἑλένη] ἐν τῇ κατὰ Ῥιανὸν καὶ Ἀριστοφάνην, Ἑλένης, σὺν τῷ σ Schol. M.

Hesychian gloss on τηλύθρον, sc. μεγα- λόφωνον, all point to an adjective τηλύς. This word shows itself in τηλεκλυτός, τηλεσκόπος and, especially, in τηλέ- πυλος, an epithet applied to the Laestrygonian city, Od. 10. 82; 23. 318. The common interpretation, *τήλε διεστηκίας* ἔχουσα τὰς πύλας, requires the addition to *τήλε* of the whole verbal notion 'mutually distant.' Now Eustath. on Od. 10. 82 writes τινὲς δὲ τηλέπυλόν φασι τὴν μακρόπυλον, οὐ τῷ διαστήματι ἀλλὰ τῷ πλάτει τῶν πυλῶν ἢ τῷ μήκει. Thus we may parallel τηλέπυλος with ὑρίπυλος or εὐρίπυλος, and (by help of the passage quoted above from Hesych.) may render it 'great-gated.' With τηλύς we may further compare Ταῦγετος, 'the great mountain,' referring to the glosses in Hesych. ταῖς μέγας and ταῖσας μεγαλύνας, and ταῦ- γέταις πύλαις ταῖς μεγάλας. The termination -γετος may be compared with the Latin *indi-geles* and with such Gk. forms as ἀπρύ-γετος ἐρη-ετός. It has generally been referred to root γε-ν-, but this would give γατος. However, provisionally accepting the meaning 'grown-big' for τηλύγετος, we may see how it suits the passages in which it is found.—Il. 5. 152 Diomedes kills in battle Φαίνοπος υἱε, | ἄμφω τηλυγέτω δὲ δὲ τέλειτο γῆρας λυγρῷ, | υἱὸν δ' οὐ τέκετ' ἄλλον ἐπὶ κτεάτεσσι λιπέσθαι. Here the word implies that though these two sons were grown-up or nearly so, there were no younger brothers still children. So in Il. 9. 481 καὶ με φίλησ' ὡς εἴ τε πατὴρ ὃν παῖδα φιλήσῃ | μόνον τηλύγετον, πολλοῖσιν ἐπὶ κτεάτεσσι, a father's increasing fondness for an only son is described; he is the heir of large possessions, and the father's love for him grows as the chance of having other sons diminishes; the eldest being already in early manhood. And when such a son comes home after long absence, one vivid element in the father's joy is the contrast of his youthful manhood with his recollections of him as a child. See Od. 16. 17 foll.

In Il. 9. 143 Agamemnon speaks of Orestes as the son ὅς μοι τηλύγετος τρέφεται. Now Orestes, according to

Eurip. (I. A. 465, 466, 622-7, 1118, 9), was not more than three or four years old at the departure of the host for Troy. In the tenth year of the war, according to this reckoning, Orestes would be thirteen or fourteen, and therefore, 'growing up to be a great boy.' In like manner, Iphigenia recognising in her brother, now grown-up, the child she formerly knew, says, ἔχω σ', Ὀρέστα, τηλύγετον χθονὸς ἀπὸ πατρίδος Eur. I. T. 829.

In Il. 3. 175 Helen reproaches herself with having deserted her home, παῖδά τε τηλυγέτην, implying that Hermione was growing into womanhood at the time of Helen's flight.

In the present passage vv. 11-14 ὅς οἱ τηλύγετος . . . Ἑρμιόνη, the implication is that Helen's flight occurred long after the birth of Hermione; long enough to let the conclusion be drawn Ἑλένη δὲ θεοὶ γόνον οὐκέτ' ἔφαινον. That interval was the measure of the age of Hermione. Now the Schol. on Od. 4. 4, and Eustath. 1479 say that Hermione was actually given in marriage to Orestes while Menelaus was at Troy, quoting the authority of Sophocles, who ἐν Ἑρμιόνη ιστορεῖ ἐν Τροίᾳ ἔτι ὄντος Μενελάου ἐκδοθῆναι τὴν Ἑρμιόνην ὑπὸ Τυνδάρεω τῷ Ὀρέστῃ· εἴτα ὑστερον ἀφαιρεθεῖσαν αὐτοῦ ἐκδοθῆναι τῷ Νεοπτολέμῳ κατὰ τὴν ἐν Τροίᾳ ὑπόσχεσιν. But see Eur. Hel. 689, where Helen describes the condition of Hermione as ἄγαμος, ἄτεκνος, ὃ πόσι, καταστένει γάμον ἄγα- μον αἰσχίνα. Hermione must thus have been growing-up, or at least past childhood at the time of Helen's flight, which satisfies the meaning assigned to τηλύγετος, even without making allowance for the exaggeration of regret in Helen's mention of her. The application of τηλύγετος here to Megapenthes is no less appropriate. Born after Helen's flight, but before the Trojan expedition, he would now be nineteen or twenty. Among the interpretations which Eustath. collects here of τηλύγετος he gives as the last ὁ αὐξήβεις μετὰ γέννησιν.

The only remaining passage to notice

ἐπεὶ δὴ τὸ πρῶτον ἐγείνατο παῖδ' ἐρατεινήν,
'Ερμιόνην, ἣ εἶδος ἔχε χρυσέης 'Αφροδίτης.

Ὡς οἱ μὲν δαίνυντο καθ' ὑψερεφές μέγα δῶμα 15
γείτονες ἡδὲ ἔται Μενελάου κυδαλίμοιο,
τερπόμενοι· μετὰ δὲ σφιν ἐμέλπετο θεῖος ἀοιδὸς
φορμίζων· δοιῶ δὲ κυβιστητῆρε κατ' αὐτοὺς
μολπῆς ἐξάρχοντος ἐδίνεον κατὰ μέσσοις.

Τῷ δ' αὐτ' ἐν προθύροισι δόμων αὐτῷ τε καὶ ἵππῳ, 20
Τηλέμαχος θ' ἦρως καὶ Νέστορος ἀγλαὸς υἱὸς,
στῆσαν· ὁ δὲ προμολῶν ἶδετο κρείων 'Ετεωνεύς,

15-19.] φασὶ τοὺς ε' στίχους τούτους μὴ εἶναι τοῦ Ὀμήρου, ἀλλὰ τοῦ Ἀριστάρχου Schol. M.T. See note below. 19. ἐξάρχοντος] According to Athenaeus, quoted below, Aristarchus read ἐξάρχοντες, as does the Venet. A. on Il. 18. 606.

is Il. 13. 470 ἀλλ' οὐκ Ἰδομενῆα φόβος λάβε, τηλύγετον ὥς, where Buttm. renders 'like a spoiled child'; but the meaning of a 'great boy' suits equally well here, 'no stripling's fear seized Idomeneus.

τηλύγετος thus corresponds very closely with the Lat. *adolescens*, both in its denotation, and its literal etymological sense. The limits of age implied by it may be from thirteen to twenty or twenty-three. From J. Savelsberg, Rhein. Mus. 1853, p. 441.

11. Μεγαπένθης, a name commemorative of the 'great sorrow' caused by Helen's faithlessness, cp. the name Benoni, Gen. 35. 18, and Tristram.

12. δούλης is not a slave by birth, but a captive.

13. ἐπεὶ δὴ. The same commencement is found in Od. 8. 452; 21. 25; 24. 482; Il. 22. 379; 23. 2. See on Od. 12. 423.

15-19. Athenaeus (5. 180), referring to this mention of dancing and tumbling, considers the addition out of place in the house of Menelaus, and suggests that the lines were introduced by οἱ περὶ Ἀρίσταρχον, who failed to see that the marriage-feast was really over;—μὴ συνέντες ἀλλ' ἐξαπατηθέντες ὑπὸ τοῦ πρώτου ἔπου (sc. v. 3) προσσυνήσαν τοιοῦτους τινὰς στίχους (vv. 15-19), μετενεγκόντες ἐκ τῆς Ὀπλοποιίας (Il. 18. 604-606) σὺν αὐτῷ γε τῷ περὶ τὴν λέξιν ἀμαρτήματι· οὐ γὰρ ἐξάρχοντες οἱ κυβιστητῆρες, ἀλλ' ἐξάρχοντες τοῦ ἀοιδοῦ

πάντας ἀρχοῦντο. But it is simply incredible that Aristarchus, the critic famed beyond everything for his περὶ τῆς εὐλάβειας, should have out of sheer ignorance (μὴ συνέντες) had recourse to such an interpolation. It is far more likely that Aristarchus himself marked the verses with the obelos, or asteriscos, or both, and that the error lies with Athenaeus or his informant. The Schol., who gives the same story, mentions it merely as a current saying, φασὶ τοὺς ε' στίχους τούτους μὴ εἶναι Ὀμήρου ἀλλὰ τοῦ Ἀριστάρχου. With the entrance of Telemachus and his friend, we may suppose the music and dancing would cease.

18. κυβιστητῆρε. As κεφαλή had a bye-form κεβαλή, Etym. Mag. 195. 39, so the Cretan form κυφή, 'head,' was also written κύβη, Etym. Mag. 543. 22, and κυβιστάω, which presupposes a verb κυβίζω, is interpreted by εἰς κεφαλὴν πηδάω.

19. ἐξάρχοντος, sc. ἀοιδοῦ. So ἐξάρχειν γόοιο Il. 18. 51; cp. Eur. Troad. 148 ἐξάρξω μολπῶν, ib. 152 ἐξήρχον θεοῦς. κατὰ μέσσοις, as a nearer definition of κατ' αὐτοὺς.

20. προθύροις, sc. the entrance from outside into the αὐλή.

22. κρείων. This title implies that Eteoneus was of gentle birth. In Od. 15. 96 he is mentioned again as living near Menelaus. For θεράπων see on Od. 1. 109. The Schol. M. describes him as ὁ τοῦ Ἀλέκτορος τοῦ συμπευθέριον

δοτρηρὸς θεράπων Μενελάου κυδαλίμοιο,
βῆ δ' ἵμεν ἀγγελέων διὰ δώματα ποιμένι λαῶν,
ἀγχοῦ δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα· 25

Ἐείνω δὴ τινε τώδε, διοτρεφές ὦ Μενέλαε,
ἄνδρε δύω, γενεῇ δὲ Διὸς μέγαλοιο ἔικτον.
ἀλλ' εἴπ' ἡ σφωιν καταλύσομεν ὠκέας ἵππους,
ἡ ἄλλον πέμπωμεν ἱκανέμεν, ὅς κε φιλήσῃ.

Τὸν δὲ μέγ' ὀχθήσας προσέφη ξανθὸς Μενέλαος· 30

οὐ μὲν νήπιος ἦσθα, Βοηθοῖδ' Ἐξέωνεῦ,
τὸ πρίν· ἀτὰρ μὲν νῦν γε πάις ὥς νήπια βάζεις.
ἡ μὲν δὴ νῶι ξεινήια πολλὰ φαγόντε

ἄλλων ἀνθρώπων δεῦρ' ἰκόμεθ', αἶ κέ ποθι Ζεὺς
ἐξοπίσω περ παύσῃ οἰζύος. ἀλλὰ λυ' ἵππους 35
ξείνων, ἐς δ' αὐτοὺς προτέρω ἄγε θοινηθῆναι.

Ὡς φάθ', ὁ δὲ μεγάραιο διέσσυτο, κέκλετο δ' ἄλλους
δοτρηροὺς θεράποντας ἅμα σπείσθαι ἐοῖ αὐτῷ.

οἱ δ' ἵππους μὲν λῦσαν ὑπὸ ζυγοῦ ἰδρώοντας,
καὶ τοὺς μὲν κατέδησαν ἐφ' ἱππέϊσι κάπησι, 40
παρ δ' ἔβαλον ζειᾶς, ἀνὰ δὲ κρὶ λευκὸν ἔμιξαν,

27. ἔικτον] Nitzsch prefers, with a few MSS., the commoner form ἔικτην from the pluperfect. 29. φιλήσῃ] παρέλκει (is redundant) ὁ κε Schol. M. 'Si Scholion Aristonici est, colligi potest Aristarchum φιλήσει probasse' Dind. 33. φαγόντε] Bekk. with Harl. etc. reads φαγόντες. 37. ὁ δὲ μεγάραιο] Vulg. ὁ δ' ἐκ μεγάραιο. Cp. Schol. H. M. Q. R. Ἀρίσταρχος χωρὶς τῆς ἐκ . . . βούλεται γὰρ λέγων διὰ μεγάραιο. 38. σπείσθαι] So with Bekk. from Harl. MS., instead of ἅμ' ἐσπείσθαι, σπείσθαι being the more genuine form of the infin. aor. Cp. σπείω Il. 10. 285.

Μενελάου ἀδελφός, and Schol. B. H. M. Q. adds συγγενὴς οὖν Μενελάου 'Ετεωνεύς καὶ θεράπων αὐτοῦ ὡς Ἀχιλλέως Πάτροκλος.

26. τώδε, 'here,' 'yonder;' with a gesture.

27. γενεῇ Διὸς. This implies royalty; kings being generally called διογενεῖς and διοτρεφεῖς.

29. Join ἡ πέμπωμεν ἱκανέμεν ἄλλον ὅς κε. The doubt that Eteoneus feels about welcoming the strangers, implies that the house was in a state of bustle with the festivities. The Schol. thinks that the treachery of the guest Paris had suggested fresh caution in admitting strangers.

34. ἰκόμεθ', αἶ κε . . οἰζύος, 'we are

come here, in the hope that Zeus may rid us of sorrow for the days to come. περ adds an emphasis to ἐξοπίσω, for the past had been troublous enough. The emphasis lies in the words ξεινήια πολλὰ φαγόντε, meaning, 'many were the hospitalities that we enjoyed before we settled down here;' therefore, let us not fail in extending such hospitality to others.

36. ἐς δ' . . ἄγε προτέρω, 'bring them forward into the house.'

39. Join ὑπὸ ζυγοῦ λῦσαν, as ὑπ' ἀπήνης ἔλυον Od. 7. 5.

41. ζειᾶς. Nitzsch, after Voss, identifies this with Virgil's 'farra,' Georg. 1. 73. It is much disputed what species of corn ζεᾶ was. Herodot. (2. 36)

ἄρματα δ' ἔκλιναν πρὸς ἐνώπια παμφανόωντα,
αὐτοὺς δ' εἰσῆγον θεῖον δόμον· οἱ δὲ ἰδόντες
θαύμαζον κατὰ δῶμα διοτρεφέος βασιλῆος.
ὥς τε γὰρ ἡελίου αἶγλη πέλεν ἡὲ σελήνης
δῶμα καθ' ὑψερεφές Μενελάου κυδαλίμοιο.
αὐτὰρ ἐπεὶ τάρπησαν ὀρώμενοι ὀφθαλμοῖσιν,
ἔς ῥ' ἀσαμίνθους βάντες ἐνξέστας λούσαντο.
τοὺς δ' ἐπεὶ οὖν δμῳαὶ λούσαν καὶ χρίσαν ἐλαίῳ,
ἀμφὶ δ' ἄρα χλαίνας οὐλας βάλον ἡδὲ χιτῶνας,

45

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says [Αἰγύπτιοι] ἀπὸ δλυνέων ποιεῖνται
σιτία, τὰς ζείας μετεξέτεροι καλέουσι,
where Baehr comments thus: 'ad com-
mune τῆς ζείας genus pertinuisse videtur
ἄλυνρα tanquam species. Quod enim
distinguunt, et triticum spelta (Dinkel),
et zea (Spelz), utrumque . . . communi
ζείας appellatione indicatum, illud, si
accuratius loquaris, ἄλυνρα, hoc ζεία ap-
pellari debet.'

42. ἐνώπια. According to Nitzsch,
the inner faces, opposite to each other,
of a gateway or doorway; here, that
of the αὐλή, but in Od. 22. 21, that of
the μέγαρον. So the Scholl. τοὺς ἀντι-
κρὸς τόπους τῆς εἰσόδου, and more nearly
Eustath. p. 722. 7 τὰ ἐντὸς τῶν θυρῶν.
The epithet παμφανόωντα, applied else-
where to τεύχεα, ἔντεα, δούρατα, κυνέη,
αἶγλη, φλόξ, λέβης, κάρη, might be
taken to mean that the ἐνώπια were
plastered smooth, if there were any
ground for assuming them to be so.
But probably the key is supplied by
the Schol. τοὺς φωτισμένους ὑφ' ἡλίου
τόπους ἢ τῆς σελήνης. In the dark
shadow thrown by the front wall with
its colonnades, the open gateway, with
the sun shining through it on one side
or the other, and reflected from its
pavement, would well deserve the
epithet. Against one of these walls the
chariot was rested atilt.

45. The full form of this brachy-
logical sentence would be αἶγλη πέλεν
ὥς τε [like] ἡελίου αἶγλη. The line
occurs again Od. 7. 84, and with the
form of sentence we may compare Od.
4. 122; 11. 605; 12. 86, 396.

43. δόμον . . . δῶμα. The words are
contradistinguished again in Od. 16.
273-6; and used indiscriminately to-
gether, Od. 15. 509-11. It would seem

that δόμος, in its proper sense, is more
restricted than δῶμα, which is used of
the whole building, exclusive only of
the αὐλή (see Od. 7. 139; 15. 109; 16.
74), though sometimes also of the
μέγαρον (Od. 22. 494 εὖ διεθείωσεν
μέγαρον καὶ δῶμα καὶ αὐλήν); on the
other hand, the reference in the words
οἷο δόμοιο Od. 1. 330, signifies only
Penelope's apartment. In Od. 7. 88
θύραι πυκινὸν δόμον ἐντὸς ἔργον, ib. 131
ὑπ' αὐλῆς οὐδὸν . . . πρὸς δόμον ὑψηλόν,
Od. 18. 237 οἱ μὲν ἐν αὐλῇ | οἱ δ' ἐντοσθε
δόμοιο, and elsewhere, δόμος is identified
with μέγαρον, the banquet-hall. This
last seems the proper use of δόμος, while
the proper signification of δῶμα is the
whole of the inhabited buildings.
There is another sense in which both
words are used, which, being the
perfectly general one of 'abode,' reduces
the two words to synonyms. Both
words are found in their proper sense
in the plural as well as the singular.

44. θαύμαζον κατὰ δῶμα. Some
commentators propose to connect ἰδόν-
τες, in preceding line, with κατὰ δῶμα,
but Fäsi rightly remarks that the phrase
κατὰ δῶμα forms the object to θαύμα-
ζον, or rather it is the brachylogical
substitute for it, signifying in fact, 'the
house, throughout itself'; cp. Od. 9. 6.
We might render the expression in
Latin 'mirabantur singula hic illic
aedium.' Compare with the sense here,
though not in illustration of the idiom,
Od. 9. 153 νῆσον θαυμάζοντες ἰδινεόμεσθα
κατ' αὐτήν.

47. ὀρώμενοι. Contrast this tense
expressing the leisurely examination,
with ἰδόντες (supra 43), which describes
one glance.

50. οὐλας. Curtius, G. E. p. 310,

ἔς ῥα θρόνους ἔζοντο παρ' Ἀτρεΐδην Μενέλαον.
χέρνιβα δ' ἀμφίπολος προχῶν ἐπέχευε φέρουσα
καλῇ χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,
νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
σῖτον δ' αἰδοίῃ ταμίῃ παρέθηκε φέρουσα,
εἶδατα πόλλ' ἐπιθείσα, χαριζομένη παρεόντων.
[δαιτρὸς δὲ κρειῶν πίνακας παρέθηκεν αἶρας
παντοίων, παρὰ δὲ σφι τίθει χρύσεια κύπελλα.]
τὼ καὶ δεικνύμενος προσέφη ξανθὸς Μενέλαος·
'Σίτου θ' ἄπτεσθον καὶ χαίρετον. αὐτὰρ ἔπειτα
δείπνου πασσαμένῳ εἰρησόμεθ' οἳ τινὲς ἔστον
[ἀνδρῶν· οὐ γὰρ σφῶν γε γένος ἀπόλωλε τοκῆων,
ἀλλ' ἀνδρῶν γένος ἔστ' ἐ διοτρεφέν βασιλῆων

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54. ξεστὴν] γρ. χρυσὴν Schol. H. 57, 58] Rejected by most editors sub-
sequent to Wolf, as wanting in the Harl. and several other MSS. 61. πασσα-
μένῳ] A few MSS. read πασσαμένῳ. 62-64.] προηθετοῦντο καὶ παρὰ Ζηνοδότῃ καὶ
παρὰ Ἀριστοφάνει, τό τε γὰρ σφῶν οὐχ' Ὀμηρικῶς μονοσυλλάβως ἐξηνέχθη, κ.τ.λ.
σφῶν χωρὶς τοῦ τ, ὡς Ἀρίσταρχος καὶ Ἡρωδιανὸς, Ἀπολλώνιος δὲ . . . μετὰ τοῦ τ

refers οὐλος to the same root as ἔριον,
Skt. *ūr-ṇa*, Lat. *vellus*, Goth. *vulla*, and
English 'wool,' with the common inter-
change of *r* and *l*.

The mention of χλαῖναι before χιτῶ-
νες is a common Homeric prothysteron.
So Od. 3. 467 φᾶρος ἡδὲ χιτῶνα, 5. 264
εἵματα ἀμφιέσασα . . . καὶ λούσασα. The
inverted order is suggested by the fact
that the φᾶρος or χλαῖνα, being the
exterior garment, is the one which
impresses the eye. The χλαῖνα, or
'overall' (Od. 8. 455; 17. 89), was a
piece of cloth either square, or rounded
at the corners, passing over the left and
under the right arm, the end that hung
down behind being thrown over the left
shoulder (so ἀπ' ὤμων χλαῖναν θέτο
Od. 21. 118), where it was fastened
with a brooch or pin, χλαῖναν περονή-
σατο Il. 10. 133.

59. δεικνύμενος, 'welcoming.' See on
Od. 3. 41.

61. δείπνου. This was probably the
principal mid-day meal, and although
the day was now far spent it is correctly
used to describe the first regular meal
that the travellers had enjoyed. In inf.
213 it is called by its regular name
δῆρνον. For a similar use of δείπνου
to describe the meal taken by travellers

on setting out, see Od. 15. 79, or by
herdsmen before leaving home for the
day, ib. 397.

62. σφῶν, as a contracted form of
σφῶνιν, is found only here. See above
critical note. There was a great un-
certainty about the correct way of
writing this dual. According to Aris-
tarch., Apoll., and Herod. σφῶν is nom.
and accus. dual of the second personal
pronoun; σφῶε of the third. For the
gen. and dat. dual of the second person
they wrote σφῶνιν; of the third, σφῶνιν.
Of these forms σφῶε and σφῶνιν were
enclitic. See generally La Roche, Hom.
Textkrit. p. 357. Translate, 'For [the
nobility of] your parentage is not lost
in you,' i.e. in your persons. With
this use of ἀπόλωλε with the dative,
cp. Il. 10. 186 ἀπὸ τέ σφισιν ὕπνος
ἄλωλεν. This interpretation is equiva-
lent to the words of the Schol. οὐ γὰρ
ἀφανῶν ἔστ' ἐ γονέων, and is better than
giving the force of an agent-dative to
σφῶν, viz. 'the nobility of your parent-
age has not been discredited by you;' for
Menelaus could hardly argue that
(1) they were noble because their faces
were noble; and (2) then compliment
them on not discrediting their parents.

63. γένος is here the accus. and

σκηπτούχων, ἐπεὶ οὐ κε κακοὶ τοιούσδε τέκοιεν.]

ᾧ φάτο, καὶ σφιν νῶτα βοὸς παρὰ πύονα θῆκεν 65

ὅππ' ἐν χερσὶν ἔλων, τὰ ρά οἱ γέρα πάρθεσαν αὐτῷ.

οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱάλλον.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,

δὴ τότε Τηλέμαχος προσεφώνεε Νέστορος υἱόν,

ἄγχι σχῶν κεφαλὴν, ἵνα μὴ πευθοῖαθ' οἱ ἄλλοι. 70

Ῥάξω, Νεστορίδῃ, τῷ ἐμῷ κεχαρισμένε θυμῷ,

χαλκοῦ τε στεροπὴν καὶ δώματα ἡχήμεντα,

χρυσοῦ τ' ἡλέκτρον τε καὶ ἀργύρου ἡδ' ἐλέφαντος.

Schol. H. M. Eustath. found the common reading σφῶν (as Schol. E.), but adds βούλονται οἱ παλαιοὶ σὺν τῷ ἰῶτα γράφειν τὸ σφῶν. Aristarchus, however, rejected the lines (Schol. H. M.) though referring to the reading. 70. πευθοῖαθ' οἱ ἄλλοι] Schol. H. M. οὕτως Ζηνόδοτος· ὁ δὲ Ἀρίσταρχος 'πευθοῖατο ἄλλοι.' 72. καὶ δώματα] So Bekk., while other modern editors write κατὰ δ. The MSS. give καὶ δώματα, but Schol. on Il. 24. 323 κατὰ.

ἀνδρῶν the gen. after ἐστὶ, as we may infer from Il. 21. 186, 187 φῆσθα σὺ μὲν ποταμοῦ γένος ἔμμεναι εὐρὺ ῥέοντος, | αὐτὰρ ἐγὼ γενεὴν μεγάλου Διὸς εὐχομαι εἶναι. Cp. Od. 14. 199.

ἀνδρῶν is in apposition to διοτρεφέων βασιλῆων as genus to species.

64. With ἐπεὶ οὐ κε=οὐ γάρ κε cp. Il. 15. 228.

65. νῶτα. For allusions to the chine as the portion of honour compare Od. 8. 475, where Odysseus sends down to Demodocus a portion νῶτου ἀποπροταμῶν, ἐπὶ δὲ πλείον ἐλέλειπτο, 14. 437 νῶτοισιν δ' Ὀδυσῆα διηγεέσσοι γέραςιν, also Il. 7. 321; 9. 207. Menelaus, in accordance with the custom which survived in the case of the kings of Sparta, had this portion assigned to him from the public table; τὰ ρά οἱ αὐτῷ, 'the portion of honour which they had set before himself.' He does not join in the repast here, having presumably dined already, but (as in Od. 8. 475, quoted above) he gives his guests the remains of his portion of meat.

66. γέρα here is merely a plural of amplification, as χρυσὸς . . . δῶρα θεοῖο Il. 20. 268, and not assimilated in number to νῶτα.

71. τῷ ἐμῷ θυμῷ, 'this heart of mine.' Cp. Virg. Aen. 12. 142 'animo carissima nostro.'

73. ἡλέκτρον. Buttm. Mythol. vol. 2 discusses fully the meaning of ἡλεκτρον

(ἡλεκτρον). It is used only in two passages besides this, viz. Od. 15. 460 χρύσειον ὄρμον ἔχων, μετὰ δ' ἡλέκτροισιν ἔερτο, and 18. 295 ὄρμον . . . χρύσειον ἡλέκτροισιν ἐρμένον ἡέλιον ὥς. Is this ἡλεκτρον a metal or is it amber? Pliny, Hist. Nat. 33. 4. 23 takes it as a metal, a natural not artificial compound: 'Omni auro inest argentum vario pondere, alibi dena, alibi nona, alibi octava parte . . . ubicunque quinta portio est electrum vocatur. Vetusta est electro auctoritas, Homero teste, qui Menelai regiam auro electro argento ebore fulgere tradit.' It is indeed tempting to accept this view when we find, as here, ἡλεκτρον standing between gold and silver, the two metals of which it is a compound. But the other two passages in the Odyssey constrain us to adopt for them the meaning 'amber.' It is inconceivable that a necklace should be described as being of gold and strung with pieces of what was but a paler gold between. See Schol. on Aristoph. Nub. 768 Ὅμηρος δὲ οὐκ οἶδε τὸ ὄνομα (sc. ὕαλος), ἀλλὰ παρ' αὐτῷ καὶ τοῖς ἀρχαίοις ἡλεκτρον μὲν ἔστιν, ὕαλος δὲ οὐ. The same sense will fit Hesiod, Scut. Herc. 141 τιτάνῃ λευκῷ τ' ἐλέφαντι | ἡλέκτρῳ δ' ὑπολαμπὴς ἔην [σάκος], χρυσῷ τε φαεινῷ | λαμπόμενον, and Epig. Hom. 15. 10 αὐτῇ δ' ἱστὸν ὑφαίνει ἐπ' ἡλέκτρῳ βεβαυῖα, 'quo pavementum conclavis, utpote in domo opulentissima, distinctum est,' Frank. Cp. Hdt. 3. 113 ἐξ ἰσχάτης [τῆς

ἀντιφ. 9. 532.

Ζηνός που τοιήδε γ' Ὀλυμπίου ἐνδοθεν αὐλή,

δσσα τὰδ' ἄσπετα πολλὰ· σέβας μ' ἔχει εἰσορόωντα. 75

Τοῦ δ' ἀγορεύοντος ξύνετο ξανθὸς Μενέλαος,

καὶ σφεας φωνήσας ἔπεα πτερόεντα προσηύδα·

Ῥέκνα φίλ', ἦ τοι Ζηνὶ βροτῶν οὐκ ἂν τις ἐρίζοι·

ἀθάνατοι γὰρ τοῦ γε δόμοι καὶ κτήματ' ἔασιν·

ἀνδρῶν δ' ἦ κέν τις μοι ἐρίσσεται, ἡὲ καὶ οὐκί, 80

κτήμασιν. ἦ γὰρ πολλὰ παθὼν καὶ πόλλ' ἐπαληθεῖς

ἡγαγόμεν ἐν νηυσὶ καὶ ὀγδοάτῳ ἔτει ἦλθον·

Κύπρον Φοινίκην τε καὶ Αἰγυπτίους ἐπαληθεῖς,

Αἰθιοπίας θ' ἰκόμην καὶ Σιδονίους καὶ Ἐρεμβούς

74. αὐλή] Athenaeus, 188 F., quotes as the reading of Seleucus τοιαῦτα δόμοις ἐν κτήμασι κεῖται, doubtless to avoid the difficulty of αὐλή. So Schol. P. 83. ἐπαληθεῖς] πλανηθεῖς. οἱ δὲ ἐπὶ τοῖς ἀληθεῖς Αἰγυπτίοις, ὅτι μαντικὴς ἔμπειροι Schol. V. 84. Ἐρεμβούς] So Aristarch.; Κράτης Ἐρεμνούς γράφει . . . ἐνίοι δὲ (among them Zeno) . . . Ἀραβίας τε Schol. E. H. M. V.: see inf.

Εὐρώπης] ὁ τε κασιότερος ἡμῶν φοιτᾷ καὶ τὸ ἡλεκτρον. We may therefore safely decide for the meaning 'amber' in Homer. On the other hand, the passages, Soph. Ant. 1037 τὸν πρὸ Σαρδέων [?] ἡλεκτρον . . . καὶ τὸν Ἰνδικὸν χρυσόν, and Virg. Aen. 8. 402 'quod fieri ferro liquidove potest electro,' demand that it should be taken for the metal; the name of the amber being borrowed to express a metal which resembled it in its pale brightness; compare Pliny, l. c. 'electri natura est ad lucernarum lumina clarius argento splendere.' Thus far, in substance, Buttm. who proceeds in conclusion to refer the word (like ἡλακῆ) to ἔλαειν, from its powers of attracting light substances when rubbed. He supposes that this remarkable property of amber could not have escaped the notice of an observant people. But the derivation from ἔλαειν seems too fanciful to be maintained, with the additional difficulty of explaining its relation to ἡλέκτωρ and ἡλέκτρα. Curtius refers all to a root ἄλκ, parallel with Skt. *ark*, 'to flash,' and *arkas*, signifying brightness, the sun, crystal, or polished copper.

74. αὐλή. If this word is to stand here in its proper acceptance of 'court,' we must suppose that after Telemachus has referred to the splendours of the δῶμα he recurs to the αὐλή, as he saw

it on first entering, and to the feelings of amazement he then experienced; so that he compares it to the αὐλή of Zeus. We may however remark that in Il. 24. 452 αὐλή is loosely used for the habitation itself, as in later Greek ἡ Διὸς αὐλή Aesch. P. V. 122.

75. δσσα, 'for the untold multitude of the things that are here.' δσσα does not answer to τοιήδε, but is roughly equivalent to ὅτι τόσα.

80. ἦ κέν τις μοι ἐρίσσεται (subjunctive). In this line, the first word ἀνδρῶν is opposed to Ζηνί, 78. This use of ἦ κε with the subjunct. is found in Il. 9. 701 ἀλλ' ἦ τοι κείνον μὲν ἔασομεν ἦ κεν ἴησι | ἦ κε μένη, and with the optat. in Od. 14. 184 ἦ κεν ἀλώη ἦ κε φύγοι. In the phrase ἦ τις . . . ἡὲ καὶ οὐκί we have the primitive equivalent of the later phrase in Plato (Rep. 496 B) etc. ἦ τις ἢ οὐδεὶς, 'few or none.' Nitzsch compares inf. 632 Ἀντίνο' ἦ ρά τι ἴδμεν ἐνὶ φρεσίν, ἦε καὶ οὐκί; also Il. 2. 238, 300, 349. That the general meaning of the passage is that few, if any, can compete with him is shown by the γάρ which follows.

82. ἡγαγόμεν, sc. κτήματα.

83. Αἰγυπτίους. Here, as in inf. 127, 229; Od. 14. 263, 286; 17. 432; Il. 9. 382, a trisyllable; in inf. 385 Αἰγύπτιος scans as four syllables.

84. Σιδονίους. Here, and in Il. 23.

καὶ Λιβύην, ἵνα τ' ἄρνες ἄφαρ κεραοὶ τελέθουσι. 85
 τρεῖς γὰρ τίκτει μῆλα τελεσφόρον εἰς ἐνιαυτόν.
 ἐνθα μὲν οὔτε ἀναξ ἐπιδευῆς οὔτε τι ποιμὴν
 τυροῦ καὶ κρειῶν, οὐδὲ γλυκεροῖο γάλακτος,
 ἀλλ' αἰεὶ παρέχουσιν ἐπηετανὸν γάλα θῆσθαι.

86. τρεῖς γάρ] Bekk., ed. 2, transposes this line to come after v. 89, and to give the reason for the constant supply of milk. τινὲς γελοῖως γράφουσι δὲ Schol. H. M.

740 foll. the Sidonians are distinguished from the Phoenicians.

Ἐρεμβοῖς. Only mentioned in the present passage. The connection of the word with ἔρεβος, ἔρεβενός, and ἔρεμνός seems certain. The Erembi must have been a branch of the Aethiopes, living on the coast of the Mediterranean opposite Cyprus. The etymology of the name was an ancient difficulty. Strabo says of them (b. 16) ἀλλὰ μᾶλλον περὶ τῶν Ἐρεμβῶν ἢ ζήτησις, εἴτε τοὺς Τρωγλοδύτας ὑπονοή-
 τειν λέγεσθαι, καθάπερ οἱ τὴν ἰτυμολο-
 γίαν βιαζόμενοι ἀπὸ τοῦ εἰς τὴν ἔραν ἐμβαίνειν ὅπερ ἐστὶν εἰς τὴν γῆν, εἴτε τοὺς Ἀραβάς. ὁ μὲν οὖν Ζήνων μετα-
 γράφει οὕτως· καὶ Σιδονίους Ἀραβάς τε. πιθανώτερον δὲ Ποσειδώνιος γράφει τῷ παρὰ μικρὸν ἀλλάξει καὶ Σιδονίους καὶ Ἀραμβοῖς. οὐδ' οἱ Ἐρεμνοὺς γρά-
 φοντες πιθανοί. τῶν γὰρ Αἰθίοπων μᾶλλον ἴδιον. The Schol. here, and Eustath. assert that Aristarchus identified the Ἐρεμβοί with the Ἀραβες, which Lehrs denies (de Ulixi erroribus 3. 5. 4). Gosselin, quoted by Pierron, regards the Ἐρεμβοί as the inhabitants of the little island of Arad, Arab, or Erebo on the Phoenician coast. Ameis, ad loc. suggests the identity of Hebrews, Aramaeans, and Arabians with these Erembi.

85. ἄφαρ κεραοί. The interpretation of this line depends upon the force which we assign to τελέθουσι. If we follow the view of Herodotus (4. 29) who quotes this line substituting ὅθι for ἵνα, we shall render 'begin at once to become horned;' for he says, ἐν τοῖσι θερμοῖσι ταχὺ παραγίγνεσθαι τὰ κέρα. This view Eustath. follows, only pointing out that ἄφαρ is stronger than ταχύ. See further on Od. 11. 274. But comparing Od. 7. 52; 8. 583; 17. 486; 19. 328; 11. 9. 441; 12. 347; 21. 465; 23. 499 we gather that τελέθω is rather identical in meaning with πέλω than

with γίγνομαι, so that we should rather translate, 'are horned at once,' i. e. come to birth with horns ready grown or at least sprouting, and this harmonises best with the interpretation of Aristotle, Hist. Anim. 8. 28 καὶ ἐν μὲν Λιβύῃ εὐθὺς γίνεται κέρατα ἔχοντα τὰ κερατώδη τῶν κριῶν (ζώων Schn.), οὐ μόνον οἱ ἄρνες, ὥσπερ Ὀμηρὸς φησιν, ἀλλὰ καὶ τὰλλα. The connection with τρεῖς γάρ which follows is:—Such a fact illustrates the genial productiveness of Libya; for it ranges itself with other facts pointing the same way, such as that there are three sets of lambs in a year. This fertility would be something astonishing; compare Aristot. Mirab. 81 παρὰ τοῖν Ὀμβρικοῖς φασὶ τὰ βοσκήματα τρεῖς τίκτειν τοῦ ἐνιαυτοῦ, and Virg. Georg. 2. 150 'bis gravidæ pecudes, bis pomis utilis arbor.

86. τελεσφόρον only occurs in Homer in this phrase. It serves, that is, as a fixed epithet of ἐνιαυτός as comprising a complete cycle of the observed relations of the earth to the stars and to the sun; of the terrestrial seasons; of the stages of vegetation; and, consequently, of the operations of husbandry. The period of the coincident completions of all these phenomena had been abundantly marked, and become the chief measure of time, long before the cause of coincidence was imagined. The period itself was represented meanwhile as the cause, and called the 'time-maturing' or 'the maturing' year.

A conclusive reason against writing τελεσφόρον, and taking the passive notion of a 'completed' year, is that such an epithet would not be a fixed epithet, the essence of which is to be descriptive. Only a fixed epithet could refer, as here, to any year. Cp. Od. 10. 467; 14. 292; 15. 230; 11. 19. 32.

89. ἐπηετανόν. The old interpreta-
 tion of this word is 'lasting out the

εἶος ἐγὼ περὶ κείνα πολὺν βίον συναιεῖρων 90
 ἡλώμην, τείως μοι ἀδελφεὸν ἄλλος ἔπεφνε
 λάθρην, ἀνωιστὶ, δόλῳ οὐλομένης ἀλόχοιο·
 ὥς σὺ τοι χαίρων τοῖσδε κτεάτεσσιν ἀνάσσω,—
 καὶ πατέρων τάδε μέλλετ' ἀκούμεν, οἳ τινες ὑμῖν
 εἰσὶν,—ἐπεὶ μάλα πόλλ' ἔπαθον, καὶ ἀπώλεσα οἶκον 95
 εὐ μάλα ναιετάοντα, κεχανδότα πολλὰ καὶ ἐσθλά.

93. οὐ τοι] So Dind., Bekk., etc. with Harl., instead of οὐ τι. Cod. M. has οὔτοι in lemma of Schol., but οὐ τι in text. After this line, according to Schol. H. M. Q., some inserted the line οὐδέ τι βουλόμενος, ἀλλὰ κρατερῆς ὑπ' ἀνάγκης, which the Schol. rightly characterises as γελοῖως. It is quoted in Themist. Orat. 33. p. 367 C. with the variant οὐτ' ἐπιτερόμενος. 94. ὑμῖν] Schol. E. ὕμνιν, Αἰολικῶς φιλοῦται.

year' as if compounded of ἐπί and ἔτος. As illustrating this, reference is made to its application to plants ἐπηετανόν γανώσαι Od. 7. 128, and to the similar use of ἐπετήσιος ib. 118. But Curtius, Gk. Etym. 346, follows Döderl. in regarding it as a compound of ἐπί and αἰεῖ (Boeotian ἦν). ἐπ-ηε-τανός will then be a formation similar to ἐφ-ημέρ-ιος, the termination being identical with the Skt. -iāna, as nāiānas, 'present;' and the Lat. -tinus, as in cras-tinus. This suits better such passages as ἐπηετανόν γὰρ ἔχεσκον Od. 7. 99, κομιδὴ ἐπηετανός Od. 8. 232, πλυνὸς ἐπηετανός Od. 6. 86, ἀρδμοὶ ἐπηετανός Od. 13. 247. The word is used loosely in the sense of 'plentiful,' in h. Hom. Merc. 113.

θῆσθαι, 'to draw.' Hesych. quotes an active infinitive aorist θῆσαι, other forms from the aorist being θήσατο μαζόν Il. 24. 58, θησάμενος h. Hom. Cer. 236; and, in the sense of 'suckled' h. Hom. Apoll. 123. For the form θῆ-σθαι (non-Thematic), see Monro, H. G. § 19. The root is θα (θη), compare θηλή, τι-θη-νη, Lat. fē-lūs, fē-mīna, fē-lare. See Curt. Gk. Etym. 227.

90. εἶος. 'The attic. -εω in πλέως, κρεωφάγος points to original πλῆος, κρήας, not πλείος or κρείας. So ἔως, τείως are for ἦος, τῆος (not εἶως as in the MSS.).' Monro, H. G. App. c. 5. The oldest way of writing the word would be ΕΩΣ.

κείνα, 'those parts.'

92. ἀνωιστὶ, 'at unawares,' from οἶω, like Lat. necopinato.

οὐλομένης. See note on δνήμενος Od. 2. 33.

94. καὶ πατέρων. . . εἰσὶν. The way in which these words are printed in the text (which seems better than the insertion of a full stop at ἀνάσσω) shows that they are wholly parenthetical. The reference of the sentence is to be explained by looking forward, as indeed τάδε helps to indicate, and not backwards. The point of which τάδε is the pronominal description is that his house before the Trojan war was εὐ μάλα ναιετάων, etc. That state of things, says Menelaus, is now matter of history; but these witnesses of it still survive. Then ἐπεὶ explains, and is to be taken as immediately following, οὐ τοι χαίρων. . . ἀνάσσω. μέλλετ' ἀκού-
 ῖμεν, 'ye are likely to have heard.' See on Od. 3. 87.

95. ἀπώλεσα οἶκον. The Schol. M.V. makes this an ambiguous phrase, ἀμφίβολον πότερον τὸν ἑαυτοῦ ἢ τὸν τοῦ Πριάμου. But there is no real doubt. He means he was obliged to leave his house to be wasted, when he went to Troy; and wasted it was completely, although he had more than replaced the loss on his return. He then, at the words ὥς ὄφελον, passes on to another reason for his statement οὐ τοι χαίρων ἀνάσσω, namely, the many lives lost for his sake at Troy (in contrast to Agamemnon's death at home); and he says he would much rather be in possession of one-third of his old οἶκος, than be, as he now is, richer than ever—could he but have all those lives restored.

ὦν ὄφελον τριτάτην περ ἔχων ἐν δώμασι μοῖραν
ναίειν, οἱ δ' ἄνδρες σόοι ἔμμεναι, οἳ τότε δλοντο
Τροίῃ ἐν εὐρείῃ, ἐκάς Ἀργεος ἵπποβότοιο.
ἀλλ' ἔμψης πάντας μὲν ὀδυρόμενος καὶ ἀχεύων 100
πολλάκις ἐν μεγάροισι καθήμενος ἡμετέροισιν—
ἄλλοτε μὲν τε γόφῳ φρένα τέρπομαι, ἄλλοτε δ' αὖτε
παυόμαι· αἰψήρως δὲ κόρος κρυεροῖο γόοιο—
τῶν πάντων οὐ τόσσον ὀδύρομαι, ἀχνύμενός περ,
ὥς ἐνός, ὅς τέ μοι ὕπνον ἀπεχθαίρει καὶ ἐδωδὴν 105
μνωμένῳ, ἐπεὶ οὐ τις Ἀχαιῶν τόσσ' ἐμόγησεν
ὅσος Ὀδυσσεὺς ἐμόγησε καὶ ἦρατο. τῷ δ' ἄρ' ἔμελλεν
αὐτῷ κήδε' ἔσεσθαι, ἐμοὶ δ' ἄχος αἰὲν ἄλαστον
κείνου, ὅπως δὴ δηρὸν ἀποίχεται, οὐδέ τι ἴδμεν,
ζῶει ὃ γ' ἢ τέθνηκεν. ὀδύρονται νύ που αὐτὸν 110
Λαέρτης θ' ὁ γέρων καὶ ἐχέφρων Πηνελόπεια
Τηλέμαχος θ', ὃν ἔλειπε νέον γεγαῶτ' ἐνὶ οἴκῳ.'

99.] ὀβελίζουσι τινες τὸν στίχον . . . διὰ μέντοι τῶν Ἀρισταρχείων ὑπομνημάτων οὐδὲν φέρεται περὶ τοῦ ἐποὺς Schol. H. M.

100. ἔμψης is answered by τῶν πάντων inf. 104; which is indeed the proper continuation of the sentence ἀλλ' ἔμψης . . . ἡμετέροισιν. The words ἄλλοτε μὲν τε . . . γόοιο are parenthetic, as the explanatory force of μὲν τε is sufficient to show. Translate, 'But still though often bewailing them all and grieving sore, as I sit in our halls—one moment, 'tis true, I ease my heart with lamentation, and then again I cease, for quickly comes surfeit of freezing grief—yet for all of my friends, however deeply touched—I sorrow not so much as for one.' This arrangement of the clauses, marked by Wolf in his edition, seems best to bring out the meaning. Ameis regards it as too artificial, and begins the apodosis at ἄλλοτε, putting a full stop at γόοιο.

105. ἀπεχθαίρει Eustath. μισήτων ποιεί. With this causative sense compare στυφαίμαι μένος Od. II. 501. The Schol. compares πάντας μὲν ῥ' ἔλπει Od. 2. 91.

107. ἦρατο. Eustath. ὑπέμεινε καὶ ἐβάστασε. If this sense be adopted, there is a sort of hysteron proteron

in ἐμόγησε καὶ ἦρατο, 'achieved and undertook.' Compare νηὺς ἀχθοῖς ἄροιστο Il. 20. 247.

τῷ δ' ἄρ' ἔμελλεν αὐτῷ. Many interpret τῷ 'wherefore;' but it seems better to take it as the dative of the demonstrative, strengthened by the addition of αὐτῷ (εἰ ἰρσί), to form a marked antithesis to ἐμοί.

108. ἄχος . . . κείνου, 'sorrow for him.' So ἄχος σίθεν Il. 4. 169; 8. 124; 13. 417; 14. 458, etc.

ἄλαστον. The old and commonly received interpretation is 'not to be forgotten.' Another meaning suggested, as suiting the meaning in all passages, is 'wild,' 'restless,' from ἀλάσμαι, ἀλῶ, which will make Ἐκτορ ἄλαστον (Il. 22. 261) intelligible. Others interpret it 'avenging,' in close connection with ἀλάστωρ. Bekk. accentuates ἀλαστός.

109. ὅπως δὴ = 'quo tandem modo.' Soph. Phil. 165.

110. ζῶει ὃ γ'. See on Od. 2. 132.

111. ἐχέφρων used in the Od. only of Penelope, and once (13. 332) of Odysseus.

ὦς φάτο, τῷ δ' ἄρα πατὴρ ὕφ' ἱμερον ὤρσε γόοιο,
δάκρυ δ' ἀπὸ βλεφάρων χαμάδις βάλε πατὴρ ἀκούσας,
χλαῖναν πορφυρέην ἄντ' ὀφθαλμοῖν ἀνασχὼν 115
ἀμφοτέρησιν χερσὶ. νόησε δέ μιν Μενέλαος,
μερμήριξε δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν
ἢ μιν αὐτὸν πατὴρ ἐάσειε μνησθῆναι,
ἢ πρῶτ' ἐξερέοιτο ἕκαστά τε πειρήσαιτο.
Εἶος ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμὸν, 120
ἐκ δ' Ἑλένη θαλάμοιο θυώδεος ὑψορόφοιο
ἤλυθεν, Ἀρτέμιδι χρυσηλακάτῳ ἐικυῖα.

119. τε πειρήσαιτο] ἐπειρήσαιτο ἀντὶ τοῦ ἐπερωτήσεαι (this points to a reading ἕκαστά τ' ἐπειρήσαιτο, evidently wrong, as εἰρόμην and not εἰρησάμην is the aor. in use of εἰρομαι). ἐνιοὶ δὲ γράφουσιν κακῶς, μνησθῆσαιτο Schol. H. M. Q.

113. ὕφ' ἱμερον ὤρσε γόοιο. The preposition has here its noteworthy meaning of 'in the mind.' Cp. Od. 24. 62 τοῖον γὰρ ὑπάρχοι μοῦσα λίγεια. Thus ὕφ' . . . ὤρσε is 'sent into his mind.' Translate, 'thrilled him with a yearning to bewail his father.' Aristotle (Rhet. I. 11, 12) quotes this line as an illustration of the fact that καὶ ἐν τοῖς πένθεσι καὶ θρήνοις ἐγγίνεται τις ἡδονή· ἢ μὲν γὰρ λύπη ἐπὶ τῷ μὴ ὑπάρχειν ἡδονὴ δὲ ἐν τῷ μεμνησθαι καὶ ὁρᾶν πως ἐκείνον, καὶ ἃ ἐπράττε καὶ οἶος ἦν. Cp. inf. 183; Il. 23. 108, 153; 24. 507.

114. πατὴρ ἀκούσας. When a genitive is used with ἀκούειν there is generally an adjectival or participial addition expressive of the facts heard; as πατὴρ τεθνηῶτος ἀκούειν Od. I. 289; or ζώντος Od. II. 458. Cp. inf. 278.

115. ἄντ'. The accent shows that this is ἄντα. Cp. Od. I. 334.

116. νόησε, 'noticed him,' thence inferring who he was.

117. The idea in μερμήριξε accords, as Nitzsch remarks, with Menelaus' characteristic slowness of resolve. In Od. 15. 169 a similar case of indecision on the part of Menelaus and of quickness on the part of Helen is given.

119. ἕκαστά τε πειρήσαιτο. It is unnecessary here, with Ameis, to supply αὐτοῦ and to render ἕκαστα 'in every particular.' Cp. Il. 18. 600 ὥς ὅτε τις τροχὸν ἄρμενον ἐν παλάμῃσιν | ἐζόμενος κεραμεὺς πειρήσεται. So here 'should test all he said.'

121. δέ here marks the apodosis, as in Od. 5. 366, etc.

122. χρυσηλακάτῳ. The other passages in which this epithet is found are Il. 16. 183 ἐν χορῷ Ἀρτέμιδος χρυσηλακάτου κελαδεῖν, Il. 20. 70 χρυσηλάκατος κελαδεῖν | Ἀρτεμὶς ἰοχέαιρα. The combination of epithets seems to necessitate the rendering of χρυσηλάκατος 'with golden arrows,' although the general meaning of ἡλακάτη is 'distaff,' inf. 131; Il. 6. 491, etc. The introduction of the distaff into the description of the huntress Artemis would confuse the whole scene. To the objection that arrows are not made of gold, the answer may be given that the distaff is not made of gold either, and that 'gold-tipped' or 'gold-ornamented' is all that is meant, as in χρυσήνιος, another epithet of Artemis, Il. 6. 205.

The point of comparison is this; a distaff is a long straight rod, so is an arrow; when Helen appears, distaff in hand, you might have thought it was Artemis holding one of her gold-tipped arrows.

That both meanings were assigned to ἡλακάτη we gather from the Schol. ἡλακάτην γὰρ καλοῦσι καὶ τὸ βέλος καὶ τὸ γυναικίον ἐργαλεῖον ἐξ οὗ τὸ νήμα ἔλκουσι. The word ἡλακάτη is generally taken as a derivative from ἔλκω, but Curtius refers it to a root *ark*, seen in ἄρκ-υον and perhaps in ἀράχνη.

Helen, whose graceless flight had caused the war and brought bereavement into so many families—her hus-

τῇ δ' ἄρ' ἄμ' Ἀδρήστη κλισίην εὐτυκτον ἔθηκεν,
 Ἀλκίππη δὲ τάπητα φέρειν μαλακοῦ ἐρίοιο,
 Φυλῶ δ' ἀργύρεον τάλαρον φέρε, τὸν οἱ ἔδωκεν 125
 Ἀλκάνδρη, Πολύβοιο δάμαρ, ὅς ἑναί' ἐνὶ Θήβης
 Αἰγυπτίης, ὅθι πλεῖστα δόμοις ἐν κτήματα κείται·
 ὅς Μενελάω δῶκε δύ' ἀργυρέας ἀσαμίνθους,
 δοιοὺς δὲ τρίποδας, δέκα δὲ χρυσοῖο τάλαντα.
 χωρὶς δ' αὖθ' Ἑλένη ἀλοχος πόρε κάλλιμα δῶρα· 130
 χρυσέην τ' ἡλακάτην τάλαρόν θ' ὑπόκυκλον ὅπασσεν
 ἀργύρεον, χρυσῶ δ' ἐπὶ χεῖλεα κεκράαντο.
 τὸν ῥά οἱ ἀμφίπολος Φυλῶ παρέθηκε φέρουσα
 νήματος ἀσκητοῖο βεβυσμένον· αὐτὰρ ἐπ' αὐτῶ
 ἡλακάτη τετάνυστο (ἰοδνεφὲς εἶρας ἔχουσα. 135
 ἔξετο δ' ἐν κλισμῶ, ὑπὸ δὲ θρήνης ποσὶν ἦεν.

123. ἄμ' Ἀδρήστη] τινὲς 'ἄμα δρήστη,' οἰονεὶ θεραπείαινα Schol. H. M. εὐτυκτον] Bekk., whom Ameis follows, writes εὐτυκτον, 'folding;' from the reading εὐκτυκτον in the Harl., but the alteration is needless. 132. κεκράαντο] Two MSS. give κεράαντο, which may have suggested κεκράαστο to Schol. H. Q.

band's among them—appears once more as the ἀσκακίον ἀγαλμα πλούτου (Aesch. Ag. 741), devoted to domestic duties; and now and then with a luxury of gentlest self-reproach recalling complacently the memories of Troy.

126. Θήβης, called Θῆβαι Αἰγυπτίαι Il. 9. 381. Seiler notices the fact that Θῆβαι or Θήβη was the Greek rendering of the popular Egyptian name of the city *Te-pe*; another form being *Apet*, connected with *Aphi*.

131. τάλαρος, from root *ταλ*, is properly that which 'holds' the work. This basket (*quailus*) is here called ὑπόκυκλος, which Eustath. interprets by *κυκλωτέρης*, but Apoll. and Hesych. are right in their explanation of ὑπό-τροχος, 'with wheels, or castors, underneath,' so that the basket could be easily moved about. Compare the description of the movable tripods made by Hephaestus, Il. 18. 375 χρύσεια δὲ σφ' ὑπὸ κύκλα ἐκάστω πυθμένι θῆκεν, ὅφρα οἱ αὐτόματοι θεῖον δυσαΐατ' ἀγῶνα, ἢ δ' αὖτις πρὸς δῶμα νεοΐατο. Cp. Il. 5. 722. Translate, 'It was of silver, but its edge was finished off with gold.'

132. κεκράαντο, ἀντὶ τοῦ ἀπῆρτιστο

ἡ κεκράαστο Schol. H. Q. The latter, which refers to the *mixture* of the two metals, is supported by Cobet, Var. Lect. 227, saying, 'neque κραίνειν de huiusmodi opificio dici potuit, neque haec significatio locis poetarum apta est.' But it is difficult to see why *κραίνω* in its regular meaning of 'complete' is out of place here, as the poet is not speaking of the general fashioning of the cup, but of the rim of gold added as a finish.

Helen was famous as a workwoman; compare οὐτε τις ἐν ταλάρῳ πανίσδεταί ἐργα τοιαῦτα, | οὐτ' ἐν δαιδαλέῳ πυκινώτερον ἄτριον ἰσθῶ | κεκρίδι συμπλέσσα μακρῶν ἔταμ' ἐκ κελεύωντων Theocr. 18. 32. The basket was full of 'dressed yarn,' which lay ready for the weaver in balls, or on spools (πηνία Il. 23. 762, cp. πανίσδεταί sup.). The distaff, charged with 'dark blue wool,' which had yet to be spun, was 'laid across' the basket; τετάνυστο, δηλοῖ μὴ ὀρθὴν ἵστασθαι τὴν ἡλακάτην, ἀλλὰ περὶ τὸν τάλαρον κεῖσθαι, ἀπὸ χεῖλους ἐς χεῖλος διήκουσαν, ἵσως δὲ καὶ μήκος αὐτῆς ἢ λέξις δηλοῖ Eustath. This interpretation does not imply that the distaff did not reach beyond the edge on either side.

αὐτίκα δ' ἢ γ' ἐπέεσσι πόσιν ἐρέεινεν ἕκαστα·
 "Ἴδμεν δὴ, Μενέλαε διοτρεφεῖς, οἳ τινες οἶδε
 ἀνδρῶν εὐχετόωνται ἱκανέμεν ἡμέτερον δῶ;
 ψεύσομαι, ἢ ἔτυμον ἐρέω; κέλεται δέ με θυμός. 140
 οὐ γὰρ πῶ τινά φημι εἰκότα ὧδε ἰδέσθαι
 οὔτ' ἀνδρ' οὔτε γυναιῖκα, σέβας μ' ἔχει εἰσορόωσαν,
 ὥς ὅδ' Ὀδυσσῆος μεγαλήτορος νῦν εἰοικε,
 Τηλεμάχῳ, τὸν ἔλειπε νέον γεγαῶτ' ἐνὶ οἴκῳ
 κείνος ἀνὴρ, ὅτ' ἐμεῖο κυνώπιδος εἶνεκ' Ἀχαιοὶ 145
 ἦλθεθ' ὑπὸ Τροίην, πόλεμον θρασὺν ὀρμαίνοντες.
 Τὴν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος·
 'οὔτω νῦν καὶ ἐγὼ νοέω, γύναι, ὥς σὺ εἴσκεις·
 κείνου γὰρ τοιοῖδε πόδες τοιαῖδε τε χεῖρες

143. μεγαλήτορος] τινὲς ταλασίφρονος Schol. H. Q., which Bekk., ed. 2, adopts.

140. ψεύσομαι. This is commonly taken to mean, 'Is what I am going to say correct or not?' as Ameis 'werde ich mich irren?' To which there are two objections: (1) as Nitzsch (inconsistently with his own adoption of the common interpretation) observes, ψεύδεσθαι is not simply *mendacium dicere*, but *mentiri*,—to say what is false, not in the belief that it is true, but knowing it to be false (but cp. Plat. Symp. 215 A ἐκὼν γὰρ εἶναι οὐδὲν ψεύσομαι); and (2) that κέλεται δέ με θυμός 'I have a great mind to do it,' does not suit ἔτυμον ἐρέω in this sense. The following interpretation seems decidedly preferable. Helen represents herself as deliberating on her own question, ἴδμεν δὴ; and debating whether to answer it or not. The alternative is not between uttering a truth and uttering a falsehood, but between uttering the truth and uttering nothing. So much is plain from the parallel, Il. 10. 532 Νέστορ δὲ πρῶτος κτύπον αἶε, φώνησέν τε | ψεύσομαι ἢ ἔτυμον ἐρέω; κέλεται δέ με θυμός | ἵππων μ' ὠκυπόδων ἀμφὶ κτύπος οὐατα βάλλει. It follows that ψεύσομαι means, 'Shall I withhold the truth?' The first member of the antithesis has no stress laid upon it, but only serves to throw the second into relief; so that the modified meaning of 'suppression of *verum*' will satisfy ψεύσομαι. In antitheses, especially in such as are col-

loquial, one part of the expression often goes beyond the meaning: thus Soph. Antig. 1108 ἴτ' ἴτ' ὀπάονες, | οἳ τ' ὄντες οἳ τ' ἀπόντες, Aristot. Eth. Nic. 10. 9, 11 δέ... μήτ' ἀκόντα μήθ' ἐκόντα πράττειν τὰ φαῦλα. And so here we must be content to neglect the proper force of ψεύσομαι and regard it as an expedient for enhancing the force of ἔτυμον ἐρέω.

141. οὐ γὰρ πῶ. Cp. Athenaeus, 190 D πάντ' αἱ γυναῖκες... δεῖναι τὰς ὁμοιότητας τῶν παίδων πρὸς τοὺς γονεῖς ἐλέγχει. And Helen is not only a woman, but a very prompt and ready woman; which characteristics show themselves all the more vividly in contrast with the natural slowness and indecision of Menelaus. The Spartan girls who sing his epithalamium (Theocr. 18. 9) are thus made to laugh at him, οὔτω δὴ πρῶτα [πρωτὶς Ἀhr.] κατέδραθες, ὦ φίλε γαμβρέ; | ἢ ῥά τις ἐσσι λίαν βαρυγούνατος; ἢ ῥά φίλυπνος;

148. εἴσκεις, properly means 'make like,' as inf. 247; then 'regard as like,' Il. 5. 181; Od. 9. 321; from which meaning it is easy to pass into the more general one of 'believing,' cp. Od. 11. 363; Il. 13. 446 ἢ ἄρα δὴ τι εἰσκομεν ἄξιον εἶναι | τρεῖς ἐνὸς ἀντὶ πεφάσθαι; Notice the emphasis in νῦν. Menelaus was undecided in sup. 118.

149. κείνου. Virgil reproduces this,

ὀφθαλμῶν τε βολαὶ κεφαλῇ τ' ἐφύπερθέ τε χαίται. 150
καὶ νῦν ἦ τοι ἐγὼ μεμνημένος ἀμφ' Ὀδυσῆι
μυθεόμην, ὅσα κείνος διζύσας ἐμόγησεν
ἀμφ' ἐμοί, αὐτὰρ ὁ πικρὸν ὑπ' ὀφρύσι δάκρυον εἴβε,
χλαῖναν πορφυρέην ἄντ' ὀφθαλμοῖν ἀνασχών.'

Τὸν δ' αὖ Νεστορίδης Πεισίστρατος ἀντίον ἤυδα. 155
'Ατρεΐδῃ Μενέλαε διотρεφές, ὄρχαμε λαῶν,
κείνου μὲν τοι ὅδ' υἱὸς ἐτήτυμον, ὥς ἀγορεύεις·
ἀλλὰ σαόφρων ἐστὶ, νεμεσσάται δ' ἐνὶ θυμῷ
ὥδ' ἐλθὼν τὸ πρῶτον ἐπεσβολίας ἀναφαίνειν
ἄντα σέθεν, τοῦ νῶι θεοῦ ὥς τερπόμεθ' αὐδῇ. 160
αὐτὰρ ἐμὲ προέηκε Γερήνιος ἱππότης Νέστωρ
τῷ ἅμα πομπὸν ἔπεισθαι· ἐέλδετο γάρ σε ιδέσθαι,
ὅφρα οἱ ἦ τι ἔπος ὑποθήσεται ἡέ τι ἔργον.
πολλὰ γὰρ ἄλγ' ἔχει πατρὸς παῖς οἰχομένοιο
ἐν μεγάροις, ᾧ μὴ ἄλλοι ἀοσητῆρες ἔωσιν, 165

158-160.] οὐκ ἐφέροντο ἐν τῇ Ῥιανῶι οἱ γ' στίχοι. ἀθετοῦνται δὲ στίχοι ε' (Dind. writes γ' to harmonise with the former statement) ὡς περιττοὶ καὶ ὑπὸ τοῦ νέου παντάπασι λέγεσθαι ἀπρεπεῖς Schol. H. M. Q. R. 159. ἐπεσβολίας] Zenod. ἐπιστομίας. 162. ἐέλδετο] Zenodot. ὀέτο, κακῶς Schol. H. 163.] τινὲς ἠθέτησαν τὰ ἐπη Schol. H. M. Q. R. Ameis, in his Appendix, makes the ἀθέτησις refer only to vv. 163-167, which Düntzer follows, showing that we cannot dispense with 158-162, and that the only words of the young man which can be called pedantic (Eustath. γυναικῶς ἐρρέθη) are in vv. 163-167.

shortening as usual (Aen. 3. 490), 'sic oculos, sic ille manus, sic ora ferebat.' The whole sentence is a general description of his person, as the Schol. remarks, ἐς πόδας ἐκ κεφαλῆς Π. 18. 353.

151. ἀμφ' Ὀδυσῆι follows μυθεόμην, while μεμνημένος = 'as I remembered him,' stands by itself. Cp. Od. 1. 343 τοίην γὰρ κεφαλὴν ποθέω μεμνημένη αἰεὶ. Menelaus here recalls a fact of his own observation, as shown in ἦ τοι ἐγώ.

152. The words διζύσας ἐμόγησεν are equivalent to ἐμόγησε καὶ ἤρατο sup. 107. διζύσας is active, as in Π. 14. 89 ἦς εἶνεκ' διζόμεν κακὰ πολλά.

159. ὥδ' ἐλθὼν τὸ πρῶτον, 'having come on his first visit as you see.'

ἐπεσβολίας is rendered by Eustath. φλυαρίας. But the allusion is not so much to the quality of the remarks, as

to their seasonable or unseasonable introduction. Translate, 'to make show of much talking uninvited;' or, 'to throw in his word.' With the plural cp. νηπάδας Od. 1. 297. The formation of the word ἐπεσβολίας (Π. 2. 275) is analogous to σακεσφόρος, ἐγχεσπαλος, etc., where the older grammarians imagined the introduction of a sigma, whereas the syllable ερ shows the true stem of this division of the consonant declension. With the sentiment cp. Job 32. 6 'I am young and ye are very old; wherefore I was afraid and durst not show you my opinion.' νῶι = Peisistratus and Telemachus.

163. ὅφρα ὑποθήσεται. It is unusual to find ὅφρα with fut. indic., so much so that Savelsberg seeks here to treat ὑποθήσεται as a rare form of subjunctive. But cp. Π. 16. 243, Od. 17. 6.

ὥς νῦν Τηλεμάχῳ ὁ μὲν οἴχεται, οὐδέ οἱ ἄλλοι
εἴσ' οἳ κεν κατὰ δῆμον ἀλάλκοιεν κακότητα. x
Τὸν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος·
'ὦ πόποι, ἦ μάλα δὴ φίλου ἀνέρος υἱὸς ἐμὸν δῶ
ἵκεθ', ὅς εἶνεκ' ἐμεῖο πολέας ἐμόγησεν ἀέθλους. 170
καὶ μιν ἔφην ἐλθόντα φιλησέμεν ἔξοχον ἄλλων
'Αργείων, εἰ νῶιν ὑπεῖρ ἄλα νόστον ἔδωκε
νηυσὶ βοῆσι γενέσθαι Ὀλύμπιος εὐρύσπα Ζεὺς.
καὶ κέ οἱ Ἄργεϊ νάσσα πόλιν καὶ δώματ' ἔτευξα,
ἐξ Ἰθάκης ἀγαγὼν σὺν κτήμασι καὶ τέκεϊ ᾧ 175
καὶ πᾶσιν λαοῖσι, μίαν πόλιν ἐξαλαπάξας,
αἱ περιναϊεταοῦσιν, ἀνάσσονται δ' ἐμοὶ αὐτῷ.

166. οἱ enclitic.

171. καὶ μιν continues the relational construction ὅς εἶνεκ' . . ἀέθλους, on the model of Od. 2. 225 ὅς β' Ὀδυσῆος ἀμύμονος ἦεν ἑταῖρος, καὶ οἱ . . ἐπέτρεπεν οἶκον, Od. 7. 171 ὅς οἱ πλῆσιον ἴξε, μάλιστα δέ μιν φιλέεσκε, Π. 1. 79 ὅς κρατεῖ . . καὶ οἱ πείθονται Ἀχαιοί, and so Π. 3. 388; 12. 229; 14. 93. Translate, 'And I thought that I should entreat him well, beyond all the other Argives, when he came back, had Zeus granted him and me a return in our swift ships over the sea, to take place.' This bald rendering is meant to show the probable construction of γενέσθαι, that it is not in direct government with ἔδωκεν, but stands as a circumstantial addition; for similar uses of the infinitive cp. Od. 1. 379; 2. 144; 3. 271; 9. 518. The sentence beginning with εἰ νῶιν forms the epexegetis to ἐλθόντα. For ἔφην, meaning 'I thought,' cp. Π. 20. 187 ἦδη μὲν σέ γέ φημι καὶ ἄλλοτε δουρὶ φοβῆσαι, ib. 348 ἀτὰρ μιν ἔφην μὰψ αὐτῶς εὐχετάσθαι.

174. καὶ κέ οἱ . . νάσσα, 'I would have given him a city to dwell in,' to be inhabited by him and his people. Nitzsch remarks that supposing the whole passage genuine, then vv. 178-180 forbid us to regard this supposed offer as a jest, or a mere fancy of friendship, though he says the implied conception of kingly power is more Oriental than Achaean, and allows that Od. 15. 80-85 εἰ δ' ἐθέλεις . . ὅφρα τοι αὐτὸς ἔπωμαι ὑποζεύξω δέ σοι ἵππους, |

ἄστεα δ' ἀνθρώπων ἡγησόμεναι κ.τ.λ. can hardly have been an offer in earnest.

The fact is, the seriousness of one part of the speech would be no argument against the fancifulness of the other. Nothing is more earnest than the appeal Agamemnon proposes to make to Achilles, Π. 9. 158 ταῦτά κέ οἱ τελέσαιμι μεταλλήξαντι χόλοιο. | δμηθήτω—Αἰδῆς τοι ἀμείλιχος ἦδ' ἀδάμαστος κ.τ.λ.; but nothing is more fanciful than the inducements which he had previously named, ib. 137-156 νῆα ἅλις χρυσοῦ καὶ χαλκοῦ νηυσάσθω | . . γαμβρὸς μοί κεν εἴη, τίσω δέ μιν ἴσον Ὀρέστη | . . ἐπὶ δέ οἱ δώσω εὐ ναιόμενα πτολίεθρα. There is an Oriental feature about such overtures, not however that which Nitzsch detects, but this, that they are never thought of by the offerer as likely to be accepted; they are merely 'assurances of high consideration,' their very character of exaggeration makes it quite safe that their performance will not be claimed. With the causative νάσσα from ναίω, i.e. νασ-γ-ω, cp. Pind. Pyth. 5. 70 τῷ καὶ Λακεδαιμόνι | ἐν Ἄργεϊ τε καὶ ζαθέα Πύλῳ | ἔνασσαν ἀλκάντας Ἡρακλέος. | ἐκγόνους Αἰγυμῶ τε.

177. αἱ περιναϊεταοῦσιν. This is a description of perioeci. The expelled inhabitants would have a home found them in other cities. ἐξαλαπάξας denotes expulsion of inhabitants, not demolition of buildings; cp. Π. 5. 642 Ἰλίου ἐξαλαπάξε πόλιν, χήρωσε δ' ἀγνιάς. The etymology of ἀλαπάξαι is most

καί κε θάμ' ἐνθάδ' ἐόντες ἐμισγόμεθ'. οὐδέ κεν ἡμέας
ἄλλο διέκρινεν φιλέοντέ τε τερπομένω τε,
πρίν γ' ὅτε δὴ θανάτοιο μέλαν νέφος ἀμφεκάλυψεν. 180
ἀλλὰ τὰ μὲν που μέλλον ἀγασσεσθαι θεὸς αὐτὸς,
ὅς κείνον δύστηνον ἀνόστιμον οἶον ἔθηκεν.'

Ἔς φάτο, τοῖσι δὲ πᾶσιν ὑφ' ἡμερον ὦρσε γόοιο.
κλαῖε μὲν Ἀργεῖη Ἑλένη, Διὸς ἐκγεγαυῖα,
κλαῖε δὲ Τηλέμαχος τε καὶ Ἀτρεΐδης Μενέλαος, 185
οὐδ' ἄρα Νέστορος υἱὸς ἀδακρύτω ἔχεν ὅσσε
μνήσατο γὰρ κατὰ θυμὸν ἀμύμονος Ἀντιλόχοιο,
τόν ρ' Ἡοῦς ἔκτεινε φαεινῆς ἀγλαὸς υἱός.
τοῦ δ' γ' ἐπιμνησθεὶς ἔπεα πτερόεντ' ἀγόρευεν
'Ἀτρεΐδῃ, περὶ μὲν σε βροτῶν πεπνυμένον εἶναι 190
Νέστωρ φάσχ' ὁ γέρων ὅτ' ἐπιμνησαίμεθα σείῳ
οἷσιν ἐνὶ μεγάροισι καὶ ἀλλήλους ἐρέοιμεν,

192.] Ἀρίσταρχος ἀθετεῖ Schol. H. Q. Wolf and modern edd., except Fäsi, follow him, on the ground that οἷσιν should be ἡμετέροις, and that ἀλλήλους ἐρέοιμεν gives no sense. The Schol. suggested the impossible interpretation διαλεγόμεθα for ἐρέοιμεν, changing ἀλλήλους into ἀλλήλοισι.

obscure. Athenaeus (362 E) connects it with λαφύσσειν and λαπάζειν, and from the same root perhaps may come λαπαρίς. Ameis refers to Skt. *āpas* = 'small.'

179. ἄλλο... πρίν γ' ὅτε. After ἄλλο we should expect εἰ μὴ ὁ θάνατος, but the sentence runs as if οὐδὲν ἄλλο had been written. φιλέοντες = 'entertaining each other.' Such a reciprocal sense of the active may be compared with Arist. Eth. Nic. 10. 4. 10 οἱ ἐμβλέποντες, 'people trying to stare each other out of countenance.' With the reciprocal middle τερπομένω compare Od. 2. 153, δρυφαμένω.

181. μέλλεν, equivalent to 'might have' or 'must have.' αὐτὸς implies that the god himself would interfere to prevent it. ἀγασσεσθαι may be connected with ἀγαν, and can take two distinct meanings. The greatness of what we see may cause only admiration; then ἀγαμαι = 'to admire,' as Il. 3. 181, 224; Od. 6. 168; 23. 175; or it may cause a feeling of jealousy or spite; and then ἀγαμαι, like μεγαίρω,

means 'to envy' or 'to be indignant at,' as Il. 17. 71; 23. 639; Od. 23. 64. Curtius prefers to connect ἀγαμαι with γαίω, root γαφ, γαν, as in ἀγανός. Of the jealousy felt by the gods (compare Herodot. 1. 32 τὸ θεῖον πᾶν ἐστὶ φθονερόν, 3. 40; 7. 46) there are many instances in Homer. Cp. Il. 7. 446 foll.; Od. 8. 565; 13. 125 foll.; Il. 15. 461; 17. 71. See also Od. 5. 119, and consult Nägelsb. Hom. Theolog. § 13.

188. Ἡοῦς υἱός. Memnon, king of the Eastern Ethiopes. Memnon was slain by Achilles in revenge for the death of Antilochus. See Pind. Pyth. 6. 28 foll.; Nem. 3. 59 foll.

192. οἷσιν ἐνὶ, = 'in his own,' requires that the subject of the clause to which it belongs should be Nestor. That is, οἷσιν ἐνὶ μεγάροισι makes one clause with Νέστωρ φάσχ' ὁ γέρων. In like manner, ὅτ' ἐπιμνησαίμεθα σείῳ is continuous with καὶ ἀλλήλους ἐρέοιμεν. So the clauses must be thus disengaged: — 'Nestor was wont to say in his own mansion, when we made mention of thee and asked one another about thee.' For

καὶ νῦν, εἴ τί που ἔστι, πίθοιό μου· οὐ γὰρ ἐγὼ γε
τέρπομ' ὀδυρόμενος μεταδῶρπιος, ἀλλὰ καὶ ἥως
ἔσσεται ἡριγένεια· νεμεσσώμαί γε μὲν οὐδὲν
κλαίειν ὅς κε θάνῃσι βροτῶν καὶ πότμον ἐπίσπῃ.
τοῦτό νυ καὶ γέρας οἶον οἰζυροῖσι βροτοῖσι,

this counterchange of clauses compare Od. 5. 162 δούρατα μακρὰ ταμῶν, ἀρμόξεο, χαλκῶ, εὐρεῖαν σχεδὴν, Od. 8. 170 οἱ δὲ τ' ἐς αὐτὸν τερπόμενοι λεύσσουσιν, δ' δ' ἀσφαλῆως ἀγορεύει, αἰδοῖ μιλίχην, μετὰ δὲ πρέπει ἀγορεύουσι, ib. 475 νώτου ἀποπροταμῶν, ἐπὶ δὲ πλεῖον ἐλέλειπτο, ἀργύδοντος ὕδρος, θαλερῇ δ' ἦν ἀμφὶς ἀλοιφή, ib. 477 τοῦτο πόρε κρέας, ὕφρα φάγησι, Δημοδόκῳ, καὶ μιν προσπιτύξομαι, 14. 62 κτήσιν ὅπασσεν | οἷά τε ᾧ οἰκῇ ἀναξ εὐθυμος ἔδωκεν, | οἷόν τε κληρόν τε πολυμήστην τε γυναῖκα, | ὅς οἱ πολλὰ κάμρι. The object of the counterchange of clauses is approximately to effect the simultaneous expression of facts, which are simultaneous.

193. εἴ τί που ἔστι, 'if it is in anywise possible.' The sequence of this and the following clauses is rendered obscure by the omission of the connecting thoughts, which we have to supply. Thus, 'If it is anywise possible, be persuaded by me, [to cease weeping]; for to me at least it is no pleasure to weep after supper; and, besides, the morn will come [and shall serve for weeping. Therefore let us forbear weeping now:] not that I at all grudge, etc.

194. μεταδῶρπιος. Vide Lehrs, Aristarch. § 134. Aristarchus maintained that δῶρπιος never means anything in Homer except the last meal of the day; remarking, ὅτι τρεῖς τροφὰς ἐλάμβανον οἱ ἥρωες (i.e. men of Homeric times); 1. ἀριστον Il. 24. 124; Od. 16. 2; 2. δείπνον, the mid-day meal, Il. 11. 86; and 3. δῶρπιον, the evening meal. Now Telemachus came at sunset (Od. 3. 497) to the house of Menelaus, and finds a meal going on which must have been the δῶρπιον. When Peisistratus says here, οὐ τέρπομαι ὀδυρόμενος μεταδῶρπιος, he means 'I do not like weeping after supper; I do not like ending the day badly.' Menelaus feels the force of this, and proposes (inf. 213) to resume the meal (ἐξαυτὶς = *denuo*) and so to finish the evening in comfort.

With reference to this rendering of μεταδῶρπιος Lehrs remarks, l. c., 'nihil aliud μεταδῶρπιος significare potest; ut haec composita omnia id significant quod praepositio cum substantivo. Μεταδῆμῶς ἐστι (e.g. Od. 8. 293) i. q. μετὰ δῆμῳ, sed μετὰ δῶρπῳ nihil est. Dignus horum usus qui attendatur. Sic Od. 9. 234 (cf. 249) φέρε δ' ὄβριμον ἄχθος | ὕλης ἀζαλῆς ἵνα οἱ ποτιδῶρπιον εἴη, i.e. πρὸς δῶρπον.' Cp. also Od. 15. 51 ἐπιδίφρια = ἐπὶ δίφρῳ, and Il. 7. 267 ἐπομφάλιον = ἐπ' ὀμφαλῶ. But Nitzsch and the majority of commentators interpret the word as meaning 'during supper,' according to which ἐξαυτὶς μνησ. (213) describes the resumption of the δῶρπον interrupted by the burst of weeping. The difficulty still remains that Menelaus should (sup. 61) call the meal δείπνον. It may be that he uses the word designedly, supposing that his guests in the bustle of travel had taken no mid-day meal. Lehrs thinks that the word has crept into the text here from Od. 1. 124. Voss's interpretation, that this δείπνον had been carried through the whole afternoon, and so had passed into δῶρπον, is not supported by Od. 20. 390 which he quotes, for between the δείπνον and δῶρπον there mentioned, the whole of the τόξου θέσις comes in. The rendering of Eustath. is ἐπ' αὐτῷ τῷ δῶρπῳ ἐν ᾧ ἀνέσεως μάλιστα χρεία.

ἀλλὰ καὶ ἥως, 'but the dawn of day shall serve for that,' i.e. ἔσσεται ὀδυρόμενῳ. He goes on to say, 'It is the time and not the act that I do not like. I, who have myself lost a brother, have no fault to find with one who,' etc. The words are equivalent to οὐ φθονῶ [τινα] κλαίειν τὸν [i.e. τοῦτον] βροτῶν ὅς κε θ. With τὸν... ὅς compare τάων... ὅς Od. 2. 119; 5. 448.

195. νεμεσσώμαι, 'am displeased,' 'grudge,' 'forbid.' Compare Od. 18. 227 τὸ μὲν οὐ σε νεμεσσώμαι κεχολῶσθαι. For the combination γε μὲν cp. 5. 88, 206; 8. 134; 19. 264.

197. οἰζυροῖσι βροτοῖσι. Compare

195
1. This is the one who is to be
we say to die, to eat
our hearts let fall a tear
2. This is the one who is to be
to eat.

κείρασθαί τε κόμην βαλέειν τ' ἀπὸ δάκρυ παρειῶν.
καὶ γὰρ ἐμὸς τέθνηκεν ἀδελφεὸς, οὐ τι κάκιστος
'Αργείων· μέλλεις δὲ σὺ ἰδμεναι· οὐ γὰρ ἐγὼ γε 200
ἦντησ' οὐδὲ ἴδον· περὶ δ' ἄλλων φασὶ γενέσθαι
'Αντίλοχον, περὶ μὲν θείειν ταχὺν ἡδὲ μαχητὴν.
Τὸν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος·
'ὦ φίλ', ἐπεὶ τόσα εἶπες ὅσ' ἂν πεπνυμένος ἀνὴρ
εἴποι καὶ ρέξειε, καὶ ὅς προγενέστερος εἴη· 205
τοίου γὰρ καὶ πατρός, ὃ καὶ πεπνυμένα βάζεις.
ρεῖα δ' ἀρίγνωτος γόνος ἀνέρος ᾧ τε Κρονίων
ὄλβον ἐπικλώσῃ γαμέοντί τε γεινομένῳ τε,
ὥς νῦν Νέστορι δῶκε διαμπερὲς ἤματα πάντα,
αὐτὸν μὲν λιπαρῶς γηρασκέμεν ἐν μεγάροισιν, 210
υἱέας αὖ πινυτούς τε καὶ ἔγχεσιν εἶναι ἀρίστους.

208. ἐπικλώσῃ] The older and better reading restored by Bekk. Wolf had adopted the form ἐπικλώσει. γεινομένῳ] Bekk., whom Fäsi follows, reads needlessly γιγνομένῳ. See below.

Virgil's 'miseris mortalibus' Aen. 11. 182, or 'mortalibus aegris' Geor. 1. 237. It is a standing epithet like δειλός.

198. With κείρασθαί supply again τινά as subject. The infinitive is the expegegesis of γέρας, compare Il. 2. 5; Od. 1. 83; 2. 284; 8. 506; 9. 511; 10. 483. For the custom referred to in the verb compare Il. 23. 46, 135; Od. 24. 46. The lines 197-8 are parenthetical, as καὶ γάρ follows directly upon νεμεσῶμαι.

200. μέλλεις δὲ σὺ, with an emphasis on the pronoun. 'You may have known it; I never saw him, nor was ever in his company.' Peisistratus, being the youngest of the family, may not have been born when Antilochus left for Troy.

201. περὶ ἄλλων, so sup. 190 περὶ βροτῶν. The word περὶ is resumed in the next line as a pure adverb = 'exceedingly.'

204. τόσα . . ὅσα, 'All that a wise man would say, and [done all that a wise man] would do.' There is no proper apodosis to ἐπεὶ, which is however partially taken up in inf. 212.

206. τοίου . . βάζεις, 'for from such a sire art thou sprung (τοίου resumes πεπνυμένος), because also thy words are wise.' With ὃ in this sense, compare

Od. 1. 382 and 18. 392 ἢ νύ τοι αἰεὶ | τοιοῦτος νόος ἔστιν, ὃ καὶ μεταμῶνία βάζεις. See Monro, H. G. § 269.

208. γαμέοντί τε γεινομένῳ τε, 'at bridal and birth.' The prothysteron is necessitated by the metre. Compare τράφην ἡδ' ἐγένοντο Il. 1. 251; Od. 4. 273; 10. 417; 14. 201, θρέψασα τεκούσα τε Od. 12. 134. In Soph. O. T. 827 Πόλυβον δὲ ἐξέφυσε κατέθρεψέ με, one MS. (Ambros. M) reads ἐξέθρεψε κατέφυσέ με. Eustath. attempts to explain γεινομένῳ as γεννῶντι, but compare Il. 10. 71; Od. 20. 202; Od. 8. 312; and especially Hesiod. Theog. 219 αἶ τε βροτοῖσι | γεινομένοισι διδοῦσιν ἔχειν ἀγαθὸν τε κακὸν τε. Bekker, Fäsi, Bäuml., and Nauck read unnecessarily γι[γ]νομένῳ. The prothysteron, perhaps, has here this shade of meaning, that Menelaus, speaking of a man's offspring, naturally dwells particularly on the fact of his fortunate marriage, and then remembering that the same good fortune has been the man's constant attendant from the moment of his birth, expresses this conviction by the addition of γεινομένῳ.

210. λιπαρῶς γηρασκέμεν, so λιπαρὸν γήρας Od. 11. 136, etc.; Pind. Nem. 7. 99.

211. υἱέας αὖ. For αὖ or δ' αὖ as the

ἡμεῖς δὲ κλαυθμὸν μὲν ἑάσομεν, ὅς πρὶν ἐτύχθη,
δόρπον δ' ἐξαυτὶς μνησώμεθα, χερσὶ δ' ἐφ' ὕδωρ
χευάντων. μῦθοι δὲ καὶ ἡῶθέν περ ἔσονται
Τηλεμάχῳ καὶ ἐμοὶ διαειπέμεν ἀλλήλοισιν.' 215
'Ὡς ἔφατ', 'Ασφαλίῳ δ' ἄρ' ὕδωρ ἐπὶ χεῖρας ἔχευεν,
ὄτρηρὸς θεράπων Μενελάου κυδαλίμοιο.
οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱάλλον.
'Ενθ' αὐτ' ἄλλ' ἐνόησ' 'Ελένη Διὸς ἐκγεγαυῖα·
αὐτίκ' ἄρ' εἰς οἶνον βάλε φάρμακον, ἔνθεν ἔπινον, 220
νηπενθὲς τ' ἀχολόν τε, κακῶν ἐπίληθον ἀπάντων.
ὅς τὸ καταβρόξειεν, ἐπὴν κρητῆρι μιγείη,
οὐ κεν ἐφημέριός γε βάλοι κατὰ δάκρυ παρειῶν,
οὐδ' εἴ οἱ κατατεθναίῃ μῆτηρ τε πατήρ τε,

221. ἐπίληθον] 'Αρίσταρχος μὲν προπαροξυτόνως γράφει, ὡς ὄνομα οὐδέτερον (neuter noun adjective); ὃ δὲ 'Ασκαλωνίτης ὡς μετοχὴν φασιν οὐκ εὖ περισπᾷ, sc. ἐπίληθον Eustath., and Schol. H. Q. ἐπίληθες (sic) is the lemma in Schol. E. and the reading of a few MSS. 222. καταβρόξειεν] Written either with ο or ω Schol. E. H.

return to μέν cp. Il. 11. 104; Od. 13. 111.

212. πρὶν, sc. before Peisistratus spoke.

214. χευάντων. Here, as often, an indefinite subject in the plural has to be supplied, as with θέντων Od. 19. 599. Cp. also Od. 1. 194; 5. 273; 7. 10; Il. 4. 477; 5. 306; 18. 487, 493; 22. 389; 23. 705; 24. 316. Similar to this is the use of φασὶ Od. 1. 220; 3. 84, 212; 4. 387; 6. 42.

μῦθοι . . ἔσονται, 'but there shall be stories in the morning for Telemachus and me to tell at length (διαειπέμεν) to each other.' With the infinitive διαειπέμεν after ἔσονται cp. Il. 13. 312 ἀμύνειν εἰσὶ καὶ ἄλλοι, 15. 129 οὐατ' ἀκούμεν ἔστι.

220. ἐνθεν, refers back to οἶνον. In later Greek we should find ὅθεν used in its place. Commentators have puzzled over the φάρμακον here mentioned. The reference to ἀρουρα (229) suggests that the substance was a vegetable, and the use of βάλε rather than χέε seems to point to a solid and not to a liquid. Dioscorides (4. 28) ascribes a similar efficacy to the bugloss or borage, ὅπερ καθιέμενον ἐς τὸν οἶνον εὐφρόσυνον δοκεῖ εἶναι. Sprengel and others understand

it to be opium, and Mure (Hist. Gk. Lit. 1. 436) inclines to the same view. Dr. Hayman (ad loc.) quotes the opinion of Sir H. Halford that it is the hyoscyamus or henbane, still in use in Greece and Turkey under the name Nebensch. Older writers, as Plutarch (Symp. 1. 1. 4) and Macrobius (Sat. 7. 1), allegorised the story, understanding by the φάρμακον the bewitching eloquence of Helen.

221. ἐπίληθον, coupled ἀσυνδέτως with νηπενθὲς ἀχολόν τε, forms an expegegesis to the two former adjectives. Cp. Od. 4. 788; 12. 118, 119; Il. 2. 482.

222. ἐπὴν μιγείη. See on Od. 2. 105. The optative here is assimilated to the mood of καταβρόξειεν. Bekker alters here and elsewhere to ἐπεὶ. Nitzsch supports ἐπὴν on the ground that we have here not merely a point of time suggested, but an actual hypothesis stated. So Eustath., οὐ γὰρ ἔστιν ἀπλῶς νηπενθὲς εἰ μὴ καὶ κρητῆρι μιγείη. Or, we may say that the adverb and mood express the repetition of an action in past time. Elsewhere, ἐπὴν appears with the optative in oratio obliqua, where in oratio recta ἐπὴν with the subjunctive would have stood. Cp. Il. 19. 208; 24. 227.

οὐδ' εἴ οἱ προπάροιθεν ἀδελφεὸν ἢ φίλον υἱὸν
χαλκῷ δηϊόφην, ὃ δ' ὀφθαλμοῖσιν ὀρῶτο.
τοῖα Διὸς θυγάτηρ ἔχε φάρμακα μητιέντα,
ἔσθλα, τά οἱ Πολύδαμνα πόρεν, Θῶνος παράκοιτις,
Αἰγυπτίῃ, τῇ πλείστα φέρει ζείδωρος ἄρουρα
φάρμακα, πολλὰ μὲν ἔσθλα μεμιγμένα, πολλὰ δὲ λυγρά·
ἱητρὸς δὲ ἕκαστος ἐπιστάμενος περὶ πάντων
ἀνθρώπων· ἢ γὰρ Παιήονός εἰσι γενέθλης.
αὐτὰρ ἐπεὶ ῥ' ἐνέηκε κέλευσέ τε οἶνοχοῆσαι,
ἑξαυτίς μύθοισιν ἀμειβομένη προσέειπεν·
'Ατρείδη Μενέλαε διοτρεφεὲς ἡδὲ καὶ οἶδε
ἀνδρῶν ἔσθλων παῖδες· ἀτὰρ θεὸς ἄλλοτε ἄλλω

227. μητιέντα] γρ. μητιόντα Schol. P. 228. Πολύδαμνα] κύριον ὄνομα κατὰ Ἀρίσταρχον Schol. H. Q. γρ. πολύδαμνα (sc. φάρμακα), τὰ πολλοὺς δαμίζοντα Schol. E. 231. After the word ἕκαστος, Aristarchus wrote (according to Schol. B. H. Q.) ἐπεὶ σφισι δῶκεν Ἀπόλλων ἰᾶσθαι, καὶ γὰρ Παιήονός εἰσι γενέθλης. But the Schol. disapproves, saying διαφέρει ὁ Παιήων Ἀπόλλωνος ὡς καὶ Ἡσίοδος μαρτυρεῖ· εἰ μὴ Ἀπόλλων Φοῖβος ὑπὲρ θανάτου σῶσαι ἢ καὶ Παιήων, ὃς ἀπάντων φάρμακα οἶδεν. Lehrs maintains that the Schol. is wrong in attributing this to Aristarchus. Possibly the words ἐπεὶ σφισι δῶκεν Ἀπόλλων ἰᾶσθαι are really the gloss of Aristarchus on the lemma ἢ γὰρ Παιήονός εἰσι γενέθλης, and not the reading that he proposed.

226. δηϊόφην, see on sup. 114. With respect to the form, cp. ἀρώσιν Od. 9. 108, δηϊών Il. 18. 195, δηϊώντο Il. 13. 675, and see Monro, H. G. § 55. γ.

227. μητιέντα, interpreted by Schol. B. to mean μετὰ συνέσεως εὐρεθέντα, but a better meaning is given by Göbel (de epith. in -εις), viz. 'quae tanquam ad omnes res humanas consilium (μῆτιν) auxiliumque praebeant.' Translate, 'helpful.'

228. Θῶνος. According to Strabo (17. 801) there was a town Θῶνις near Canopus, built by a king Θῶν. Cp. Hdt. 2. 113.

229. Αἰγυπτίῃ, three syllables; as Αἰγυπτίους sup. 83.

τῇ, sc. ἐν Αἰγύπτῳ suggested by the adjective Αἰγυπτίῃ.

230. μεμιγμένα, 'intermixed,' i.e. the wholesome and the harmful grow together. It is possible to explain the word as the resumption of ἐπὶ κρητῆρι μίγνυμι. But cp. Od. 19. 175 ἄλλη δ' ἄλλων γλώσσα μεμιγμένη.

231. Compare what Herodotus (2. 84) says of the number of physicians in

Egypt, πάντα δ' ἱητρῶν ἐστὶ πλεῖα, and the system on which every Egyptian physics himself three days in each month (ibid. 77). In Egypt 'every one is a physician skilled beyond all other men.' This is the natural view that a stranger would take, when he saw all the people about him dosing themselves. It would seem like a nation of doctors. In the Iliad, Παιήων (5. 401, 899) appears as a surgeon, skilled in the treatment of wounds. The present passage, with which we may compare Hesiod, Frag. 139, suggests that medical science had advanced in the interim towards the treatment of all diseases. But cp. the words of the Cyclopes, Od. 9. 411. For the name Παιήων as the eponymous hero of physicians cp. Il. 5. 401, 899. In h. Hom. Apoll. (272) Apollo is called Ἰηπαίων. See critical note above.

234. ἑξαυτίς, i.e. with reference to her former words in sup. 138.

235. For this use of οἶδε see on Od. 1. 76.

236. ἀτὰρ. Fäsi makes this word

Ζεὺς ἀγαθὸν τε κακὸν τε διδοῖ· δύναται γὰρ ἅπαντα·
ἢ τοι νῦν δαίνυσθε καθήμενοι ἐν μεγάροισι
καὶ μύθοις τέρπεσθε· εἰκότα γὰρ καταλέξω.
πάντα μὲν οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,
ὅσσοι Ὀδυσσῆος ταλασίφρονός εἰσιν ἄεθλοι·
ἀλλ' οἶον τόδ' ἔρεξε καὶ ἔτλη καρτερὸς ἀνὴρ
δήμῳ ἐνὶ Τρώων, ὅθι πάσχετε πῆματ' Ἀχαιοί.
αὐτόν μιν πληγῇσι ἀεικελίῃσι δαμάσσας,
σπεῖρα κάκ' ἀμφ' ὦμοισι βαλὼν, οἰκῇ ἐοικῶς,
ἀνδρῶν δυσμενέων κατέδου πόλιν εὐρυάγυιαν·

242. οἶον] Παρμένισκος ἐψίλου τὸ οἶον ἢ τὸ τοῦτο μόνον, ἀμεινον δὲ θαυμαστικῶς ἀναγιγνώσκων Schol. H. P. Q. 244. μιν] Al. μέν. 246-249.] Friedländer

serve as an antithesis to ἔσθλων—'good men indeed, but [even virtue has its trials for,] the god grants,' etc., etc.; only the thought is thrown into quite a general form. See however Classen (Homerisch. Sprachgeb. pp. 9 foll.), who points to this passage as an instance of the parenthetical and paratactical style of Homeric syntax. It is common enough to find a prolepsis or anticipation of the clause containing the reason, so that it precedes the main clause, as Od. 1. 337 Φήμε, πολλὰ γὰρ . . τῶν ἐν δαίει, and similarly Od. 5. 29; 8. 159; 10. 190, 226; 12. 154, 208, 320. Here, therefore, we may explain ἀτὰρ as a similar anticipation of a clause which would naturally come in by way of antithesis to, or reason for, the main clause ἢ τοι νῦν δαίνυσθε. Cp. Il. 6. 429 Ἐκτορ, ἀτὰρ σὺ μοι ἐσσι πατὴρ καὶ πότνια μήτηρ | ἡδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης· | ἀλλ' ἄγε νῦν ἐλέαιρε. See Schol. on Od. 5. 429, who says τὸ σχῆμα καλεῖται σχέσις.

239. εἰκότα, 'suited thereto;' sc. ὑμᾶς τέρπεσθαι.

240. μυθήσομαι is subjunctive, being parallel to ὀνομήνω.

242. ἀλλ' οἶον τόδε. This phrase resembles in form Od. 11. 517 πάντας δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω | ὅσσοι λαὸν ἔπεφνον. It is possible to supply here after ἀλλά some such word as καταλέξω='but I will recount what an achievement was this.' Cp. Od. 8. 564. But the explanation of the Schol. that οἶον is used with some-

thing of the force of an interjection (ἀμεινον δὲ θαυμαστικῶς ἀναγιγνώσκων) is simpler, and suits the generality of passages better. Translate, 'To think what a deed he did and dared there!' Cp. Hdt. 6. 122 τοῦτο δὲ κατὰ τὰς ἐωντοῦ θυγατέρας ἐούσας τρεῖς οἶός τις ἀνὴρ ἐγένετο.

244. αὐτόν μιν stands here in the sense of the later reflexive ἐαυτόν, which is not found as one word in Homer. The simple αὐτόν is used in the same sense, inf. 247, and similarly μιν in Od. 18. 94. Nitzsch quotes Hdt. 1. 24 ἢ αὐτὸν διαχρᾶσθαι μιν.

245. The trick of Odysseus is reproduced in the story of Zopyrus, who feigned himself a deserter from the Persian camp, and enabled Darius to take Babylon, Hdt. 3. 154. Compare also the act of Peisistratus, τρωματίσας ἐαυτόν Hdt. 1. 59. The reconnaissance of Odysseus falls in with the time of the making of the wooden horse. He wanted to measure the gates to see if it could pass within; and according to a Schol., he sought to enlist the assistance of Helen on the side of the Greeks. Compare the form of the story given by Eurip. Hec. 239 foll. 'ΕΚ. οἶσθ' ἡνίκ' ἦλθες Ἰλίου κατάσκοπος, | δυσχλαινίᾳ τ' ἀμορφῆς, ὁμμάτων τ' ἀπο | φόνου σταλαγμοὶ σὴν κατέσταζον γένυν; ὍΔ. οἶδ' οὐ γὰρ ἀκρας καρδίας ἐφανσέ μιν. 'ΕΚ. ἐγὼ δέ σ' Ἑλένη καὶ μόνῃ κατέειπ' ἐμοί.

246. Friedländer, Phil. 4. 580 foll., would strike out the words from

ἄλλω δ' αὐτὸν φωτὶ κατακρύπτων ἦσκε
 δέκτη, δς οὐδὲν τοῖος ἔην ἐπὶ νηυσὶν Ἀχαιῶν.
 τῷ ἱκελος κατέδου Τρώων πόλιν, οἱ δ' ἀβάκησαν *ζυνοῦναι*
 πάντες· ἐγὼ δέ μιν οἷη ἀνέγωνν τοῖον ἔοντα, 250
 καὶ μιν ἀνθρώπων· ὁ δὲ κερδοσύνη ἀλέεινεν. *Subtlety, avoided*
 ἀλλ' ὅτε δὴ μιν ἐγὼ λόεον καὶ χρίον ἐλαίῳ, *tr. baffled*
 ἀμφὶ δὲ εἴματα ἔσσα, καὶ ὤμοσα καρτερὸν ὄρκον
 μὴ μὲν πρὶν Ὀδυσῆα μετὰ Τρώεσσ' ἀναφῆναι,
 πρὶν γε τὸν ἐς νῆας τε θοὰς κλισίας τ' ἀφικέσθαι, *but* 255
 καὶ τότε δὴ μοι πάντα νόον κατέλεξεν Ἀχαιῶν.
 πολλοὺς δὲ Τρώων κτείνας *ταναήκει* χαλκῷ *long*
 ἦλθε μετ' Ἀργείους, κατὰ δὲ φρόνιν ἤγαγε πολλήν. *tr. long*
 ἔνθ' ἄλλαι Τρωαὶ λίγ' ἐκώκουν· αὐτὰρ ἐμὸν κῆρ

(Philol. 4. 580 foll.), followed by Bekk. and Nauck, expunges these lines, so that the text would run, ἀνδρῶν δυσμενέων κατέδου πόλιν· οἱ δ' ἀβάκησαν. See note below. 248. δέκτη] So Aristarch. ὁ κυκλικὸς τὸ Δέκτη ὀνοματικῶς ἀκούει Schol. H. M. Q. T. Perhaps the allusion is to the Little Iliad of Lesches. 251. ἀνθρώπων] Al. ἀνείρων, Eustath. adopted by Ameis. 252. ἐγὼ λόεον] The MSS. give, besides this reading, ἐγὼν and ἐγὼ γ', ἐλόεον and ἐλόουν.

ἐδράγηναν (246) to Τρώων πόλιν (249), because of the confusion introduced if both οἰκῆ and δέκτη are retained; for the notion of οἰκῆς is incompatible with that of δέκτης, cp. Od. 14. 63. Here δέκτη is the nearer definition of ἄλλω φωτὶ—'another person, i. e. a beggar.' Some seem to have read Δέκτη as a proper name; ὁ κυκλικὸς τὸ Δέκτη ὀνοματικῶς ἀκούει Schol. H. M. Q. T. Cp. Eur. Rhesus, 503, where Odysseus is described, ἦδη δ' ἀγύρτης πτωχικὴν ἔχων στολὴν | εἰσῆλθε πύργους.

247. κατακρύπτων, intransitive, as in Od. 7. 205.

248. δς οὐδὲν τοῖος ἔην, 'he who in no wise was such an one,' i. e. who was anything but a beggar. Eustath. renders the passage as if the words ran οἷος οὐδεὶς ἔην. Schol. H. M. Q. T. says, Ἀρίσταρχος δὲ δέκτη μὲν ἐπαίτη, τὸ δὲ δς οὐδὲν τοῖος ἔην, τῷ ἐναντίῳ τὸ ἐναντίον, δς οὐκ ἦν τοιοῦτος, ὁ Ὀδυσσεύς, ἀλλ' ἐνδοξότατος καὶ μεγαλοπρεπέστατος.

249. ἀβάκησαν (ἀ-βά(ω) Döderl. quotes ἀβακῆς = 'speechless,' from Sappho, and parallels the meaning of

ἀβακῆω by νηπιᾶζω, the meaning of both which words passes from the notion of speechlessness to that of ignorance. So Apoll. and Scholl. ἡγνόησαν.

250. τοῖον ἔοντα, 'to be the man he was,' sc. a Greek in disguise. Compare Od. 11. 143 πῶς κέν με ἀναγνοίῃ τὸν ἔοντα, 14. 118 εἰπέ μοι αἰ κε ποθὶ γινώω τοιοῦτον ἔοντα. Another rendering is 'knew him though thus disguised.'

252. λόεον. The disguised stranger receives hospitality from Helen herself, as Eustath. says, ἐπιτηδὲς ἵνα τῇ γυνώσκει τῶν βακίων ἀπελέγῃ ἀρνούμενον. The protasis which begins in this line finds its apodosis in 256, καὶ τότε δὴ.

254. μὴ πρὶν . . πρὶν = non prius . . quam. ἀναφῆναι = 'betray.' It does not follow that Helen told the story after the return of Odysseus to the Greek camp. She only engaged that she would not tell it before.

256. νόον, 'the plan,' sc. of the wooden horse, as v. 274 shows.

258. φρόνιν ἤγαγε, 'brought back much information.' The use of ἀγειν represents the information as so much spoil or booty; compare Od. 3. 244.

χαῖρ', ἐπεὶ ἤδη μοι κραδίη τέτραπτο νέεσθαι 260
 ἀψ οἰκόνδ', ἄτην δὲ μετέστενον, ἦν Ἀφροδίτη
 δῶχ', ὅτε μ' ἤγαγε κείσε φίλης ἀπὸ πατρίδος αἴης,
 παῖδά τ' ἐμὴν νοσφισσαμένην θάλαμόν τε πόσιν τε *leaving behind*.
 οὐ τευ δευόμενον, οὐτ' ἀρ φρένας οὔτε τι εἶδος.
 Τὴν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος 265
 'ναὶ δὴ ταυτὰ γε πάντα, γύναι, κατὰ μοῖραν ἔειπες.
 ἤδη μὲν πολέων ἐδάην βουλήν τε νόον τε
 ἀνδρῶν ἡρώων; πολλήν δ' ἐπελήλυθα γαῖαν·
 ἀλλ' οὐ πῶ τοιοῦτον ἐγὼν ἴδον ὀφθαλμοῖσιν
 οἷον Ὀδυσσῆος ταλασίφρονος ἔσκε φίλον κῆρ. 270

260. ἐπεὶ ἤδη] So Aristarch., but Crates read ἐπεὶ ἡ δὴ Schol. H. Q. See Buttm. and Dind. ad loc. 263. νοσφισσαμένην] The accusative was restored by Wolf (Proleg. 33) from Eustath., who writes νοσφισσάμενη, but adds γράφεται μὲν καὶ αἰτιατική. Cp. Il. 3. 174.

260. κραδίη τέτραπτο. Helen felt many a touch of remorse and repentance, as Nietzsche quotes from Il. 3. 139 foll., 383-444; 6. 349 foll.; 24. 761 foll.

261. ἄτην. The present passage will serve to show how the poet connects good understanding with morality, and ignorance with crime. Sin appears rather as the result of a blinding of the mind, than a perversion of the will. Compare Od. 21. 297 φρένας ἄσασεν οἶνος, etc. This blindness is ἄτη. Such blindness may be the direct work of some god, as Il. 19. 137 ἀλλ' ἐπεὶ ἄσάμην, καὶ μὲν φρένας ἐξέλετο Ζεὺς, ibid. 86 ἐγὼ δ' οὐκ αἰτίος εἰμι. | ἀλλὰ Ζεὺς καὶ Μοῖρα καὶ ἡεροφῶις Ἐρινύς | . . φρεσὶν ἀγριὸν ἐμβαλον ἄτην, Od. 15. 233 ἄτης τε βαρείης | τὴν οἱ ἐπὶ φρεσὶ θῆκε θεὰ δασυπλήτης Ἐρινύς. In the present passage the ἄτη is sent by Aphrodite. From this the meaning of 'damage' or 'mischievous' comes easily; so Od. 12. 372 εἰς ἄτην κοιμήσατε, etc. In Il. 19. 91 foll. Ἄτη is personified as a daughter of Ζεὺς: see the whole passage.

263. νοσφισσαμένην, 'having quitted.' For νοσφίζομαι with accusative compare Od. 19. 339; 21. 104. It is also used with the genitive, as Od. 23. 98; and without a case in Od. 11. 425. Both support the reading νοσφισσαμένην (see crit. note) in an active sense, as throw-

ing the whole blame on Aphrodite.

264. With these words, Helen is clever enough to flatter the personal vanity that every man has in his heart. Her husband is evidently pleased, as the tone of his next words shows, in which, as Eustathius remarks, he takes a very favourable view of her conduct, referring to the influence of some god her attempt to make the Greek heroes discover themselves to their own destruction. The act was in itself inconsistent with her expressed penitence, and her longing after her home, unless we explain it as a passionately heedless desire to anticipate the end, and to hear once more the familiar tone of her own people. But such a power of mimicry as she exhibits here (inf. 279) seems to point to some special inspiration, reminding us of the skill of the Delian maidens under the influence of Apollo, πάντων δ' ἀνθρώπων φανὰς καὶ κρεμβαλίστων | μιμῆσθ' ἴσασιν, φαῖν δὲ κεν αὐτὸς ἕκαστος | φθέγγεσθαι h. Hom. Ap. 162-4.

269. τοιοῦτον. The gender is uncertain, but probably masculine, as the relational sentence is only a periphrasis for Ὀδυσσεύς. The sense of the words is τοιοῦτόν [τινα] οἷος Ὀδ. ἔσκε, but for Ὀδ. is substituted the equivalent Ὀδυσσῆος φίλον κῆρ. Compare Πυλαμίνεος λάσιον κῆρ Il. 2. 851.

οἶον καὶ τόδ' ἔρεξε καὶ ἔτλη καρτερὸς ἀνὴρ
ἵππῳ ἐνὶ ξεστῷ, ἵν' ἐνήμεθα πάντες ἄριστοι
Ἀργείων Τρώεσσι φόνον καὶ κῆρα φέροντες.
ἦλθες ἔπειτα σὺ κεῖσε· κελευσέμεναι δέ σ' ἔμελλε
δαίμων, ὃς Τρώεσσιν ἐβούλετο κῦδος ὀρέξαι· 275
καὶ τοι Διήφοβος θεοείκελος ἔσπετ' ἰούσῃ.
τρεῖς δὲ περίττειξας κοῖλον λόχον ἀμφαφώσας, *καυδὺν*
ἐκ δ' ὀνομακλήδην Δαναῶν ὀνόμαζες ἀρίστους,
πάντων Ἀργείων φωνὴν ἴσκουσ' ἀλόχοισιν.
αὐτὰρ ἐγὼ καὶ Τυδείδης καὶ δῖος Ὀδυσσεὺς 280
ἦμενοι ἐν μέσσοισιν ἀκούσαμεν ὥς ἐβόησας.
νῶι μὲν ἀμφοτέρῳ μενεήναμεν ὀρμηθέντε
ἢ ἐξελθέμεναι, ἢ ἔνδοθεν αἰψ' ὑπακούσαι·
ἀλλ' Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἱεμένῳ περ.
[ἐνθ' ἄλλοι μὲν πάντες ἀκὴν ἔσαν νῆες Ἀχαιῶν, 285

276.] προηθεῖτο κατ' ἐνίους Schol. H. Q., doubtless as seeming to suggest a later form of legend. 279. ἴσκουσ' Aristarch. εἰσκουσ'. See Herodian on Il. 11. 799 Ἀρίσταρχος ἀξιοῖ διὰ τῆς αἰ διφθόγγου γράφειν. 282. ὀρμηθέντες Bekk. with Harl. and other good MSS. ὀρμηθέντες. 285-289.] οὐκ ἐφέροντο σχεδὸν ἐν πάσαις οἱ πέντε Schol. H. Ἀρίσταρχος τοὺς ε' ἀθετεῖ ἐπεὶ ἐν Ἰλιάδι οὐ μνημονεύει Ἀντίκλου ὁ ποιητῆς Schol. H. Q. See below.

271. οἶον, see on sup. 242.

274. κελευσέμεναι . . ἔμελλε, 'some god must have bidden thee.' The infinitive is an aorist, formed like ἀζέμεναι Il. 23. 50, οἰσέμεναι Od. 18. 291, and σαωσέμεν Il. 9. 230. The construction will then be parallel to μέλλω ἀλγίσθαι, inf. 377. Helen's act must have been at the instance of a god, for she came to see the horse, not with any intention of betraying the heroes, but from curiosity; and had she succeeded in tempting them to reveal themselves to her, the Trojans would have won the κῦδος of victory over the Greeks.

276. Διήφοβος, one of Hector's brothers (Il. 12. 94; 13. 156). He is represented in later legend as having married Helen after the death of Paris. Cp. Eurip. Troad. 959 βίῃ δ' ὁ καινὸς μ' οὗτος ἀρπάσας πόσιν | Διήφοβος ἀλοχὸν εἶχεν ἀκόντων Φρυγῶν.

279. ἀλόχοισιν, a shorter form of ἀλόχοισιν expression for ἀλόχων φωναίς. See on Od. 2. 121. The undivided form ἐξονομακλήδην occurs in Od. 12. 250;

Il. 22. 415; for the tmesis compare διὰ δ' ἀμπερὶς Il. 11. 377.

283. αἰψ' ὑπακούσαι, 'instantly to answer.' Cp. Od. 10. 83.

285. See crit. note. Though the grounds of rejection given there, on the authority of Aristarchus, may be insufficient, it should be noticed that l. 285 (cp. Od. 2. 82) does not harmonise with l. 282, and still less does l. 286. The story of Anticlus may have been introduced from the cyclic epic of the Ἰλίου πέρσις. Cp. Schol. H. δ' Ἀντίκλος ἐκ τοῦ κύκλου. The reference to Παλλὰς Ἀθήνη does not agree well with l. 275, nor τόφρα δ' ἔχε with ἔσχεθεν l. 284. Nitzsch would retain the lines on the ground that the words σώσας δὲ πάντας Ἀχαιοὺς are necessary as the description of the great achievement for which the hearer is prepared by ἀλλ' οἶον τόδ' ἔρεξε. Bekker (Homerisch. Blätt. 285) conjectures Ἀντίκλος δέ σ' ἐτ' οἶος, as a possible reconciliation of the statements, but he does not accept the lines.

Ἀντίκλος δὲ σέ γ' οἶος ἀμείψασθαι ἐπέεσσιν
ἤθελεν· ἀλλ' Ὀδυσσεὺς ἐπὶ μᾶστακα χερσὶ πίεζε *ἰαυς*.
νωλεμέως κρατερῇσι, σώσας δὲ πάντας Ἀχαιοὺς,
τόφρα δ' ἔχ' ὄφρα σε νόσφιν ἀπήγαγε Παλλὰς Ἀθήνη.]
Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦ᾽δα· 290
'Ἀτρείδῃ Μενέλαε διοτρεφέες, ὄρχαμε λαῶν,
ἀλγιον· οὐ γάρ οἱ τι τὰδ' ἤρκεσε λυγρὸν ὄλεθρον,
οὐδ' εἴ οἱ κραδίη γε σιδηρὴ ἔνδοθεν ἦεν.
ἀλλ' ἄγετ' εἰς εὐνὴν τράπεθ' ἡμέας, ὄφρα καὶ ἦδη
ὑπνῷ ὑπο γλυκερῷ ταρπόμεθα κοιμηθέντες. 295
ὦς ἔφατ', Ἀργεῖη δ' Ἑλένη δμῳῇσι κέλευσε
δέμνι' ὑπ' αἰθούσῃ θέμεναι, καὶ ῥήγεα καλὰ
πορφύρε' ἐμβαλέειν, στορέσαι τ' ἐφύπερθε τάπητας,
χλαίνας τ' ἐνθέμεναι οὐλας καθύπερθεν ἔσασθαι.
αἱ δ' ἴσαν ἐκ μεγάροιο δᾶος μετὰ χερσὶν ἔχουσαι, 300
δέμνια δὲ στόρεσαν· ἐκ δὲ ξείνους ἄγε κῆρυξ.
οἱ μὲν ἄρ' ἐν προδόμῳ δόμου αὐτόθι κοιμήσαντο,
Τηλέμαχός θ' ἦρως καὶ Νέστορος ἀγλαὸς υἱός·
Ἀτρείδης δὲ καθεῦθε μυχῷ δόμου ὑψηλοῖο,
παρ δ' Ἑλένη τανύπεπλος ἐλέξατο, διὰ γυναικῶν. x 305
'Ἥμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
ὦρνυτ' ἄρ' ἐξ εὐνῇφι βοὴν ἀγαθὸς Μενέλαος

295. ταρπόμεθα] πανσώμεθα Schol. H. P. La Roche assigns it to Aristarchus, comparing Schol. on Il. 24. 636. 300. μεγάροιο δᾶος] La Roche quotes, as a reading with considerable authority, μέγαρον δᾶος. μέγαρον is found in Cod. Vindob. 50, and δᾶος in several MSS. and lemma of Schol. E.

292. ἀλγιον, 'all the harder,' as in Od. 16. 147; Il. 18. 306. Compare also βέλτερον Od. 6. 282. Join οὐ . . τι as in οὐ γάρ τι Od. 7. 216; 8. 138; 18. 36.

τάδε means 'his cleverness and address.' But all this did not save him, 'nor [would it have saved him] even though his heart had been of iron within him.'

294. τράπετε, 'send us off.'

295. ὑπνῷ ὑπο . . κοιμηθέντες, 'lulled beneath the influence of sleep,' as in the metaphor διδμημένος ὑπνῷ. Sleep is often personified in Homer, as e.g.

Il. 14. 233 ἴπνε, ἀναξ πάντων τε θεῶν πάντων τ' ἀνθρώπων. Others interpret ὑπό as meaning 'under the covering of sleep,' comparing Od. 5. 492 ὑπνος . . φίλα βλέφαρ' ἀμφικαλύψας, and Od. 7. 286 ὑπνον κατ' ἀπείρονα χεῖεν.

297. δέμνια (always in plural) properly means the 'bedstead.' Here something portable is implied, as shown by the word θέμεναι. For ῥήγεα, τάπητες, and χλαῖναι see on Od. 3. 348.

302. ἐν προδόμῳ δόμου. With the pleonastic expression compare βοῶν ἐπιβουκόλος Od. 3. 422.

εἵματα ἐσσάμενος, περὶ δὲ ξίφος ὄξυ θέτ' ὦμῳ,
 ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
 βῆ δ' ἵμεν ἐκ θαλάμοιο θεῶ ἑναλίγκιος ἄντην, 310
 Τηλεμάχῳ δὲ παρίζεν ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε·
 'Τίπτε δέ σε χρειῶ δευρ' ἦγαγε, Τηλέμαχ' ἦρως,
 ἐς Λακεδαίμονα δῖαν, ἐπ' εὐρέα νῶτα θαλάσσης;
 δῆμιον, ἦ ἴδιον; τόδε μοι νημερτὲς ἐνίσπες.
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤδα· 315
 'Ἀτρείδῃ Μενέλαε διοτρεφὲς, ὄρχαμε λαῶν,
 ἤλυθον, εἴ τινά μοι κληιδάνα πατρὸς ἐνίσποις.
 ἐσθίεται μοι οἶκος, ὀλωλε δὲ πύονα ἔργα,
 δυσμενέων δ' ἀνδρῶν πλείους δόμος, οἳ τέ μοι αἰεὶ
 μῆλ' ἀδινὰ σφάζουσι καὶ εἰλίποδας ἑλικας βοῦς, 320
 μητρὸς ἐμῆς μνηστῆρες ὑπέρβιον ὕβριν ἔχοντες.
 τοῦνεκα νῦν τὰ σὰ γούναθ' ἱκάνομαι, αἶ κ' ἐθέλῃσθα
 κείνου λυγρὸν ὄλεθρον ἐνισπεῖν, εἴ που ὀπωπας
 ὀφθαλμοῖσι τεοῖσιν, ἦ ἄλλου μῦθον ἀκουσας
 πλαζομένου· περὶ γάρ μιν οἷζυρὸν τέκε μήτηρ. 325
 μηδέ τί μ' αἰδόμενος μειλίσσεο μηδ' ἐλεαίρων,
 ἀλλ' εὖ μοι κατάλεξον ὅπως ἦντησας ὀπωπῆς.
 λίσσομαι, εἴ ποτέ τοί τι πατήρ ἐμὸς, ἐσθλὸς Ὀδυσσεύς,
 ἦ ἔπος ἡέ τι ἔργον ὑποστάς ἐξετέλεσσε
 δῆμῳ ἐνὶ Τρώων, ὅθι πάσχετε πήματ' Ἀχαιοί· 330
 τῶν νῦν μοι μνήσαι, καί μοι νημερτὲς ἐνίσπες·
 Τὸν δὲ μέγ' ὀχθήσας προσέφη ξανθὸς Μενέλαος·
 'ὦ πόποι, ἦ μάλα δὴ κρατερόφρονος ἀνδρὸς ἐν εὐνῇ

314. ἐνίσπες] Al. ἐνισπε, as in Od. 3. 101.

311. παρίζεν, sc. on the ξεστοὶ λίθοι Od. 3. 405.

312. Τίπτε δέ σε χρειῶ. Eustath. cannot be right in saying ὅρα δὲ ὅτι τὸ χρειῶ ἐνδεάμενος ὡς τοῦτον τῷ χρέος οὐδετέρῳ ὀνόματι (neuter noun) πρὸς αὐτὸ συνέταξεν Ἀττικῶς τὸ τίπτε. In Homer χρειῶ is always feminine. Trans. 'For what purpose hath thy need brought thee here?' A similar use of

τίπτε is found inf. 681, 707. Cp. also Od. 1. 225.

314. δῆμιον, 'Is it public business?' Cp. Od. 2. 32.

318. οἶκος, 'my house and home is being eaten up, and my rich farms have been spoiled;' i. e. the farms have been impoverished by the constant supply of food sent in daily for the suitors.

ἤθελον εὐνηθῆναι ἀνάλκιδες αὐτοὶ ἐόντες.
 ὡς δ' ὅπῳτ' ἐν ξυλόχῳ ἔλαφος κρατεροῖο λέοντος 335
 νεβροὺς κοιμήσασα νεηγενέας γαλαθηνοὺς

336. νεηγενέας] Aristarch. is accredited with the impossible reading νεογενέας by Schol. H. Q. Cobet supposes it to have been νεοιγενέας, cp. Πυλοιγενῆς Il. 2. 54. Perhaps what appears to be the lemma of the Schol. is really the reading of Aristarch.; so that we should write not νεηγενέας] Ἀρίσταρχος νεογενέας, but νεηγενέας Ἀρίσταρχος νεογενέας being the gloss upon it, as νεηγενέας is ἀπαξ εἰρ. With the form cp. θαλαμηπόλος, νεφέατος, and see Monro, H. G. 124 a.

335. ξυλόχῳ. This word, like δρύ-
 οχος, means probably 'having wood.'
 The simile that follows is remarkable as
 bringing out several points of com-
 parison. The ξυλόχος represents the
 home of Odysseus; the νεβροὶ [and
 perhaps the presumptuous ἔλαφος] point
 to the suitors; the λέων to Odysseus;
 and the resemblance is still further kept
 up in the picture of the lion's absence
 and return. A similarly elaborated
 simile occurs in Catullus 62. 39 foll.
 Compare also Od. 6. 130 foll.; Il. 13.
 137; 15. 271, 630; 17. 725; 22. 139.
 As to the various tenses and moods
 found in the Homeric simile, we may
 remark that the simplest way of intro-
 ducing a comparison is by means of the
 pres. indic. which pictures the scene
 as actually and visibly existing. So Il. 2.
 455 ἦντε πῦρ . . ἐπιπλέγει ὕλην, Il. 11.
 492 ὡς δ' ὅπῳτε πλήθων ποταμὸς πεδίονδε
 κάτεισι, Il. 20. 490 ὡς δ' ἀναμαιμάει
 βαθέ' ἄγκυα θεσπιδαῖς πῦρ. The same
 mood and tense serve to introduce the
 picture of every-day occurrences, as Il.
 2. 87 ἦντε ἐθνεα εἰσι μελισσάων, Il. 3. 3
 ἦντε περ κλαγγὴ γεράνων πέλει, Il. 5.
 499 ὡς δ' ἀνεμος ἄχνας φορέει ἱερὰς
 κατ' ἀλώας, cp. also Il. 21. 23; Od. 8.
 124; 13. 81; or, again, to describe the
 constant condition of things, as Il. 9.
 14 ὡς τε κρήνη . . ἦ τε . . δυοφερὸν χέει
 ὕδωρ, Il. 12. 132 ὡς δτε τε δρυες . . αἶ τ'
 ἀνεμον μίμνουσι, Il. 17. 434 ὡς τε στήλη
 μένει, ib. 747 ὡς τε πρῶν ἱσχνάνει ὕδωρ,
 cp. also Il. 22. 199. This present tense
 may afterwards change to a perfect
 or aorist, and even back again to pre-
 sent; cp. Il. 2. 87 foll., εἰσι . . πέτονται
 . . πεποτήαται, Il. 4. 453 foll. συμβάλλε-
 τον . . ἔκλυε, Il. 8. 556 φαίνεται . . ἐπλετο
 . . ἐφανε . . ὑπερράγη . . εἶδεται . . γέγηθε,
 Od. 13. 31 λιλαιέται . . ἔλκετον . . κατέδου
 . . βλάβεται. Or, again, the simile may
 be introduced by the aorist indicative
 [gnomic aorist], as Il. 3. 33 ὡς δ' ὅτε τίς
 τε δράκοντα ἰδὼν παλινόρσος ἀπέστη, etc.,

Il. 13. 389 ἦρπε δ' ὡς δτε τις δρύς ἤριπεν.
 And this tense may change as the
 simile progresses; cp. Il. 4. 275 ὡς
 δ' ὅτ' εἶδεν νέφος . . φαίνεται . . ἄγει
 . . βίγησεν . . ἤλασε, Il. 5. 902 ὡς δ' ὅτ'
 ὀπὸς γάλα . . συνέπηξεν . . περιστρέφεται,
 Il. 16. 352 ὡς δὲ λύκοι . . ἐπέχραον . .
 διέτμαγεν . . διαρπάζουσι. The perfect
 indicative is occasionally used, as in Il.
 16. 384 ὡς δ' ὅτε . . βέβριθε χθῶν . . ὅτε
 . . χέει ὕδωρ Ζεὺς, Il. 17. 263 ὡς δ' ὅτε
 . . βέβρυχεν μέγα κύμα . . ἀμφὶ δέ τ'
 ἄγκραι ἠόνες βοδῶσιν, in both of which
 instances the tense changes back to
 present indicative. The imperfect and
 pluperfect seem to be unsuitable in
 describing comparisons, as connoting a
 too definite point of time. In Od. 22.
 469 ἐστήκη is perf. subjunctive; and in
 Il. 4. 483; 17. 435 πεφύκη and ἐστήκη
 are probably the right readings, and not
 πεφύκει, ἐστήκει. It is doubtful if any
 genuine instance can be found of the
 pluperf. in such sentences. The use of
 the indicative future in simile is very
 doubtful. Its admissibility is denied by
 Hermann and Spitzner and allowed by
 others. The question is complicated
 by the variation of MSS., as e.g. be-
 tween ἄξει and ἄξη Il. 5. 161, and by
 the identity of form of the indicative
 future and the subjunctive aorist with
 short penultima, e.g. λέγεται Il. 4. 131.
 The subjunctive mood is used to in-
 troduce a simile where the picture is
 rather imagined than described as ac-
 tually existing. The tenses used of this
 mood may either be the present, as
 θεῖη Il. 6. 507, θρώσκωσι Il. 13. 589,
 μένησι Il. 22. 93, αἰόλλη Od. 20. 27;
 or, more commonly, the aorist, as
 στυφελίξῃ Il. 11. 305, ποιήσωνται Il.
 12. 168, τανύσῃ Il. 17. 547, φανήῃ
 Od. 5. 394. In such cases the tense of
 description often passes into the graphic
 indicative, as Il. 6. 507 θεῖη . . ἔχει . .
 αἰσσονται, etc., Il. 22. 93 μένησι . . ἔδου . .
 δέδορκεν, ib. 163 τραχώσι . . κείται, 189

κνημοὺς ἐξέρεῃσι καὶ ἄγχεα ποιήεντα ἡλλω¹
 βοσκομένη, ὃ δ' ἔπειτα ἔην εἰσήλυθεν εὐνὴν,
 ἀμφοτέροισι δὲ τοῖσιν αἰκέα πότμον ἐφῆκεν,
 ὥς Ὀδυσσεὺς κείνοισιν αἰκέα πότμον ἐφήσει. 340
 αἱ γὰρ, Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολλων,
 τοῖος ἔων οἴος ποτ' ἐνκτιμένη ἐνὶ Λέσβῳ
 ἐξ ἔριδος Φιλομηλείδῃ ἐπάλαισεν ἀναστὰς,
 καδ δ' ἔβαλε κρατερῶς, κεχάροντο δὲ πάντες Ἀχαιοί,
 τοῖος ἔων μνηστήρσιν ὁμιλήσειεν Ὀδυσσεύς. 345
 πάντες κ' ὠκύμοροί τε γενοίατο πικρόγαμοί τε.
 ταῦτα δ' αἶ μ' εἰρωτᾶς καὶ λίσσεαι, οὐκ ἂν ἐγὼ γε
 ἄλλα παρέξ εἵπομι παρακλιδὸν, οὐδ' ἀπατήσω

339. ἀμφοτέροισι] Ἀριστοφάνης τὸ ἀμφοτέροισι ἐπὶ τῆς ἐλάφου καὶ τοῦ νεβροῦ (Dind. τῶν νεβρῶν from H.) λαμβάνει Schol. E. H. Q. T. This seems to imply that his reading was in v. 336 νεβρὸν κοιμήσασα νεηγενέα γαλαθηνόν. 342. ἐνὶ Λέσβῳ] ἐν Ἀρίσβῃ lemma in P.

δίηται .. θέει, Od. 5. 328 φορέειν .. ἔχονται, Od. 19. 518 αἰδέειν .. χέει. The optative mood in similes is very rare (compare Od. 9. 484 ὥς ὅτε τις τρυπῶ [for τρυπαῖοι] δόρυ νήιον), and, when used, it is generally introduced by ὥς εἰ or ὥς εἰ τε, as in Od. 9. 313; 10. 416.

339. ἀμφοτέροισι may be understood of the dam and her young; for though numerically more than two they really represent the two divisions of the family. Fäsi compares Aen. 1. 458 'Atridas Priamumque et saevum ambobus Achillen.' This interpretation seems to bring the parents of the suitors into the comparison; so Eustath. ἔλαφοι δὲ οὐκ ἀπεικότως ἂν νοηθεῖεν οἱ τῶν μνηστήρων γονεῖς, οἱ ἀνάγκη δὲ αὐτοὶ ὄντες ἀγενεῖς τούτους νεβροὺς ἀφῆκαν εἶναι παρὰ τῷ τοῦ Ὀδυσσεύος οἴκῳ. But Eustath. also remarks, διδυμοτόκον ὑποτίθησιν ἔλαφον ἵνα μὴ παρεικάσῃ νεβρῶ ἐνὶ τοῖς τοσούτοις μνηστήρας. And this seems to be the true interpretation, for the picture represents the slaughter of the fawns as taking place during the absence of the dam, which would settle the limitation of ἀμφοτέροι to the pair of fawns; and this is the view held by Aristoph. Cp. Aristot. H. A. 6. 29, who reckons

one or at most two as the number of fawns at a birth.

341. αἱ γὰρ, Ζεῦ. 'Pallas and Apollo have the exclusive distinction of being invoked in conjunction with Jupiter in this formula. This verse meets us, not upon occasions having reference to any peculiar rite or function, but simply when the speaker desires to give utterance with a peculiar solemnity or emphasis to some story and paramount desire.' Gladstone, Hom. Stud. vol. 2. p. 71, foll. Nitzsch would limit the use of the formula to wishes that are clearly beyond the speaker's hope. Cp. Od. 7. 311; 18. 235; 24. 376; Il. 2. 371; 4. 288; 7. 132; 16. 97. αἱ (cp. Oscan *svai* = *si*) is an older form than εἰ and may be reckoned among Homeric Aeolisms. Its use is rarer in the Odyssey than in the Iliad.

343. Φιλομηλείδῃ. Eustath. says, φασὶν οἱ ἀκριβέστεροι Λέσβου βασιλέα τὸν Φ. δὲ τοὺς παριόντας ἐς πάλιν προσκαλούμενος ἐπολεῖ τὸ αὐτὸ καὶ εἰς τοὺς Ἀχαιοὺς ἐκεῖ προσορμισθέντας. With ἐξ ἔριδος = 'in a match' or 'after a challenge' cp. Il. 7. 111 ἐξ ἔριδος μάχεσθαι.

348. παρακλιδὸν is the expegegesis, or nearer definition, of παρίξ. So τριχθὰ καταφυλαδὸν Il. 2. 668, καθύπερθε μελαθρόφιν Od. 8. 279. With εἰπεῖν ἄλλα

ἀλλὰ τὰ μὲν μοι ἔειπε γέρων ἄλιος νημερτῆς,
 τῶν οὐδέν μοι ἐγὼ κρύψω ἔπος οὐδ' ἐπικεύσω. 350
 Αἰγύπτῳ μ' ἔτι δεῦρο θεοὶ μεμαῶτα νέεσθαι
 ἔσχον, ἐπεὶ οὐ σφιν ἔρεξα τεληέσσας ἐκατόμβας.
 [οἱ δ' αἰεὶ βούλοντο θεοὶ μεμνήσθαι ἐφετμέων.]
 νῆσος ἔπειτά τις ἔστι πολυκλύστῳ ἐνὶ πόντῳ
 Αἰγύπτου προπάροιθε, Φάρον δέ ἐ κικλήσκουσι, 355

353.] Ζηνόδοτος ἠθέτει ποῖαι γὰρ φησιν ἐγένοντο ἐντολαί; Schol. E. H. P. Q. The Schol. E. attempts to give it a special force by supplying ἡμέας, and interpreting ἐφετμέων as θυσιῶν, and thus endeavouring to justify the tense of βούλοντο. But doubtless it is a γνώμη of some later rhapsodist. Another ground of suspicion is the resumption of the word θεοὶ from 351.

παρακλιδὸν cp. Od. 19. 556 ὑποκρίνασθαι .. ἄλλη ἀποκρίναντα. The meaning is, 'I will not give you a different answer, away from the point and shirking your question.' These words imply the *suppressio veri*, as ἀπατήσω the *suggestio falsi*.

349. ἀλλὰ τὰ μὲν = *quae vero*. See Hentze, Philol. 30. p. 504, who quotes this with Il. 1. 125 as the only passages in which the relational sentence introduced by a demonstrative precedes the main clause; and in both cases this demonstrative is accompanied by μὲν that is followed by no corresponding δέ. His reference to Il. 18. 460 does not seem to the point. But cp. Od. 14. 227.

350. On this line Eustath. remarks, ἀθλον εἰ τίς ἐστι διαφορά τοῦ κρύψαι καὶ τοῦ ἐπικεύσαι, which seems true enough; unless we press the analogy of such a phrase as ἕτερον μὲν κεύθῃ .. ἄλλο δὲ εἴπῃ (Il. 9. 313), so as to give the actual force of falsehood to κρύψω in this connection.

351. It seems better to take ἔτι directly with ἔσχον, and δεῦρο with νέεσθαι, or we may join ἔτι μεμαῶτα = 'while I was still striving to arrive here,' but had not yet succeeded. Compare ἔτι δεῦρο κούσῃ inf. 736.

352. τεληέσσας is not an equivalent of τελείας, in the sense of 'perfect victims,' but, on the general analogy of Homeric epithets in -εις, 'effective,' or acceptable, sacrifices, that win an accomplishment (τέλος) from the gods. It is doubtful whether in this passage (as well as in inf. 355 and Od. 3. 33) Αἰγύπτῳ refers to the land, or to the Nile, 'the river of Egypt,' cp.

Genesis 15. 18. In inf. 477 and 581 there is no doubt that the reference is to the river. With the dative Αἰγύπτῳ we may compare sup. 174 Ἀργεῖ.

354. ἔπειτα, 'Now.' Used of the commencement of a story, or as marking the progress of the narrative to a new stage. Cp. Od. 1. 106; 3. 62; 9. 116.

355. Pharos is really less than a mile from the seaboard of the Delta, and the rocky nature of the bars and shelves off the coast in that spot seem to preclude any theory of the advance of the land or the retreat of the sea (see Hdt. 2. 179; Plut. de Isid. 40) to account for the distance to which Pharos is here removed. Cp. Lucan, Pharsal. 10. 509 Insula quondam | in medio stetit illa mari, sub tempore vatis | Proteos, at nunc est Pellaeis proxima muris. It is suggested that Αἰγύπτος means the Canopic branch of the Nile, and that Naucratis is the station where Menelaus landed; but the simpler way of treating the passage is to regard it as a poetical adaptation of a current story, rather than to try and force it into accordance with actual topography. Dr. Hayman remarks, that the word κικλήσκουσι seems to imply the gossiping nature of the account. But κικλήσκουσι is commonly used without any such connotation, as in Od. 18. 6; 9. 366. Cp. Strabo (17. 422) ἡ δὲ Φάρος νησίον ἐστὶ παραμυκῆς, προσεχέστατον τῇ ἡπείρῳ, λιμένα πρὸς αὐτὴν ποιοῦν ἀμφίστομον. This agrees with the description given by Caesar (Bell. Civ. 3. 112) 'haec insula Alexandriae obiecta portum efficit,' etc. But Strabo is ready to justify

τόσσον ἀνευθ' ὅσον τε πανημερίη γλαφυρή νηὺς
 ἤνυσεν, ἥ λιγυρὸς οὖρος ἐπιπνείησιν ὀπισθεν·
 ἐν δὲ λιμὴν εὖορμος, ὅθεν τ' ἀπὸ νῆας εἰσας
 ἐς πόντον βάλλουσιν, ἀφυσσάμενοι μέλαν ὕδωρ.
 ἔνθα μ' ἐείκοσιν ἡματ' ἔχον θεοὶ, οὐδέ ποτ' οὖροι 360
 πνείοντες φαίνονθ' ἀλιαέες, οἳ ῥά τε νηῶν
 πομπῆες γίγνονται ἐπ' εὐρέα νῶτα θαλάσσης.
 καὶ νῦ κεν ἦια πάντα κατέφθιτο καὶ μέν' ἀνδρῶν,
 εἰ μή τίς με θεῶν ὀλοφύρατο καὶ μ' ἐσάωσε,
 Πρωτέος ἰφθίμου θυγάτηρ, ἀλίοιο γέροντος, 365
 Εἰδοθέη. τῇ γάρ ῥα μάλιστά γε θυμὸν ὄρινα, Ἰωνὸν
 ἦ μ' οἴω ἔρροντι συνήντετο νόσφιν ἐταίρων

366. Εἰδοθέη] Zenodot. Εὐρυνόμη Schol. E. H. Q. The Schol. adds that Aesch. in the Proteus (frag. 196) calls her Εἰδοθέα, but Dind. reminds us that he speaks of her as Εἰδώ.

the Homeric description, ὁ γὰρ ἱστορῶν αὐτῷ περὶ τῆς Φάρου, μάλλον δὲ ἡ κοινὴ φήμη, διότι μὲν τότε τοσοῦτον ἀπείχεν ἀπὸ τῆς ἡπείρου, ὅσον φησὶ, δρόμον νεῶς ἡμερήσιον, οὐκ ἂν εἴη διατεθρυλημένη ἐπὶ τοσοῦτον ἐψευσμένως, ὅτι δὲ ἡ ἀνάβασις καὶ αἱ προσχώσεις τοιαυταί τινες κοινότερον πεπύσθαι εἰκὸς ἦν. ἐξ ὧν συνθεῖς ὁ ποιητὴς ὅτι πλέον ἢ τότε ἀφειστήκει τῆς γῆς ἡ νῆσος κατὰ τὴν Μενελάου παρουσίαν, προσέθηκε παρ' ἑαυτοῦ πολλὰ πλάσιον δίστημα τοῦ μυθώδους χάριν· αἱ δὲ μυθοποιαὶ οὐκ ἀγνοίας χάριν. The last words come very near the truth.

356. τόσσον . . ἤνυσεν, 'as great a way off as a ship makes in a whole day'; gnomical aorist = 'conficere solet.'

358. ἀπὸ . . βάλλουσιν (for the unexpressed subject see on sup. 214), 'they push off.' Probably the process, described in Od. 9. 487, of using the κοντός.

359. The μέλαν ὕδωρ, which the crews draw for their use, is water from deep places, where the light cannot reach it. Compare κρήνη μελάνυδρος Od. 20. 158; Il. 16. 3 (where the water is also called ὀνοφερὸν). The same epithet is applied to water in tanks, Od. 6. 91; in deep rivers, Il. 2. 825; and in deep sea-gulfs, Od. 12. 104. The antithesis to it is λευκὸν ὕδωρ Od. 5. 70, and ἀγλαὸν ὕδωρ Il. 2. 307. But cp. Il. 21. 202.

361. ἀλιαέες serves as a local predicate, joined with πνείοντες = 'blowing over the sea': the relative clause that follows forms the epexegetis to these words. φαίνονθ' = 'sprung up': literally, 'showed themselves,' see inf. 519.

363. κατέφθιτο. Ameis describes this tense as a pluperfect; compare ἐφθισο Aesch. S. c. T. 970, ἐφθιτο γὰρ πάρος Eur. Alcest. 414, but as parallel to ὀλοφύρατο it is better to take it as the non-thematic aorist. So Il. 18. 99 ὁ μὲν μάλα τηλόθι πάτρης | ἐφθιτ', ἐμεῖο δὲ δῆσεν ἀρῆς ἀλκτῆρα γενέσθαι. Cp. Soph. O. R. 962 νόσοις ὁ τλήμων, ὡς ἔοικεν, ἐφθιτο.

365. ἰφθίμου. This has been variously derived from ἰφι-τιμή, or ἰφι-θυμός. It is simpler to refer it only to ἰφι, the epenthesis of the θ in the latter half of the word being analogous to its introduction in such forms as ἰμάσθη, βαθμός, ρυθμός.

366. Εἰδοθέη, known in later times as Θεονοή, seems to be a name coined with reference either to the various 'transformations,' or the vast 'knowledge' of her father.

367. Join ἦ μ' [οἱ] οἴω συνήντετο ἔρροντι νόσφιν ἐταίρων. For the elision of the diphthong in μοι cp. Il. 6. 165; 10. 544; 13. 481; 17. 100; Od. 23. 21. οἴω = 'all by myself.'

αἰεὶ γὰρ περὶ νῆσον ἀλώμενοι ἰχθυάσκον
 γναμπτοῖς ἀγκίστροισιν, ἔτειρε δὲ γαστέρα λιμός.
 ἦ δ' ἐμεῦ ἀγχι στᾶσα ἔπος φάτο φώνησέν τε 370
 νήπιός εἰς, ὦ ξεῖνε, λίην τόσον ἡδὲ χαλίφρων, *φυλὰ - ωῖλλο*
 ἦε ἐκὼν μεθίεις καὶ τέρπεαι ἀλγεα πάσχων;
 ὥς δὴ δῆθ' ἐνὶ νήσῳ ἐρύκεαι, οὐδέ τι τέκμωρ
 εὐρέμεναι δύνασαι, μινύθει δέ τοι ἦτορ ἐταίρων.
 ὥς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον × 375
 ἐκ μὲν τοι ἐρέω, ἦ τις σύ πέρ ἐσσι θεάων,
 ὥς ἐγὼ οὐ τι ἐκὼν κατερύκομαι, ἀλλὰ νυ μέλλω
 ἀθανάτους ἀλιτέσθαι, οἳ οὐρανὸν εὐρὺν ἔχουσιν.
 ἀλλὰ σύ πέρ μοι εἶπες, θεοὶ δέ τε πάντα ἴσασιν,

370. ἦ δ' ἐμεῦ ἀγχι στᾶσα] Ζηνόδοτος ἡ δέ μοι ἀντομένη Schol. E. H. 372. μεθίεις] This seems the best established reading. Bekk. writes μεθίης as Eustath., al. μεθίεις. See Ameis, Anhang ad loc.; La Roche Hom. Text. 225; Etym. Mag. 177. ἰ τοῦτου (sc. the verb ἰῶ) ὁ παρατακτικὸς ἴουν, τὸ δεύτερον ἴεις καὶ τὸ τρίτον ἴει, καὶ συνθέσει ἀφίει . . . ἰστέον δὲ ὅτι τὸ δίδωμι καὶ τίθημι καὶ ἵημι οἱ παρῳχημένοι μάλλον ἀπὸ τοῦ εἰς ὡ εἰσὶν ἐν χρήσει ἥ περ ἀπὸ τῶν εἰς με. 379. εἶπέ] Ζηνόδοτος εἶπε, κακῶς τὴν διαφορὰν γὰρ ἠγνόησεν Schol. H.

368. ἰχθυάσκον . . ἔτειρε δέ. Here the second clause, which gives the reason of the first, is introduced by the coordinating δέ, where in later Greek we should find ἔτειρε γάρ. Cp. Il. 1. 259 ἀλλὰ πίθεσθ'. ἀμφὼ δὲ νεωτέρω ἑστὸν ἐμεῖο, Il. 2. 26 νῦν δ' ἐμέθεν ξύνες ὦκα. Διὸς δέ τοι ἀγγελὸς εἰμι, Il. 9. 496 οὐδέ τί σε χρὴ | νηλεὲς ἦτορ ἔχειν | στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί. Fish were, generally, in the judgment of the Homeric age, in the same category as beasts of prey, compare Il. 24. 82; 21. 201 foll., and see note on Od. 3. 177. For allusions to fishing see Od. 10. 124; 12. 251 (with note); 22. 384; Il. 24. 80. Eustath., on ἔτειρε δὲ γαστέρα, remarks, ἄλλως γὰρ οὐ θέμις ἀλιτεύειν τοῖς ἥρωας. Cp. Athenaeus (1. 46), who says of the Homeric heroes, ὅτι δὲ καὶ ἰχθὺς ἦσθιον, καὶ Σαρπηδὼν δῆλον ποιεῖ, ὁμοίων τὴν ἄλωσιν πανάγρου δικτύου θήρα [Il. 5. 487], καί τοι Εὐβουλος, κατὰ τὴν κομικὴν χάριν, φησὶ παίζων, 'ἰχθὺν δ' Ὀμηρος ἐσθίων' εἶρηκε ποῦ | τινα τῶν Ἀχαιῶν; κρέα δὲ μόνον ὥπων, ἐπεὶ | ἐψοντά γ' οὐ πεποίηκεν αὐτῶν οὐδένα.' But Eubulus is versifying the words of Plato, Rep. 3. 404 B, C οἶσα γὰρ ὅτι ἐπὶ στρατείας ἐν ταῖς τῶν ἡρώων ἐστιάσεσιν οὔτε ἰχθύσιν αὐτοὺς ἐστιῶ [Ὀμηρος], καὶ ταῦτα ἐπὶ

θαλάττῃ ἐν Ἑλλησπόντῳ ὄντας οὔτε ἐφθοῖς κρέαςιν, ἀλλὰ μόνον ὀπτοῖς.

371. νήπιός εἰς, 'Art thou an utter fool, sir stranger, and spiritless? or chooseth thou thus to be reckless, and takest pleasure in sorrow? seeing that this long while thou lettest thyself be shut up in the island, and canst find no deliverance, while the heart of thy comrades is fainting.'

374. μινύθει δέ = ὥστε μινύθειν.

377. μέλλω . . ἀλιτέσθαι, 'assuredly I must have offended the gods.' See on sup. 94.

379. θεοὶ δέ τε πάντα ἴσασιν. Löwe quotes Julian. Orat. 6 οὐ γὰρ ἐπὶ πλούτῳ χρημάτων τὸ θεῖον μακαρίζομεν, οὐδὲ ἐπ' ἄλλῳ τινὶ τῶν νομιζομένων ἀγαθῶν ἀλλ' ὅπερ Ὀμηρὸς φησὶ, θεοὶ πάντ' ἴσασιν. ἐπιστήμη γὰρ ἡμῶν οἱ θεοὶ διαφέρουσι. On which he adds, 'Constat tamen Graecorum Romanorumque diis et deabus non tribui omniscientiam absolutam; polytheismus enim veram divinitatis notionem ac perfectam ferre non potest.' Here we may regard the words as a courteous hyperbole; or as a magnifying of the knowledge of the gods in contrast with human ignorance. Perhaps the expression might still better be described as the theoretical

4. I. 286

ὅς τις μ' ἀθανάτων πεδάα καὶ ἔδησε κελεύθου, 380
 νόστον θ', ὡς ἐπὶ πόντον ἐλεύσομαι ἰχθυόεντα.
 ὡς ἐφάμην, ἡ δ' αὐτίκ' ἀμείβετο δῖα θεάων·
 τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω.
 πωλεῖται τις δεῦρο γέρων ἄλιος νημερτῆς, 385
 ἀθάνατος Πρωτεύς Αἰγύπτιος, ὅς τε θαλάσσης
 πάσης βένθεα οἶδε, Ποσειδάωνος ὑποδμῶς·
 τὸν δέ τ' ἐμόν φασιν πατέρ' ἔμμεναι ἡδὲ τεκέσθαι.
 τὸν γ' εἴ πως σὺ δύναιο λοχησάμενος λελαβέσθαι,
 ὅς κέν τοι εἴησιν ὁδὸν καὶ μέτρα κελεύθου

view of the gods; parallel with which is *θεοὶ πάντα δύνανται* Od. 10. 306; cp. 14. 444; or, *Ζεὺς . . δύνανται ἅπαντα* sup. 227. But it is easy to see that this article of belief is not illustrated by the facts recorded. (1) *As to knowledge.* Aphrodite says of Zeus, *εὐ οἶδεν ἅπαντα | μοῖράν τ' ἀμμορίην τε καταθνητῶν ἀνθρώπων* Od. 20. 75. Thus Zeus is able to warn Aegisthus of his fate, Od. 1. 37; thus, Poseidon can speak securely of the result of his marriage, Od. 11. 248; he knows that Odysseus must find an end of his troublous voyage in Phaeacia, Od. 5. 288; so too, Circe can describe the events that will occur on the voyage to Hades, Od. 10. 490; but in contrast to this we have Poseidon's ignorance of what is befalling his son Polyphemus, Od. 9; and the same god is able to reckon on the ignorance of Zeus while he is defending the Greeks, Il. 13. 356; cp. 18. 185, where Iris, as she brings a message, declares *οὐδ' οἶδε Κρονίδης*. So Proteus, the sea-god, knows all the depths of the sea, inf. 386, but is quite witless of the deceit that is being devised against him, ib. 542. Nor, if the gods were altogether cognisant of the future, should we have the frequent use of *φράζεσθαι*, *μερμηρίζειν*, etc., to describe their 'searchings of heart'; cp. Il. 2. 3; 16. 646; 20. 115; 22. 174. (2) *As to power.* It is said that Athena can save even from the jaws of death, but Telemachus, her favourite, does not hesitate to describe an unexpected result as one that never could have been hoped for, *οὐδ' εἰ θεοὶ ὡς ἐθέλοιεν* Od. 4. 227. The gods can save; but their saving power is limited (see Od. 2.

231, 236), and Poseidon himself cannot cure his blinded son, Od. 9. 525. Further, such power as the gods possess is not the simple prerogative of god-head, but each god seems to have his particular amount of strength, just as different men have; cp. Il. 7. 455; 20. 105, 122. Nor, again, is such an ascription of absolute knowledge or absolute power compatible with the frequently recurring phrases that describe the gods as accomplishing this or that act 'with ease,' or 'with trouble.' Such phrases would be meaningless in connection with omnipotence; see Il. 13. 90; 15. 140, 356; 20. 444; Od. 10. 573; 14. 348, 357; 16. 198.

380. Notice the force of the tenses, 'who keeps me here a prisoner still, and stopped me (cp. sup. 351) from my journeying.'

388. *τὸν γ' εἴ πως . . ὅς κέν εἴησιν.* There are two ways of taking these lines; (1) 'O that thou couldst catch him by ambuscade, in order that he may tell thee,' etc. With the half-exclamation, half-wish, which is really, a protasis with unexpressed apodosis, cp. Il. 10. 111; 16. 559. *ὅς κέν* will, according to this view, introduce a quasi-final sentence; cp. Od. 10. 539. Or (2), and simpler, 'if thou couldst manage to catch him by ambuscade, he will tell thee,' etc. *ὅς* here introducing the apodosis with a true demonstrative force, as in *ὅς γὰρ δεύτατος ἦλθε* Od. 1. 286.

389. *ὁδὸν . . κελεύθου.* The juxtaposition of these two words, as in Od. 9. 261, suggests a difference of meaning, which is not easy to detect. *ὁδὸς* seems to mean rather the ground

νόστον θ', ὡς ἐπὶ πόντον ἐλεύσεαι ἰχθυόεντα. 390
 καὶ δέ κέ τοι εἴησι, διοτρεφές, αἴ κ' ἐθέλησθα,
 ὅττι τοι ἐν μεγάροισι κακὸν τ' ἀγαθὸν τε τέτυκται,
 οἰχομένοιο σέθεν δολιχὴν ὁδὸν ἀργαλήν τε.
 ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·
 αὐτὴ νῦν φράζεν σὺ λόχον θείοιο γέροντος, 395
 μή πῶς με προῖδὼν ἢ προδαιὶς ἀλέηται· αὖσι δ'
 ἀργαλέος γάρ τ' ἐστὶ θεὸς βροτῶ ἀνδρὶ δαμῆναι.
 ὡς ἐφάμην, ἡ δ' αὐτίκ' ἀμείβετο δῖα θεάων·
 τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω.
 ἦμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβεβήκη 400

400. ἀμφιβεβήκη] So Bekk. with Cod. Vindob. 50 for ἀμφιβεβήκει. See note below. In Il. 8. 68 the same line occurs, and there it is followed not by a present tense as *εἴσι*, but by an imperf. *ἐτίτανε*. It is not easy to decide whether the note of Schol. H., *διχῶς Ἀρίσταρχος*, refers to this variation, or to the different ways of writing the 3rd sing. of the pluperf., namely, with the final *ν* or without it.

travelled over, Lat. *via*, and *κέλευθος* the act of travelling, Lat. *iter*. But the meanings are not kept distinct.

In the story of Proteus we may suppose that we have the poet's adaptation of some well-known 'sailors' yarns.' Virgil has employed the story; but he has located Proteus in the Carpathian Sea (Geo. 4. 387 foll.). In later legend Proteus appears as a king in Memphis, Hdt. 2. 112-116. The story of Proteus and his transformations was afterwards allegorized, as representing various processes of nature, or of the intellectual powers of man. Proteus stands as the type of a wizard, and the phrase *ὀλοφύα εἰδώς* inf. 460, reminds us of the epithet *ὀλοφύων*, applied to Atlas, Od. 1. 52. When Proteus is called *Ποσειδάωνος ὑποδμῶς*, Eustath. remarks, *περιττὴ ἢ πρόθεσις*, by which he intends to express that *ὑποδμῶς* only means 'a servant,' and not an 'under-servant,' the preposition illustrating the general condition of 'servitude,' and not any particular grade of servitude. So we have *ὕφηνλοχος* and *ὑποδρηστήρ*. 'Num putabimus aliquem inferioris ordinis famulum significari? Nec res patitur nec sermo desiderat,' Lehrs, Aristarch. 108.

393. *οἰχομένοιο . . ὁδὸν*, 'while thou art away on a voyage.' So *ὁδὸν ἐλθεῖν* Il. 1. 151; Od. 3. 316, *ἵνα ὁδὸν* Od. 17. 426.

395. αὐτὴ, emphatic, 'do thou thyself contrive it;' for Odysseus does not understand the method of the λόχος.

397. ἀργαλέος . . δαμῆναι. For the personal construction; cp. ἀργαλέος Ὀλύμπιος ἀντιφέρεσθαι Il. 1. 589, ἡ δὲ μάλ' ἀργαλήν περὶ Il. 12. 63. Cp. also Od. 11. 291. Elsewhere we find ἀργαλέον neut. with infin. and dat. or accus. of person, as Od. 2. 224; 7. 241.

400. ἦμος δ'. What letter is elided here? After the formula *τοιγὰρ . . ἀγορεύσω*, the next line invariably follows without any connecting particle; nor can we say that any change or contrast is here introduced by *ἦμος δ'*. On these grounds Nitzsch regards δ' as = δὴ, and not δέ, comparing *σχέτλιε, καὶ δ' αὖ τοι* Od. 12. 116, and *πῇ δ' οὕτως* Il. 10. 385; but such phrases as *τίπτε δέ τοι* point equally the other way. Cp. sup. 312; Od. 2. 363; Il. 15. 244. ἦμος δ' occurs eight times in the Iliad, and twenty-nine in the Odyssey. Only twice is it used without elision, and both times with δέ and not δὴ, Il. 11. 86; Od. 12. 312. It seems simpler here to accept the common combination, which had evidently passed into an epic formula; nor indeed does δέ seem less appropriate for the commencement of a story than *εἴπειτα*, see on sup. 354. Fäsi quotes Hesiod.

τῆμος ἄρ' ἐξ ἁλὸς εἴσι γέρων ἄλιος νημερτῆς
 πνοιῇ ὑπο Ζεφύροιο, μελαίνῃ φρικὶ καλυφθεῖς, ^{ἡφρε}
 ἐκ δ' ἐλθὼν κοιμᾶται ὑπὸ σπέσσι γλαφυροῖσιν
 ἀμφὶ δέ μιν φῶκαι νέποδες καλῆς ἀλοσύδνης ^{ἡφρε}
 ἀθρόαι εὐδουσιν, πολιῆς ἁλὸς ἐξαναδύσαι, ^{ἡφρε} ⁴⁰⁵
 πικρὸν ἀποπνεῖν αἰὲς ἀλὸς πολυβενθέος ὁδμήν.
 ἔνθα σ' ἐγὼν ἀγαγοῦσα ἄμ' ἡοῖ φαινομένηφιν,
 εὐνάσω ἐξείης· σὺ δ' ἐν κρίνασθαι ἐταίρους

Opp. et D. 414 ἡμος δὴ λήγει μένος
 ὁξέος ἡελίου; but here a Bodl. MS.
 reads ἡμος δέ. Eustath. suggests that
 ἡμόσδε and τῆμόσδε had become single
 words like ἐνθάδε. ἡμος is always found
 elsewhere with the indicative, except in
 later Greek (as Lycophr. 1268; Hippoc.
 599. 40), and it is possible to retain
 the MSS. reading, ἀμφιβεβήκει, if we
 regard it as equivalent to a gnomic
 aorist (cp. ἡμος δ' .. ὀπλίσσατο Il. 11.
 86); or treat it as the present tense
 from a new form in ω, as κεκλήγοντας
 implies κεκλήγω. Cp. γεγωνέμεν Il. 8.
 223, ἐγγέγωνεν Il. 14. 469, which forms
 suggest a present γεγωνῶ from γέγωνα.
 Bekker (see critical note) reads, with
 one MS., ἀμφιβεβήκει, which La Roche
 suggests may have been one of the
 Aristarchean readings; the analogy of
 ὅτε used with subjunctive, and the
 general sense, seem to weigh in favour
 of ἀμφιβεβήκει. ἀμφιβαίνειν, which
 signifies, in the most general way, 'to
 come into the neighbourhood of,' takes
 various special meanings, as e.g. 'to
 defend;' cp. ἀμφίβασις, and see Il. 1.
 37. 451; Il. 5. 623; Od. 9. 108.

402. μελαίνῃ φρικί. These two
 words are interpreted by Il. 7. 63 οἷα δὲ
 Ζεφύροιο ἐχεύατο πόντον ἐπὶ φρίξ | ὀρνυ-
 μένοιο νέον· μελάνει δὲ τε πόντος ὑπ'
 αὐτῆς, where the Gramm. add, φρίξ .. τὸ
 ἐκ γαλήνης πρῶτον ἐξορθούμενον κύμα,
 and φρίξ Ζεφύρου—ἡ πρώτη ἡρεμαία
 αὐτοῦ κατὰ πόντον ἐπίπνοια. Catullus
 has imitated the passage, Pel. and
 Thet. 269 'hic qualis flatu placidum
 mare matutino | horrificans Zephyrus,'
 and Virgil has caught the idea of
 μελαίνῃ in the phrase 'inhorrui unda
 tenebris' Aen. 3. 195. The ruffled
 surface of the water veils the sea-god
 as he rises.

404. νέποδες. According to Apollon.
 and Et. Mag. this word means 'swim-

footed,' i.e. 'web-footed,' from νέω,
 νήχομαι. Other Gramm. interpreted it
 'footless.' There seems a hint of this
 in Aristot. H. A. 1. 1. 9 εἰσι τῇ φώκῃ
 κεκολωμένοι πόδες, ib. 2. 1. 7 ἡ δὲ
 φώκη ὡς περ πεπηρωμένον τετράπουν ἐστί.
 Eustath. ad loc. says, νέπους κατὰ γλῶσ-
 σάν τινα δ' ἀπόγονος, though Apollon.
 writes, τὸ δὲ ἀπόγονοι παράκρουσμα (mis-
 interpretation) τῶν νεωτέρων ποιητῶν.
 Cp. Cleon. Sic. apud Bergk (47) βριαροὶ
 Γοργοφόνου (i.e. Perseus) νέποδες, and
 Callimach. ap. Schol. ad Pind. Isthm.
 2. 9 δ' Κείος Ἰλλίχου νέπους, and Theocr.
 Idyl. 17. 25 ἀθάνατοι δὲ καλεῦνται ἐοὶ
 νέποδες. The word then is best referred
 to the root νεπ, seen in ἀ-νεψ-ίος, Lat.
 nepos and nep-tis, Skt. nap-tar and
 napāt. (Curt. G. E. p. 241). Transl.
 'brood.'

ἀλοσύδνης seems better written with
 a small initial, as it is not so much
 a proper name as a descriptive epithet
 of Amphitrite. In Il. 20. 207 it is used
 of Thetis. Lobeck quotes from Hesych.
 ὕδναι = ἐγγονοί. Curt. G. E. 578 sup-
 poses a form σύ-δνη = συν-γή, cp. Gk.
 υ-ί-ος, Skt. sūnuḥ, 'a son,' from root su.
 Apoll. Rhod. 4. 1599 calls the Nereids
 ἐλδουσύναι, and Callimach. gives one
 of the Nereids the name Ὑδατοσύδνη.
 J. Schmidt connects ὕδνη with un-da
 (for ud-na).

406. πικρὸν is commonly treated as
 an adjective here of only two termina-
 tions, in agreement with ὁδμήν. Cp.
 Il. 1. 3; 2. 742; 5. 776; 9. 153; 16.
 589; 19. 88; Od. 1. 93. 246; 4. 442.
 709; 5. 410, 422, 467; 6. 122; 9. 132;
 12. 369. See also the same use with
 κοινός Soph. Trach. 207, πατῶος Aesch.
 Ag. 210, δηλός Eur. Med. 1197. But
 it is simpler to treat πικρὸν as adverbial
 to ἀποπνεῖν, as in ὑγρὸν ἀέντων
 Od. 5. 478; inf. 446.

403. ἐξείης, referring to Menelaus

τρεῖς, οἳ τοι παρὰ νηυσὶν ἐυσσέλμοισιν ἄριστοι.
 πάντα δέ τοι ἐρέω ὀλοφώια τοῖο γέροντος. ^{μαγείας} ⁴¹⁰
 φώκας μὲν τοι πρῶτον ἀριθμήσει καὶ ἔπεισιν
 αὐτὰρ ἐπὶ πᾶσας πεμπάσσεται ἡδὲ ἴδηται, ^{αὐτοῦ} ^{ταλῆ}
 λέξεσθαι ἐν μέσσησι, νομεὺς ὥς πῶεσι μῆλων.
 τὸν μὲν ἐπὶ πρῶτα κατευνηθέντα ἴδῃσθε,
 καὶ τότε ἔπειθ' ὑμῖν μελέτω κάρτος τε βίη τε, ⁴¹⁵
 αὐθι δ' ἔχειν μεμαῶτα καὶ ἐσσύμενόν περ ἀλύξαι.
 πάντα δὲ γιγνόμενος πειρήσεται, ὅσος ἐπὶ γαίαν
 ἐρπετὰ γίγνονται καὶ ὕδωρ καὶ θεσπιδαῖς πῦρ·
 ὑμεῖς δ' ἀστεμφέως ἐχέμεν μᾶλλον τε πιέζειν.
 ἀλλ' ὅτε κεν δῇ σ' αὐτὸς ἀνείρηται ἐπέεσσι, ⁴²⁰

420. αὐτός] Aristarch. Schol. H. Al. αὐτῆς.

and his companions, whom she is just
 going to name, inf. 440; or we may
 interpret it as meaning 'in a line with
 them,' sc. the φῶκαι.

410. ὀλοφώια, 'sorcerer's arts.'

411. ἔπεισιν, 'will go his rounds to
 them,' so ἐποίχεσθαι inf. 451; Od. 15.
 504.

412. πεμπάσσεται, (aorist sub-
 junctive), means properly, 'count by
 five,' sc. on the fingers; but already
 in Homer's time men counted by
 decads, cp. Od. 16. 245, so that πεμπά-
 σσεσθαι had lost its original sense.
 Compare μύρια πεμπαστάν Aesch. Pers.
 981, πεμπάσσετ' ὀρθῶς ἐκβολὰς ψήφων
 Eum. 748.

413. With πῶεσι must be supplied
 ἐν, as before μέσσησι. Cp. Aristoph.
 Plut. 399 οὐκ ἔστι πῶ τὰ πράγματ' ἐν
 τούτῳ. Τί φῆς; Οὐ τῶ μεταδοῦναι.

416. αὐθι (acc. to Etym. Mag. a
 syncopated form of αὐτόθι), serves here
 only to emphasise ἔχειν, as αὐθι μένειν
 Od. 5. 208, 'to remain there,' sc.
 where they are put. 'Longe frequen-
 tissimus est hic epexegetis usus apud
 adverbia αὐτοῦ, αὐτόθι, αὐθι, sicut pro-
 nomina demonstrativa et adverbia inde
 formata saepissime quasi duces con-
 sequentium explicationum adhiberi vide-
 mus' L. Aulin, de usu epexegetis. ap.
 Hom., Upsaliae 1858. Compare αὐτόθ'
 .. ἐν σπέσσι Od. 9. 29, αὐτόθι ἀγρῶ
 Od. 11. 187, αὐθι πᾶρ Ἀτρείδῃ 3. 156,
 αὐτοῦ τῶδ' ἐνὶ δήμῳ 2. 31; and for

analogous constructions see Il. 1. 270
 τηλόθεν .. ἐξ ἀπῆς γαίης, Od. 3. 318
 ἄλλοθεν εἰλήλουθεν .. ἐκ τῶν ἀνθρώ-
 πων, Od. 11. 69 ἐνθένδε κίων δόμον ἐξ
 Αἴδαο.

417. πάντα δέ, 'and he will try [to
 escape thee] by turning into everything
 that is made for moving on the ground,
 and into water and terrible fire.' This
 is quite different from γίγνεσθαι πει-
 ρήσεται, for there was no doubt of his
 power to take various shapes.

418. Here ἐρπετὰ is used in the widest
 sense of 'moving.' Cp. Od. 18. 131
 πάντων ὅσα τε γαίαν ἐπὶ πνέει τι καὶ
 ἔρπει.

419. ἀστεμφέως. Similar advice is
 given by Proteus to Peleus when he
 was baffled by the rapid transforma-
 tions of Thetis, 'nec te decipiat centum
 mentita figuras, | sed preme quidquid
 erit, dum quod fuit ante reformat' Ov.
 Met. 11. 254. It is worth remarking
 that this power of assuming various
 forms was a special characteristic of
 sea and river deities. Compare the
 stories about Nereus, Glaucus, Achelous,
 etc. A similar power is assigned to the
 goblins Lamia (Aristoph. Vesp. 1177)
 and Empusa (ib. Ran. 293 foll.).

420. αὐτός = Proteus himself, in his
 own shape; further described by τοῖος
 ἔων, etc. Or, perhaps, αὐτός here refers
 to Proteus being as we should say
 the first to open communications with
 his captors: compare use of Lat. ipse.

τοῖος ἐὼν οἷόν κε κατευνηθέντα ἴδῃσθε,
καὶ τότε δὴ σχέσθαι τε βίης λῦσαι τε γέροντα,
ἥρως, εἴρεσθαι δὲ θεῶν ὅς τις σε χαλέπτει,
νόστον θ', ὥς ἐπὶ πόντον ἐλεύσεται ἰχθυόεντα.
ὧς εἰποῦς ὑπὸ πόντον ἐδύσετο κυμαίνοντα. 425
αὐτὰρ ἐγὼν ἐπὶ νῆας, ὅθ' ἔστασαν ἐν ψαμάθοισιν,
ἦια· πολλὰ δέ μοι κραδίη πόρφυρε κίοντι.
αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἠδὲ θάλασσαν,
δόρπον θ' ὀπλισάμεσθ', ἐπὶ τ' ἤλυθεν ἀμβροσίη νύξ·
δὴ τότε κοιμήθημεν ἐπὶ ῥηγμῖνι θαλάσσης. 430
ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
καὶ τότε δὴ παρὰ θῖνα θαλάσσης εὐρυπόροιο
ἦια πολλὰ θεοὺς γουνούμενος· αὐτὰρ ἐταίρους
τρεις ἄγον, οἷσι μάλιστα πεποιθεα παῖσαν ἐπ' ἰθύν.

421. ἴδῃσθε] γρ. ἴδῃαι Cod. M. 2 man. Many other MSS. give ἴδῃαι.

422. καὶ τότε δὴ. For the use of καὶ thus introducing the apodosis cp. Od. 2. 108; 2. 132; 4. 256, 415; 11. 111; 11. 1. 478. σχέσθαι here has an imperatival force, as ἔχμεν sup. 419.

426. ὅθ' ἔστασαν '[to the place] where they stood,' i.e. drawn up on the shore; the regular preparation for a lengthened stay. Cp. Od. 9. 546; 10. 403, and Virg. Aen. 6 ad fin. 'stant littore puppes.'

427. πόρφυρε. Aristarch. on 11. 14. 16 interprets πορφύρειν by μελανίζειν, and so Döderl. makes 'darkness' the radical idea of the word, which he connects etymologically with our 'brown.' This use of πορφύρειν to describe the troubled mind bears a remarkable analogy to that of καλχαίνειν Soph. Ant. 20; and contains the same physical thought as φρένες ἀμφιμέλαιναί 11. 1. 103 (al. ἀμφὶ μέλαιναί); compare μελαγχίτων φρήν Aesch. Pers. 113, σπλάγχνα μοι κελαινοῦται Cho. 406. πορφύρειν only takes the meaning of 'glowing brightly' in later Greek. In Homer, 11. 14. 16 it is used of the dark mass of rolling water that does not break into white foam; opp. to πολὺ ἄλς. Compare Cicero's rendering 'unda purpurascit,' quoted by L. and S. Lex. s. v. See on Od. 2. 428.

429. ἀμβροσίη, 'sacred.' Buttm.

Lexil. s. v. shows that the three forms, ἀμβροτος Od. 11. 330, ἀβρότη 11. 14. 78, and ἀμβροσίη, are identical in meaning 'immortal,' i.e. in the most general sense 'sacred,' as partaking of a divine nature. Compare with the present passage ὑπνον δῶρον 11. 7. 482, for when this epithet is applied to night, there is always a tacit reference to the refreshment of sleep. Cp. 11. 24. 363 νύκτα δὲ ἀμβροσίην, ὅτε δ' εὐδουσι βροτοὶ ἄλλοι. See 445 inf.

430. ῥηγμῖνι. This noun, of which the nominative is not in use, is best described by the words in 11. 4. 422 foll. κύμα... χέρσφι ῥηγνύμενον, so we find with it, Od. 12. 214, the epithet βαθεῖαν. Here ἐπὶ ῥηγμῖνι means, 'at the breakers' edge.'

432. θῖνα (θῖς) may be from the same root as θέναρ, 'the thick of the hand,' and perhaps etymologically identical with 'dune,' but see Curt. G. E. p. 230. Others, comparing it with ῥηγμῖνι, regard it as referring to the beating surf, and connect it with root θεν in θείνω: compare θιν' ἐνὶ φυκιδέντι 11. 23. 693.

εὐρυπόροιο. Compare πόρους ἁλός Od. 12. 259, πόροι ἁλῖνροθοι Aesch. Pers. 367; Soph. Aj. 412. The epithet of the earth corresponding to this is εὐρύδεια.

434. ἰθύν, here = 'enterprise;' προτινός, ὅρα - ῥέμνυται

Τόφρα δ' ἄρ' ἢ γ' ὑποδῦσα θαλάσσης εὐρέα κόλπον, 435
τέσσαρα φωκάων ἐκ πόντου δέρματ' ἔνεικε·
πάντα δ' ἔσαν νεόδαρτα· δόλον δ' ἐπεμήδετο πατρί.
εὐνὰς δ' ἐν ψαμάθοισι διαγλάψας ἀλήσιν
ἦστο μένουσ'· ἡμεῖς δὲ μάλα σχεδὸν ἤλθομεν αὐτῆς·
ἐξείης δ' εὐνησε, βάλεν δ' ἐπὶ δέρμα ἐκάστω. 440
ἐνθα κεν αἰνότατος λόχος ἔπλετο. τεῖρε γὰρ αἰνῶς
φωκάων ἀλιοτρεφένων ὀλοώτατος ὁδμή.
τίς γὰρ κ' εἰναλίφ παρὰ κήτει κοιμηθείη;
ἀλλ' αὐτὴ ἐσάωσε καὶ ἐφράσατο μέγ' ὄνειαρ·
ἀμβροσίην ὑπὸ ῥῖνα ἐκάστω θῆκε φέρουσα 445
ἠδὲ μάλα πνείουσιν, ὄλεσσε δὲ κήτεος ὁδμήν.

441. ἐνθα κεν] The Schol. H. P. Q. give as lemma κείθι δὴ αἰνότατος, adding αἱ πλείους ἐνθα κεν, which Bekk. restored to the text.

perly, 'movement.' Cp. Od. 16. 304 γυναικῶν γνώμεν ἰθύν. For the form ἰθύν, as connected with εἶμι, compare ἰθματα 11. 5. 778, εἰσίθμη Od. 6. 264.

435. ὑποδῦσα. There is no need to read with Düntzer here, ἀναδῦσα (cp. 11. 1. 496), for ὑποδῦσα only resumes the words ὑπὸ πόντον ἐδύσετο sup. 425, as indeed the use of ἄρ' here suggests. 'Meanwhile she having plunged [as I said] into the sea's broad breast, brought up,' etc.

437. δόλον δέ. Here, again, the reason is given by δέ = 'for she was plotting.' In translation the sense of the participle may be kept by throwing an emphasis on δόλον, 'twas a *trap* she was devising.' 'And having scooped lairs for us in the sea-sand, she sat awaiting us, and we came quite close to her, and she laid us down in a row.'

438. εὐναί here are shallow holes to lie in, like a hare's 'form.'

441. ἐνθα κεν, 'most horrible would have been our ambushade there for... but she,' etc.

442. ὀλοώτατος ὁδμή, see on sup. 406.

445. ἀμβροσίην. Buttm. remarks that as the gods are said to anoint themselves with beauty, κάλλει ἀμβροσίῳ χρίσθαι Od. 18. 192 foll., so they feed on immortality, ἀμβροσίη. He quotes from Lucian, Dial. Deor. 4 νῦν δὲ ἀπαγε

τὸν Γανυμήδην, καὶ πόντα τῆς ἀθανασίας ἀγε οἰνοχοήσοντα ἡμῖν. Because the radical meaning of ἀμβροσίη is thus indefinite, it is easily applicable to many different substances. That it was the food which sustained immortality may be gathered from Od. 5. 196 foll., where Calypso eats ambrosia herself, but gives Odysseus the 'bread of men.' It was the regular eating of ambrosia and not the single taste that conferred immortality, as we find that Achilles is fed with nectar and ambrosia, 11. 19. 353; and yet he did not possess the privilege of freedom from death. Bergk remarks that originally nectar was the only special food of the gods, but that gradually a distinction grew up between nectar as drink, and ambrosia as food, and that this distinction is more noticeable in the Odyssey than in the Iliad. Among the various uses to which ambrosia is applied in Homer, we find that Hera is anointed with it, 11. 14. 170; so also is Sarpedon, 11. 16. 680; the corpse of Patroclus is kept from decay by its use, 11. 19. 38, in which passage it is spoken of as some distinct essence or perfume. There is no need to understand, with the old commentators, such a noun as ἐδωδή or τροφή, for ἀμβροσίη is an instance of the substantival use of the feminine adjective. See next note.

πᾶσαν δ' ἡοίην μένομεν τετληότε θυμῷ
 φῶκαι δ' ἐξ ἀλὸς ἦλθον ἀολλέες. αἱ μὲν ἔπειτα
 ἐξῆς εὐνάζοντο παρὰ ῥηγμῖνι θαλάσσης·
 ἔνδιος δ' ὁ γέρων ἦλθ' ἐξ ἀλὸς, εὖρε δὲ φώκας 450
 ζατρεφέας, πάσας δ' ἄρ' ἐπώχετο, λέκτο δ' ἀριθμόν.
 ἐν δ' ἡμέας πρώτους λέγε κήτεσιν, οὐδέ τι θυμῷ
 ὠίσθη δόλον εἶναι· ἔπειτα δὲ λέκτο καὶ αὐτός.
 ἡμεῖς δὲ ἰάχοντες ἐπεσσύμεθ', ἀμφὶ δὲ χεῖρας
 βάλλομεν· οὐδ' ὁ γέρων δολίης ἐπελήθετο τέχνης, 455
 ἀλλ' ἦ τοι πρότιστα λέων γένετ' ἠυγένειος,
 αὐτὰρ ἔπειτα δράκων καὶ πάρδαλις ἡδὲ μέγας σὺς·
 γίγνετο δ' ὑγρὸν ὕδωρ καὶ δένδρεον ὑψιπέτηλον.

454. δὲ ἰάχοντες] A variant is δ' αἰψ' ἰάχοντες, an unnecessary correction to avoid apparent hiatus. 457. πάρδαλις] διὰ τοῦ δ αἱ Ἀριστάρχου. See Didym. on Il. 13. 103; 17. 20; 26. 573. The κοινή was πάρδαλις, and a further refinement was to write πάρδαλις for the male and πάρδαλις for the female.

447. ἡοίην, like ἀμβροσίη, is a feminine adjective used substantively, as ὑγρή, ζευγυρία, etc.

450. ἐνδιος, formed in the same way as ἐνθύμιος, ἐνύπνιον, from root διφ (shine), Skt. *div*, seen in Lat. *div-us*, *dies*, etc. So ἐνδιος signifies 'in full light of day,' i.e. 'at noon.' Cp. Il. 13. 837 αἰθέρα καὶ Διὸς αὐγὰς. See Aelian. de animal. 9 αἱ φῶκαι . . μεσημβρίας οὐσης καθεύδουσι τῆς θαλάττης ἔξω. Buchholz, Hom. Real. 2. 146, quotes from Erhard, Fauna der Cycladen, to the effect that one species of seal is common in that part of the Mediterranean, and that the natives call the holes in which the seals hide φωκώτρυπαι.

451. In λέκτο δ' ἀριθμόν and λέκτο καὶ αὐτός we have identical forms from different roots. The root λεγ, from which come λέγω, λόγος, Lat. *lego*, *legio*, etc., means 'to reckon,' and in Homer is never (see Buttm. Lexil. s. v.) convertible with εἰπεῖν, but always contains the idea of recounting in order, like our 'tell' and 'tale.' So ἰλέγγην Od. 9. 335; but cp. λεγόμεθα Od. 3. 240, λέγε Il. 2. 222. The other root λεχ, from which come λόχος, λεχών, λέκτρον, Lat. *lec-tus*, means 'lie.' Translate, 'He reckoned their number,

and reckoned us first among the sea-monsters . . and then lay down himself.' The παρήχησις between the two forms is doubtless intentional. For a list of remarkable jingles and assonances in Homer see J. E. Ellendt, Einige Bemerk. über Hom. Sprachgebr. Königsberg, 1863. The Schol. here seems confused by the double form ὅτι τῇ αὐτῇ λέξει παραλλήλως οὐκ ἐπὶ τοῦ αὐτοῦ σημαίνοντι κίχρηται.

452. ἐν δέ. Here ἐν is not to be joined immediately with κήτεσιν, which follows as epexegetis of the prepositional adverb. By the use of πρώτους we learn that the men lay nearest to the sea.

453. ὠίσθη (as δισθεῖς Il. 9. 543), instead of the more usual δίστατο.

456. ἠυγένειος. This epithet of a lion (cp. Il. 15. 275; 17. 109; 18. 318) is commonly rendered 'bearded,' from γενεῖας or γένειον, like ἠύκομος from κόμη. But it seems more likely that the word is only a lengthened form of εὐγενής, analogous in form to ἐπιτήδεος, κυανοπέρειος.

458. 'And he became running water, and [next] a lofty tree in full leaf.' On the word ὑψιπέτηλος it may be remarked that frequently a simple attribute is expressed by a compound

ἡμεῖς δ' ἀστεμφέως ἔχομεν τετληότε θυμῷ.
 ἀλλ' ὅτε δὴ ῥ' ἀνίαζ' ὁ γέρων ὀλοφώϊα εἰδῶς, 460
 καὶ τότε δὴ μ' ἐπέεσσιν ἀνειρόμενος προσέειπε·
 τίς νύ τοι, Ἀτρείος υἱέ, θεῶν συμφράσσατο βουλὰς,
 ὄφρα μ' ἔλοις ἀέκοντα λοχησάμενος; τέο σε χρή;
 ὥς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·
 οἴσθα, γέρον, τί με ταῦτα παρατροπέων ἐρεεῖνεις; 465
 ὥς δὴ δὴθ' ἐνὶ νήσῳ ἐρύκομαι, οὐδέ τι τέκμωρ
 εὔρέμεναι δύναμαι, μινύθει δέ μοι ἐνδοθεν ἦτορ.
 ἀλλὰ σύ πέρ μοι εἰπὲ, θεοὶ δέ τε πάντα ἴσασιν,
 ὅς τίς μ' ἀθανάτων πεδάα καὶ ἔδησε κελεύθου,
 νόστον θ', ὥς ἐπὶ πόντον ἐλεύσομαι ἰχθυόεντα. 470
 ὥς ἐφάμην, ὁ δέ μ' αὐτίκ' ἀμειβόμενος προσέειπεν·
 ἀλλὰ μάλ' ὠφελLES Δίί τ' ἄλλοισιν τε θεοῖσι
 ῥέξας ἱερὰ κάλ' ἀναβαινέμεν, ὄφρα τάχιστα
 σὴν ἐς πατρίδ' ἴκοιο πλέων ἐπὶ οἴνοπα πόντον.

465. ἐρεεῖνεις] Ἀριστάρχου ἐρεῖνεις γράφει, οὐκ ἀγορεύεις Schol. P.

adjective, the inferior part of which repeats only some notion already in the noun, or in other neighbouring words. Compare such words as δεινόπους, ἀκίππος, and phrases such as νόμοι ὑψιπόδες, δυσπάρεινον λέχος. See also Soph. O. C. 17 πυνυπότεροι ἀηδόνες, meaning only 'many nightingales;' χαλκόπους ὁδός ib. 57, ἑκατομπόδων Νηρηΐδων ἀκόλουθος ib. 718, ἀνδρ' ἐν' οἰόζωνον O. R. 846, δισάρχας βασιλῆς Aj. 390, καλλιπήχυν βραχίον Eur. Troad. 1194, κορᾶν ἀγέλαν ἐκατόγγυιον Pind. fr. 87. 12. We have again δρὺς ὑψικόμος Od. 12. 357. Compare here Ov. Met. 8. 732 foll.

'Nam modo te iuvenem, modo te videre leonem;
 Nunc violentus aper, nunc, quem tetigisse timerent,
 Anguis eras; modo te faciebant cornua taurum.
 Saepe lapis poteras, arbor quoque saepe videri;
 Interdum faciem liquidarum imitatus aquarum
 Flumen eras, interdum undis contrarius ignis.'

and see generally Virg. Geor. 4. 387-

449. Later philosophical writers believed that these transformations of Proteus foreshadowed the opinions of the Ionic sages about the origin of the universe. So Sextus Empir. adv. Math. 7. 11 ὁ μὲν γὰρ ποιητὴς περὶ τούτων ἀποδιδούς φησιν ἐν οἷς περὶ Πρωτέως καὶ Εἰδοθέας ἀλληγορεῖ τὸ μὲν πρῶτον καὶ ἀρχικώτατον αἶτιον Πρωτέα καλῶν, τὴν δὲ εἰς εἶδη τροπομένην οὐσίαν, Εἰδοθέαν.

460. ἀνίαζε, 'grew tired;' used intransitively inf. 598; Il. 18. 300; but transitively in Od. 19. 323; Il. 23. 721.

462. συμφράσσατο, 'helped thee to devise.'

465. παρατροπέων. Nitzsch interprets this as intransitive = 'shirking the truth,' so that με is governed only by ἐρεεῖνεις. But in Il. 9. 500 παρατροπέω is used transitively, and it is better so to interpret παρατροπέων here = 'misleading me.' Translate, 'Thou knowest (why dost ask seeking to mislead me) how that,' etc.

472. ἀλλὰ μάλα, as in Od. 5. 342. The meaning is, 'Why, of course you ought,' etc.

473. ὄφρα follows directly on ῥέξας.

οὐ γάρ τοι πρὶν μοῖρα φίλους τ' ἰδέειν καὶ ἰκέσθαι 475
οἶκον ἐκτίμενον καὶ σὴν ἐς πατρίδα γαίαν,
πρὶν γ' ὅτ' ἂν Αἰγύπτιοιο, διυπετέος ποταμοῖο,
αὐτὶς ὕδωρ ἔλθῃς ῥέξης θ' ἱερὰς ἐκατόμβας
ἀθανάτοισι θεοῖσι, τοὶ οὐρανὸν εὐρὺν ἔχουσι·
καὶ τότε τοι δώσουσιν ὁδὸν θεοὶ, ἣν σὺ μενοινᾷς. 480
ὥς ἔφατ', αὐτὰρ ἐμοί γε κατεκλάσθη φίλον ἦτορ,
οὐνεκά μ' αὐτὶς ἄνωγεν ἐπ' ἡεροειδέα πόντον
Αἰγυπτόνδ' ἰέναι, δολιχὴν ὁδὸν ἀργαλήν τε.
ἀλλὰ καὶ ὥς μιν ἔπεσιν ἀμειβόμενος προσέειπον·
ταῦτα μὲν οὕτω δὴ τελέω, γέρον, ὥς σὺ κελεύεις. 485
ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
ἣ πάντες σὺν νηυσὶν ἀπήμονες ἦλθον Ἀχαιοὶ,
οὓς Νέστωρ καὶ ἐγὼ λίπομεν Τροίηθεν ἰόντες,
ἧέ τις ὦλετ' ὀλέθρῳ ἀδευκέϊ ἧς ἐπὶ νηὸς,

476. ἐκτίμενον] Bekk. reads οἶκον ἐς ὑπόροφον here with four MSS. and lemma of P. He adopts the same reading in Od. 6. 315; 9. 533; 10. 474; 15. 129; 23. 259. 477. διυπετέος] Ζηνόδοτος (sic) δὲ διυπετὴ τὸν διανγὴ ἀποδίδωσιν διὰ τοῦτο καὶ γράφει διυπετέος Schol. E. H. Q. The name of Zenodorus is often confused with that of Zenodotus, but Porphyrius, on Il. 18. 356, speaks of him as the author of ten books περὶ τῆς Ὀμήρου συνηθείας. 484. μιν ἔπεσιν] Bekk. here from Schol. M. μύθοισιν, which Ameis follows and defends.

475. For the use of ἰκέσθαι with simple accusative, as in the former clause of this line, cp. Od. 1. 176; 3. 1; 14. 167.

476. ἐκτίμενον. There seems a sort of prothysteron in putting οἶκος first and πατρίς γαῖα second; see on sup. 208.

477. διυπετέος literally, 'fallen from Zeus,' that is, 'rain-fed,' as Eustath. interprets ὑετῷ πληρουμένου, which, he says, best suits the Nile (Αἰγύπτος), inasmuch as ἐκ τῶν ἐν Αἰθιοπία γιγνομένων θέρους σφοδρῶν ὑετῶν πληροῦται, ὥς καὶ Ἀριστοτέλης καὶ Εὐδοξὸς φασί. The same epithet is applied to the Spercheios, Il. 17. 263; cp. Il. 16. 174; 21. 326. The name Νεῖλος first occurs in Hesiod. Theog. 337 Τηθύς τ' Ὀκεανῷ ποταμοὺς τέκε διηέοντας | Νεῖλόν τ' Ἀλφειὸν τε. Diodorus, Bibl. Hist. 1. 19, speaking of the river says, ἀρχαῖότατον μὲν ὄνομα σχεῖν Ὀκεάνην. ἔπειτα δὲ διὰ τὸ γενόμενον ἐκρηγμά φασιν Ἀετὸν ὀνομασθῆναι ὕστερον δὲ Αἰγύπτιον ἀπὸ τοῦ βασιλεύ-

σαντος τῆς χώρας. Strabo, 1. 2, 30, remarks, ὁ ποιητὴς τοῖνυν διυπετέας καλεῖ τοὺς ποταμοὺς οὐ τοὺς χειμάρρους μόνους ἀλλὰ καὶ πάντας κοινῶς, ὅτι πληροῦνται πάντες ἀπὸ τῶν ὁμβρίων ὑδάτων. Others have attempted to interpret the word as meaning 'that flows under the clear sky.' Compare ἐνδιος. Some of the old grammarians gave διανγὴς as an equivalent for διυπετέας, the Etym. Mag. 274. 15 quoting from Eurip. λαμπρότερος ἢ πρὶν καὶ διυπετέστερος.

483. δολιχὴν . . ἀργαλήν τε. Yet it was but one day's sail to Egypt; sup. 356.

489. ἀδευκέϊ. This was formerly rendered 'bitter,' being referred to δεινός, which is interpreted as τὸ γλυκὺ παρὰ τοῖς Αἰταλοῖς. See also Schol. B. E. on this passage, πικρῷ ἀπὸ τοῦ στερητικοῦ ἃ καὶ τοῦ γλεῦκος. But on the other hand, Apollon. Hom. Lex. gives as his interpretation of the word ἀπεικός, Hesych. ἀπροσδόκητος. Heliodor. ἀνείκαστος, and Schol. B. ἀδοκῆς ἀπὸ τοῦ

ἧε φίλων ἐν χερσὶν, ἐπεὶ πόλεμον τολύπευσεν. 490
ὥς ἐφάμην, ὁ δέ μ' αὐτίκ' ἀμειβόμενος προσέειπεν·
'Ἀτρεΐδῃ, τί με ταῦτα διείρει; οὐδέ τί σε χρὴ
ἰδμεναι, οὐδὲ δαῖναι ἐμὸν νόον· οὐδέ σέ φημι
δὴν ἄκλαυτον ἔσεσθαι, ἐπεὶ κ' εὖ πάντα πύθῃαι.
πολλοὶ μὲν γὰρ τῶν γε δάμεν, πολλοὶ δὲ λίποντο· 495
ἄρχοι δ' αὖ δύο μῶνοι Ἀχαιῶν χαλκοχιτῶνων
ἐν νόστῳ ἀπόλοντο· μάχη δέ τε καὶ σὺ παρήσθα.
εἷς δ' ἔτι που ζῶος κατερύκεται εὐρεὶ πόντῳ.
Αἴας μὲν μετὰ νηυσὶ δάμη δολιχηρέτμοισι.
Γυρῆσιν μιν πρῶτα Ποσειδάων ἐπέλασσε 500
πέτρησιν μεγάλῃσι, καὶ ἐξεσάωσε θαλάσσης·
καὶ νῦ κεν ἔκφυγε κῆρα, καὶ ἐχθόμενός περ Ἀθήνη,

494. ἐπεὶ κ'] γρ. ἐπὶ Schol. H. E. 495. δάμεν] οὕτως αἱ Ἀριστάρχων αἱ κοινότεραι 'θάνον' Schol. H. 498.] The remark of Schol. H. on this line is, Ζηνόδοτος τοῦτον δὲ γράφει ἀναγκαῖον δὲ καὶ αὐτὸν εἶναι διὰ τὸ λέγειν ὕστερον (sc. 551) Μενέλαον 'σὺ δὲ τρίτον ἄνδρ' ὀνομασε.' For δὲ γράφει Dintz. reads οὐ γράφει, and Dind. περιγράφει, interpreting the words as equivalent to *delevit Zenodotus*; La Roche disagrees.

δεύχω τὸ δέχομαι. This suggests δοκ as the root of ἀ-δευκ-ής, which would give the meaning 'unseemly,' or, less likely, 'unexpected.' Schol. B. on Od. 6. 273 has δεύχω τὸ βλέπω. Compare the name Πολυ-δεύκης = 'very comely' or 'seemly.'

493. οὐδέ σέ φημι. Here again οὐδέ introduces the reason, as if οὐ γάρ were written. Cp. Od. 1. 296; 2. 369; 10. 380; 15. 393; 18. 17.

494. ἄκλαυτον, 'without weeping,' 'tearless.' In Od. 11. 54, Il. 22. 386, the same word is used passively. So we have ἀπνευθῆς passive in Od. 3. 88, and active in Od. 3. 184; so too ἀπήμονες is passive, sup. 487, and active in Il. 14. 164.

495. λίποντο, 'survived.' Used in the same tense inf. 536.

497. μάχη stands in antithesis to νόστῳ, so that the meaning is, I need say nothing about all that took place before Troy: for 'at the battle you yourself were present.' Cp. παρεγίγνετο δαίτι Od. 17. 173. The δύο here mentioned are the Locrian Ajax and Agamemnon, the εἷς is Odysseus.

499. The Locrian Ajax, under the

curse of Athena; was shipwrecked (see Virg. Aen. 1. 40-45) on some rocks called Γυραί (the form of the adjective is Γυραίη inf. 507) meaning 'rounded,' cp. Od. 19. 246. Eustath. and Hesych. place these rocks near the Cyclad Myconos. But Quintus Smyrn., Post Homeric. 14. 569, puts them, more correctly, off Caphereus, the S. E. promontory of Euboea: εὐτέ μιν εἰσενόησεν [sc. Poseidon] ἐφαπτόμενον χειρὶ πέτρης | Γυραίης, καὶ οἱ μέγα χῶσατο, σὺν δ' ἐτίεζε | πόντον ὁμοῦ καὶ γαίαν ἀπείριτον· ἀμφὶ δὲ πάντῃ | κρημνοὶ ὑπεκλονέοντο Καφηρέος. Compare also Eur. Troad. 88. foll., where Poseidon promises, in accordance with Athena's request—ταράξω πέλαγος Αἰγαίας ἁλός, | ἄκται δὲ Μυκόνου Δῆλιοί τε χοιράδες | Σκυρὸς τε Λημνός θ' αἱ Κιφῆριοι τ' ἄκραι | πολλῶν θανόντων σώμαθ' ἔξουσιν νεκρῶν, and Virg. Aen. 11. 265 'ultorque Caphereus.'

502. This line introduces his *second* sin and final catastrophe, and thus forms the opposition to πρῶτα in v. 500. Transl. 'And indeed he would have escaped doom, hated though he was by Athena, had not he hurled forth a haughty boast, and been sore

εἰ μὴ ὑπερφίαλον ἔπος ἔκβαλε καὶ μέγ' ἀάσθη·
φῆ ρ' ἀέκητι θεῶν φυγέειν μέγα λαῖτμα θαλάσσης. 11
τοῦ δὲ Ποσειδάων μεγάλ' ἔκλυεν αὐδήσαντος·

505

αὐτίκ' ἔπειτα τρίαينαν ἔλων χερσὶ στιβαρῆσιν
ἤλασε Γυραίην πέτρην, ἀπὸ δ' ἔσχισεν αὐτήν·
καὶ τὸ μὲν αὐτόθι μείνει, τὸ δὲ τρύφος ἔμπεσε πόντῳ, *ὡς κεν βίη*
τῷ ρ' Αἴας τὸ πρῶτον ἐφεζόμενος μέγ' ἀάσθη·
τὸν δ' ἐφόρει κατὰ πόντον ἀπείρονα κυμαίνοντα.

510

besotted.' In place of a new verb introduced by καί, we should expect here μέγ' ἀάσθης as a descriptive addition to ἔπος ἔκβαλε. In Virgil, Aen. 1, the initial act is attributed to Minerva, and not, as here, to Poseidon. φῆ ρα explains what the ἔπος was. With ἔπος ἐκβάλλειν compare Il. 18. 324 and Lat. 'iactare verba.' Sophocles (Aj. 302) uses λόγους ἀνασπῶν in a similar sense, with which compare Plat. Theaet. 180 A ὥσπερ ἐκ φαρέτρας βηματίσκια ἀνασπῶντες ἀποτοξεύουσι. In ἀάσθη we have a word not denoting physical injury, as Bothe seems to think, but rather the judicial blindness or infatuation which heaven permits to come upon the guilty. Cp. h. Hom. Ven. 254 μάλα πολλὸν ἀάσθη | σχέτλιον, οὐκ ὀνομαστόν, ἀπεπλάγχθη τε νόοιο, where the last three words are explanatory of ἀάσθη.

504. φῆ φυγέειν, 'said he had escaped,' considering himself secure on the Gyrae. Seneca represents the same scene, Agam. 534 'Tandem occupata rupe furibundum intonat | superasse nunc se pelagus atque ignes: iuvat | vicisse caelum Palladem fulmen mare. Quint. Smyrn., in his adaptation, seems to make his boast refer to the future and not to the past or present: φῆ δὲ καὶ εἰ μάλα πάντες Ὀλύμπιοι εἰς ἐν ἱκόνται | χωόμενοι, καὶ πᾶσαν ἀναστήσωσι θάλασσαν | ἐκφυγέειν ἀλλ' οὐδὲ θεῶν ὑπάλυξεν ὁμοκλήν, i. e. boasted that he 'would escape.' Compare for this usage φημί τελευτηθῆναι Od. 2. 171. In the scene in Quint. Smyrn., however, Ajax is still battling with the waves and not landed on the rock: so that the sense of this whole passage seems to be, that the temporary escape to the rock showed no relenting on the part of heaven, but served only to prolong the struggle of the hero between life and death.

505. Join μεγάλ' αὐδήσαντος, which the Schol. rightly interprets ὑπερήφανα εἰπόντος. The notion however of a loud shout is contained in the words as well. Compare μεγάλ' ἤπνευ Od. 9. 399.

508. καὶ τὸ μὲν, 'and the one part stayed where it was; but the other—the broken piece—fell in the sea.'

509. Join τῷ . . . ἐφεζόμενος.

510, 511. τὸν δ', 'and him the crag carried down into the vast surging sea: so there he died when he had drunk the brine.' On this passage Nitzsch quotes from Wolf. Proleg. 41 'Ceterum insunt plurimis MSS. versus aliquot qui in nulla ἐκδόσει ferebantur (see crit. note on 511) partim recentioris fabricae putandi,' and himself rejects it, almost on the same grounds as Eustath., on account of its pooriness and flippancy (διὰ τὸ λίαν εὐτελές). Ameis sees in it the comic colouring of a parody, and thinks it compounded from Od. 14. 137; 11. 98; 12. 263. He quotes an obvious imitation of it from Achill. Tat. 3. 4. παραχρῆμα τῆς ἄλμης πίνοντες κατισχέθησαν. Others attempt to dispose of the supposed difficulty by making ὕδωρ the subject to πίνω, as though 'the gulf had washed him down;' but this is very unlikely. The line requires no apology: there is a grim humour in it; a bitter irony about the contemptible end of a boastful hero; one moment he is sitting on the rocks, secure and self-complaisant—the next instant he gets a mouthful of salt water, and dies then and there. A similar contrast is expressed in Shakespeare, Rich. II. Act 2, sc. 2.—

Death . . . comes at the last, and with a little pin

Bores through his castle-wall, and—farewell, king!

and in the graceful irony of Virgil, Geor. 4. 87, describing the easy method of

ὡς ὁ μὲν ἐνθ' ἀπόλωλεν, ἐπεὶ πῖεν ἀλμυρὸν ὕδωρ.
σὸς δὲ που ἔκφυγε κῆρας ἀδελφεὸς ἡδ' ὑπάλυξεν
ἐν νηυσὶ γλαφυρῆσι· σάωσε δὲ πότνια Ἥρη.
ἀλλ' ὅτε δὴ τάχ' ἔμελλε Μαλειῶν ὄρος αἰπὺ
ἵξεσθαι, τότε δὴ μιν ἀναρπάξασα θύελλα
πόντον ἐπ' ἰχθυόεντα φέρειν μέγала στενάχοντα,
ἀγροῦ ἐπ' ἐσχατιήν, ὅθι δώματα ναῖε Θυέστης
τὸ πρὶν, ἀτὰρ τότ' ἔναιε Θυεστιάδης Αἰγισθος.
ἀλλ' ὅτε δὴ καὶ κείθεν ἐφαίνετο νόστος ἀπήμων,
ἄψ δὲ θεοὶ οὐρον στρέψαν, καὶ οἴκαδ' ἵκοντο,
ἦ τοι ὁ μὲν χαίρων ἐπεβήσετο πατρίδος αἴης,

515

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511.] ἐν οὐδεμῇ ἐφέρετο, καὶ λίαν γὰρ ἐστὶν εὐτελής. θαυμάσαιμεν δ' ἂν πῶς παρέλαθε τὸν Ἀρίσταρχον ὀβελίσαι αὐτόν Schol. H. P. See note below. 517, 518.] For the alteration proposed in the order of the lines see below.

quieting the bees: 'Hi motus animorum atque haec certamina tanta | pulveris exigui iactu compressa quiescunt.' Compare with the idea of πίνω Od. 12. 350 πρὸς κύμα χανὼν ἀπὸ θυμὸν ὀλέσσαι.

512. σὸς δὲ ἀδελφεὸς (in antithesis to Αἴας μὲν sup. 499) is Agamemnon.

513. σάωσε, i. e. saved him from the storm raised by Athena, Od. 5. 109.

514. Μαλειῶν. What brought Agamemnon near Malea at all? Can we accept the explanation of the Schol. Od. 3. 272 that Thyestes lived in Cythera? E. Curtius (Pelop. 300) suggests that Greek navigators on the regular Phoenician fairway of traffic always took care to make land at Malea. No doubt it was an important bearing to take, but it could hardly come into a voyage from the north coast of Asia Minor; especially when we compare the description of such a voyage in Od. 3. 170 foll. However it is just possible that Agamemnon had taken the long course by the islands, which might bring him far enough south to sight Malea, from whence he would coast up the Argolic bay. Nitzsch maintains that vv. 514–516 are the interpolation of a rhapsodist, or that the whole passage is spurious; for how could a storm, that caught a ship off Malea and drove it into the open sea, bring it to the borders of the territory where Thyestes dwelt? Bothe would lighten the difficulty by inserting vv. 519, 520 imme-

diately after 516, so that the order would run, ἀλλ' ὅτε δὴ καὶ κείθεν | ἄψ δὲ θεοὶ | ἀγροῦ ἐπ' ἐσχατιήν | — which suggestion Bekker follows. It may be best to take a general view of Agamemnon's voyage without pressing points of geographical detail. The storm (Od. 5. 109) drives him far out of his course to the south, and as he works up again and makes the cape of Malea, preparatory to sailing along the coast of Argolis on his way home, another hurricane (515) catches him and drifts him north-east to the extremity of the Argolic promontory which runs far out to sea. At this point (520) the wind shifts, and he makes his own port on the coast near Mycene. According to this interpretation, κείθεν takes up ἐσχατιήν, viz. the extremity of the territory (ἀγροῦ) where Thyestes used to live. But the difficulty will be altogether removed if we can accept the view of the geographer Andron, who states that the regular home (ἐναίε) of Thyestes, and of Aegisthus after him, was in the Island of Cythera: though at the present moment Aegisthus was at Mycenae, awaiting the return of Agamemnon.

520. οὐρον στρέψαν. A sort of pregnant expression for 'changed the adverse wind and made it favourable.'

521. ἦ τοι ὁ μὲν introduces the apodosis. The words from ἄψ to ἵκοντο are only a fuller description of νόστος in the preceding line.

καὶ κύνει ἀπτόμενος ἦν πατρίδα· πολλὰ δ' ἀπ' αὐτοῦ
 δάκρυα θερμὰ χέοντ', ἐπεὶ ἀσπασίως ἶδε γαῖαν.
 τὸν δ' ἄρ' ἀπὸ σκοπιῆς εἶδε σκοπὸς, ὃν ῥα καθεῖσεν
 Αἴγισθος δολόμητις ἄγων, ὑπὸ δ' ἔσχετο μισθὸν 525
 χρυσοῦ δοιὰ τάλαντα· φύλασσε δ' ὃ γ' εἰς ἐνιαυτὸν,
 μή ἐ λάθοι παριῶν, μνήσαιο δὲ θούριδος ἀλκῆς.
 βῆ δ' ἴμεν ἀγγελέων πρὸς δώματα ποιμένι λαῶν.
 αὐτίκα δ' Αἴγισθος δολίην ἐφράσσατο τέχνην
 κρινάμενος κατὰ δῆμον ἐείκοσι φῶτας ἀρίστους 530
 εἶσε λόχον, ἐτέρωθι δ' ἀνώγει δαῖτα πένεσθαι.
 αὐτὰρ ὁ βῆ καλέων Ἀγαμέμνονα, ποιμένα λαῶν,
 ἵπποισιν καὶ ὄχεσφιν, αἰκέα μερμηρίζων.
 τὸν δ' οὐκ εἰδὸτ' ὄλεθρον ἀνήγαγε, καὶ κατέπεφνε
 δειπνίσσας, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ. 535
 οὐδέ τις Ἀτρεΐδew ἐτάρων λίπεθ' οἷ οἱ ἔποντο,
 οὐδέ τις Αἰγίσθου, ἀλλ' ἔκταθεν ἐν μεγάροισιν.
 ὥς ἔφατ', αὐτὰρ ἐμοί γε κατεκλάσθη φίλον ἦτορ,

527. παριῶν] τινὲς παρεῶν Schol. H. P.

522. Join κύνει πατρίδα, 'he kissed his native soil as he touched it.' For the custom compare Livy 1. 56.

525. Join ὑπέσχετο δοιὰ τάλαντα μισθόν, 'promised as wage.'

526. It is better to refer both ὃ γε and ἐ to σκοπός, for ὃ γε generally resumes the chief subject of a sentence, and the words ὃν ῥα .. τάλαντα are parenthetical. Transl. 'Lest he should land and pass him by unobserved,' and thus reach Mycene unannounced; so παριῶν Od. 17. 233. This is simpler than, with Nitzsch, 'lest he come near to him (Aegisthus) at unawares.'

εἰς ἐνιαυτόν. Cp. Aesch. Ag. 2 φρουρὰς ἐτείας μήκος.

531. ἐτέρωθι = at the other side of the palace. The full phrase would run, ἐτέρωθι μὲν εἶσε λόχον, ἐτέρωθι δὲ ἀνώγει κ.τ.λ., for the whole circumstances took place ἐν μεγάροις (537) (on ἀνώγει, see Monro, H. G. § 21).

532. καλέων, i.e. to bid him to the feast. This agrees with δειπνίσσας (535).

533. ὄχεσφιν to be joined with βῆ as an instrumental dative (cp. Od. 4. 8),

and not to be taken as equivalent to σὺν ἵπποισιν καὶ ὄχεσφιν Il. 5. 219. βῆ means 'went down to the shore,' and forms a contrast to ἀνήγαγε, 'brought him up.' By the plural ὄχεσφιν only a single car is meant. Compare the use of ἄρματα.

534. Join οὐκ εἰδὸτ' ὄλεθρον, 'unwitting of his doom.' ἀνήγαγε means 'brought him up from the shore to the city.'

535. Cp. Il. 17. 61, where, as here, ὥς τίς τε may be a transposition for ὥς τέ τις. Others join τίς τε, comparing it with the form of the Lat. *quisque*.

κατέκτανε is the gnomic aorist.

536. 'None of the comrades of Aegisthus survived, nor one of Aegisthus' men.' The λόχος and ἑταροὶ fell to a man. The circumstances here related are inconsistent with the later form of the story in Od. 11. 405 foll.; 24. 97, where Clytemnestra plays so important a part. The form of the story adopted by the tragedians made the bath-room the scene of the murder.

κλαῖον δ' ἐν ψαμάθοισι καθήμενος, οὐδέ νύ μοι κῆρ
 ἤθελ' ἔτι ζῶειν καὶ ὄρᾶν φάος ἡελίοιο. 540
 αὐτὰρ ἐπεὶ κλαίων τε κυλινδόμενός τε κορέσθην,
 δὴ τότε με προσέειπε γέρων ἄλιος νημερτής·
 μηκέτι, Ἀτρείος υἱέ, πολὺν χρόνον ἀσκελὲς οὕτω
 κλαῖ', ἐπεὶ οὐκ ἀνυσὶν τινα δῆομεν· ἀλλὰ τάχιστα
 πείρα ὅπως κεν δὴ σὴν πατρίδα γαῖαν ἵκηαι. 545
 ἢ γάρ μιν ζῶόν γε κιχήσεται, ἢ κεν Ὀρέστης
 κτεῖνεν ὑποφθάμενος· σὺ δὲ κεν τάφου ἀντιβολήσῃς.
 ὥς ἔφατ', αὐτὰρ ἐμοὶ κραδίη καὶ θυμὸς ἀγήνωρ
 αὐτὶς ἐνὶ στήθεσσι καὶ ἀχνυμένῳ περ ἰάνθη·
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων. 550
 τούτους μὲν δὴ οἶδα· σὺ δὲ τρίτον ἄνδρ' ὀνόμαζε,
 ὃς τις ἔτι ζῶὸς κατερύκεται εὐρεί πόντῳ
 [ἢ θανών· ἐθέλω δὲ καὶ ἀχνύμενός περ ἀκούσαι].

546. ἢ κεν] Bekk. and Düntz. read ἢ καί. 553.] ἐν ἀπάσαις ἠθετεῖτο. τοῦ γὰρ Πρωτέως εἰπόντος 'δύο μόνον ἀπόλοντο' (496) γελοῖως τρίτον ζητεῖ ἀπολόμενον Schol. H. P. Q. See below.

541. κυλινδόμενος. Compare for this sign of grief Od. 10. 499; Il. 18. 26; 24. 65, and see Plato's remarks upon this want of self-control in the Homeric heroes, Rep. 389 A.

544. δῆομεν. This word is connected with root *da*, the long stem answering to *dā* (σ) in *dēdāen*, etc. (See Monro, H. G. § 80, who shows that we have here a subjunctive form.) Some MSS. write *dhōmen*, *dhēis* and *dhēi*, which variation may have arisen, as La Roche suggests, from a confusion on the part of the transcriber between *dhō* and *dhīō*. With *ἀνυσίς* cp. Il. 2. 347; 4. 56; and for a similar use of *πρῆξις* Il. 24. 524.

546. ἢ κεν .. κτεῖνεν. Fasi here interprets *κεν* as = *που* or *οἶμαι*, quoting Il. 14. 484 *τῷ καὶ κέ τις εὐχεται εἶναι*. But *εὐχεται* here can hardly be a subjunctive, as there is no clear instance of Thematic stems forming the subjunctive with a short vowel; Monro, H. G. § 82. Perhaps we should read *καὶ τέ τις* with two MSS. But *κεν κτεῖνεν* (unless we suppose *κεν* to be a sort of anticipation of *ἀντιβολήσῃς*) may be regarded as a loosely stated apodosis to an unex-

pressed protasis. 'Either you will find him alive or [if you do not] Orestes will have slain him, and you will come in for the funeral feast.' Thus *κεν κτεῖνεν* expresses an act which probably has taken place, and *κεν ἀντιβολήσῃς* an act which probably will take place.

547. τάφου (cp. Od. 3. 309) is interpreted by Schol. B. T. as *δείπνου τοῦ ἐν τῇ ταφῇ*.

553. Though the line is generally rejected (see crit. note), Eustath. thinks that the question may be the natural doubt of a despondent man like Menelaus; or the words of one who has lost his head, as we say, through grief, *συγχυθεὶς ὑπὸ λύπης*. Yet this attempt at justification seems insufficient. Nitzsch quotes from Lobeck, Phryn. 754, to show that such combinations as *ζῶς ἢ θανών* are only loose ways of speaking: 'His formulis, εἴτε παρὼν εἴτε ἀπών, ζῶν καὶ θανών, ζῶντες καὶ νεκροί, crebra consuetudine tantum de sua potestate detritum est ut postremo etiamtum usurpentur ubi mortui aut absentes nulli intelligi possunt. In Soph. Antig. 1109 οἱ τ' ὄντες οἱ τ' ἀπόντες, quis non videt hoc tantum dici

ὥς ἐφάμην, ὁ δέ μ' αὐτίκ' ἀμειβόμενος προσέειπεν·
 υἱὸς Λαέρτεω, Ἰθάκῃ ἐνὶ οἰκίᾳ ναίων· 555
 τὸν δ' ἶδον ἐν νήσῳ θαλερὸν κατὰ δάκρυ χέοντα,
 Νύμφης ἐν μεγάροισι Καλυψοῦς, ἥ μιν ἀνάγκη
 ἴσχει· ὁ δ' οὐ δύναται ἦν πατρίδα γαῖαν ἰκέσθαι·
 οὐ γάρ οἱ πάρα νῆες ἐπήρετμοι καὶ ἐταῖροι,
 οἳ κέν μιν πέμποιεν ἐπ' εὐρέα νῶτα θαλάσσης. 560
 σοὶ δ' οὐ θέσφατόν ἐστι, διοτρεφὲς ὦ Μενέλαε,
 Ἄργει ἐν ἵπποβότῳ θανέειν καὶ πότμον ἐπισπεῖν,
 ἀλλὰ σ' ἐς Ἥλύσιον πεδῖον καὶ πείρατα γαίης
 ἀθάνατοι πέμψουσιν, ὅθι ξανθὸς Ῥαδάμανθους,
 τῇ περ ῥήϊστη βιοτὴ πέλει ἀνθρώποισιν 565
 οὐ νιφετὸς, οὔτ' ἄρ' χειμῶν πολὺς οὔτε ποτ' ὄμβρος,
 ἀλλ' αἰεὶ Ζεφύροιο λιγὺ πνεύοντος ἀήτας

563. Ἥλύσιον] Apion states that the word is derived ἀπὸ τῆς Νείλου ἰλῦος, so that it is likely that he read Ἰλύσιον. Eustath. 1509. 34. 567.] Aristot. Probl. 26. 31 quotes the line as ἀλλ' αἰεὶ Ζεφύροιο διαπνέουσιν ἀήται which reading would necessitate the excision of the next line. Another variant is πνεύοντας, but Schol. H. P. declares directly for the genitive.

"quotquot sunt." But Löwe rightly judges, 'tot ambagibus non opus est;' and he rejects the line, seeking the cause of the interpolation in sup. 109, where Menelaus says οὐδὲ τι ἴδμεν | ζῶει δ' ἢ ἡ τέθηκε.

563. Ἥλύσιον πεδῖον perhaps is equivalent to ἡλύθ-τιον, as the place 'where men go.' Gladstone (Hom. Synchron. 266) quotes from Lauth the Egyptian word Aalu, a field peopled by 'spirits of light,' in the East. It represents the 'sedes discretæ piorum,' not in Hades, but on the actual surface of the earth, though in the far west. The serene climate of Elysium bears an analogy to the perpetual calm in which the Hyperboreans, according to Hdt., lived, beyond the cold and storms of the north wind. Homer does not describe the place as an island or as a continent, but Hesiod, Opp. et Di. 168, and Pindar, Ol. 2, with later poets, speak of the μακάρων νῆσοι. Favoured heroes, such as Rhadamanthus the son of Zeus, Il. 14. 322, or Menelaus, his son-in-law, are transported alive to Elysium, (compare the words οὐ θανέειν

and βιοτή), and are found there with their actual bodies, not as mere εἰδωλα καμώντων like the inhabitants of Hades. The idea is still further worked out by Hesiod, Opp. et Di. 159 foll., where he assigns to the ἀνδρῶν ἡρώων θεῖον γένος οἱ καλέονται | ἡμίθεοι, or at least to some of them, such an abode, τοῖς δὲ δίχ' ἀνθρώπων βίοντα καὶ ἦθε' ὀπάσας | Ζεὺς Κρονίδης κατένασσε πατὴρ ἐς πείρατα γαίης. | .. καὶ τοὶ μὲν ναίουσιν ἀκηδέα θυμὸν ἔχοντες | ἐν μακάρων νήσοισι παρ' Ὀκεανὸν βαθυδίνην. Cp. Hor. Epod. 16. 63 'Iuppiter ille piaec secrevit littora genti | ut inquinavit aere tempus aureum.' See also Eurip. Hel. 1676 καὶ τῷ πλανήτῃ Μενέλεω θεῶν πάρα | μακάρων κατοικεῖν νῆσόν ἐστι μύριμον | τοὺς εὐγενεῖς γὰρ οὐ στυγοῦσι δαίμονες, | τῶν δ' ἀναριθμήτων μᾶλλον εἰσιν οἱ πόνοι.

566. οὐ .. οὔτε .. οὔτε. For this combination cp. Il. 1. 115 οὐδέμας οὐδὲ φῦν οὔτ' ἄρ' φρένας οὔτε τι ἔργα, and Il. 6. 450 foll. οὐ Τρώων .. οὐτ' αὐτῆς Ἐκάβης οὔτε Πριάμοιο ἀνακτος | οὔτε κασιγνήτων.

567. Ζεφύροιο .. ἀήτας. The presence

Ὀκεανὸς ἀνίσχιν ἀναψύχειν ἀνθρώπους,
 οὔνεκ' ἔχεις Ἑλένην καὶ σφιν γαμβρὸς Διὸς ἔσσι. 570
 ὥς εἰπὼν ὑπὸ πόντον ἐδύσετο κυμαίνοντα.
 αὐτὰρ ἐγὼν ἐπὶ νῆας ἄμ' ἀντιθέοις ἐτάροισιν
 ἦια, πολλὰ δέ μοι κραδίη πόρφυρε κiónτι.
 αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλθομεν ἠδὲ θάλασσαν,
 δόρπον θ' ὀπλισάμεσθ', ἐπὶ τ' ἤλυθεν ἀμβροσίη νύξ·
 δὴ τότε κοιμήθημεν ἐπὶ ῥηγμῖνι θαλάσσης. 575
 ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἥως,
 νῆας μὲν πάμπρωτον ἐρύσσαμεν εἰς ἄλα δῖαν,
 ἐν δ' ἰστοὺς τιθέμεσθα καὶ ἰστία νηυσὶν εἴσης·
 ἂν δὲ καὶ αὐτοὶ βάντες ἐπὶ κληῖσι καθίζον·
 ἐξῆς δ' ἐζόμενοι πολιὴν ἄλα τύπτον ἑρετμοῖς. 580
 ἄψ δ' εἰς Αἰγύπτιοιο, διυπετέος ποταμοῖο,
 στήσα νέας, καὶ ἔρεξα τεληέσσας ἐκατόμβας.
 αὐτὰρ ἐπεὶ κατέπαυσα θεῶν χόλον αἰὲν ἐόντων,
 χεῦ Ἀγαμέμνονι τύμβον, ἵν' ἄσβεστον κλέος εἴη.

569. Διὸς ἔσσι] τινὲς, φίλος ἔσσι. ἐν ἐνίοις δὲ οὐ φέρεται ὁ στίχος διὰ τὸ ἀκύρως ἔχειν τὴν ἀντανυσίαν Schol. H. P. Q. 578. νηυσὶν εἴσης] Schol. P. gives as variants νηυσὶν ἔχουσιν, and νηὸς εἴσης, and in lemma νηὶ μελαίνῃ.

of Zephyrus shows that the Elysian plain belongs to the land of the living. Cp. Pind. Ol. 2. 70 ἐνθα μακάρων νάσος ὠκεανίδες αὐραὶ περιπνέουσιν. It is the same refreshing breeze that brings Proteus at midday out of the water for his siesta, sup. 402, and helps the ripening of Phaeacian fruits, Od. 7. 119. But this soft wind is unknown in Tartarus, where Iapetus and Cronus οὔτ' αὐγῆς ἡελίοιο | τέρποντ' οὔτ' ἀνέμοισι Il. 8. 480. A curiously similar passage describes the city of the gods in Arjunasamāyana (Bopp, Five Episodes of the Mahābhārata, 4. 44): 'non illic torret sol: non calore nec frigore laboratur; non vexat pulvis:—frigidus flat ventus, suavem odorem diffundens, vitam largiens.'

569. οὔνεκα follows directly upon πέμψουσιν v. 564. ἔχεις = 'hast to wife,' as in Od. 6. 281; Il. 3. 53, etc. σφιν, sc. ἀθανάτοισι = 'in their eyes,' i.e. they recognise thee as such: with this ethical dative compare μοι Od. 2. 50. See on 807 inf.

579. αὐτοὶ has a special reference to the crews, which accounts for the change of person between τιθέμεσθα and καθίζον.

581. With Αἰγύπτιοιο may be supplied either ὕδαρ, as sup. 477, or ῥοὰς, as Od. 9. 450, but compare the familiar phrase εἰς Αἶδος or εἰς Αἶδαο. With στήσα ἐς we may compare such combinations as ἐς θρόνους ἕζεσθαι, ἐς τοσοῦτον ἐλπίδος βεβῶς. In Od. 14. 258 we find στήσα δ' ἐν Αἰγύπτῳ ποταμῷ, and in Od. 19. 188 στήσε δ' ἐν Ἀμνισφ. Here the use of εἰς is suggested by the ἄψ at the beginning of the line.

584. χεῖρα .. τύμβον. Schol. E. remarks, ἐποίησε κενοτάφιον τῷ Ἀγαμέμνονι γράψας ἐκεῖ ἐν λίθῳ τὸ αὐτοῦ ὄνομα καὶ τὴν αἰτίαν τοῦ θανάτου καὶ τὸ ποῦ ἦν καὶ ὅπως πέπονθε. But this was not the age for monumental inscriptions, as Löwe rightly says, 'sufficiebat tamen simplicis tumuli aedificatio,' cp. Il. 23. 255. Such a practice recorded here illustrates the ancient custom of erecting cairns and barrows,

καὶ τοὶ σ' ἐγὼ ἔμην τὸν
 φρουροῦν δὲ

ταῦτα τελευτήσας νεόμην, δίδοσαν δέ μοι οὔρον 585
 ἀθάνατοι, τοί μ' ὦκα φίλην ἐς πατρίδ' ἐπεμψαν.
 ἀλλ' ἄγε νῦν ἐπίμεινον ἐνὶ μεγάροισιν ἐμοῖσιν,
 ὄφρα κεν ἐνδεκάτη τε δυωδεκάτη τε γένηται
 καὶ τότε σ' εὖ πέμψω, δώσω δέ τοι ἀγλαὰ δῶρα
 τρεῖς ἵππους καὶ δίφρον εὖξοον· αὐτὰρ ἔπειτα 590
 δώσω καλὸν ἄλειςον, ἵνα σπένδῃσθα θεοῖσιν
 ἀθανάτοισι, ἐμέθεν μεμνημένος ἡματα πάντα.
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα·
 'Ἀτρεΐδῃ, μὴ δὴ με πολλὸν χρόνον ἐνθάδ' ἔρυκε.
 καὶ γάρ κ' εἰς ἐνιαυτὸν ἐγὼ παρὰ σοὶ γ' ἀνεχοίμην 595
 ἥμενος, οὐδέ κέ μ' οἴκου ἔλοι πόθος οὐδὲ τοκῆων

which served to keep up a constant tradition when there was no written record of a nation's history. Cp. Josh. 3. 3-9, where the Israelites set up twelve stones at the passage of the Jordan, 'to be a memorial for ever,' because the children would 'ask their fathers in time to come, saying, "What mean ye by these stones?"' so that the story would be kept up from generation to generation.

590. *τρεῖς*. The Scholl. interpret this of a pair and the extra horse, attached by a trace only, *ξυνωρίδα καὶ παρήγορον*. See Il. 16. 149 foll.

594. Telemachus tells Menelaus that, notwithstanding his willingness to remain, he must set sail for Ithaca at once; his comrades are already fretting at the delay (cp. Od. 3. 313); so we naturally expect to hear of his departure. Instead of this, if we follow the reckoning of time as given in the following books, we find him after the lapse of thirty days still at Sparta; for he does not appear on the scene again (Athena only making mention of him, Od. 13. 414 foll.) till the opening of bk. 15, when the goddess is urging him in a dream to return home at once. In Od. 15. 284 the start is actually made, and, ib. 499, his landing on Ithaca is described. There are two ways of meeting the difficulty. Nitzsch regards the discrepancy as a mere poetical licence, and maintains that the story of Telemachus is resumed at its natural place;

viz. where he first comes into contact with Odysseus. Other critics (see Koes, de discrep. in Odys. p. 6-10; Hennings, Telemach. p. 198 etc.) discover in this confusion of the chronology a proof that we have the true story of Telemachus—the *Τηλεμαχία*, as they call it—interrupted at this point by an interpolation from the *Νόστος Ὀδυσσεύως*, and that in the original form of the poem the scenes in bk. 15 followed immediately after v. 619 of the present book. It has been proposed to divide this 'Telemachia' into five separate lays: 1st, the visit and advice of Athena to Telemachus as he sits in his palace, vexed with the outrages of the suitors (bk. 1); 2nd, the assembly in Ithaca and the preparations for departure (bk. 2); 3rd, Telemachus at Pylos (bk. 3); 4th, Telemachus at Sparta (bk. 4); 5th, departure of Telemachus from Sparta and safe arrival in Ithaca (bk. 15, 16). See notes on Od. 5, init.

595. Join *ἀνεχοίμην ἥμενος*, as *εἰσ-ορύων ἀνέχεσθαι* Od. 16. 277; compare *οὐ μὲν σ' ἐτι δηρὸν ἀνέχομαι ἄλγε' ἔχοντα* Il. 5. 895. The words from *οὐδέ κέ τοι τέρπομαι* are parenthetical.

596. For *οὐδέ κέ μ' οἴκου* Bekker, ed. 2, reads *οὐδέ μ' οἴκου*. But *οἶκος* does not invariably take the *φ*. Cp. Od. 14. 318 *ἐς οἶκον*, 15. 21 *βούλεται οἶκον*, 16. 70 *ὑποδέχομαι οἶκον*, 23. 8 *οἱ τε οἱ οἶκον*. In Il. 24. 471; Od. 2. 45, 226; 7. 68; 15. 374 *οἶκος* is preceded by *νῦν* *ἐφελκυστικόν*. Cp. also Od. 17. 455;

αἰνῶς γὰρ μύθοισιν ἔπεσσί τε σοῖσιν ἀκούων
 τέρπομαι. ἀλλ' ἤδη μοι ἀνιάζουσιν ἑταῖροι
 ἐν Πύλῳ ἡγαθέῃ· σὺ δέ με χρόνον ἐνθάδ' ἐρύκεις.
 δῶρον δ' ὅττι κέ μοι δοῖης, κειμήλιον ἔστω· 600
 ἵππους δ' εἰς Ἰθάκην οὐκ ἄξιόμαι, ἀλλὰ σοὶ αὐτῷ
 ἐνθάδε λείψω ἀγαλμα· σὺ γὰρ πεδίοιο ἀνάσσεις
 εὐρέος, *φ* ἐνὶ μὲν λωτὸς πολὺς, ἐν δὲ κύπειρον *galingale*
 πυροὶ τε ζεαὶ τε ἰδ' εὐρυφυῆς κρὶ λευκόν.
 ἐν δ' Ἰθάκῃ οὗτ' ἄρ δρόμοι εὐρέες οὔτε τι λειμών· 605
 αἰγίβοτος, καὶ μᾶλλον ἐπήρατος ἵπποβότοιο.

599. *ἡγαθέῃ*] *ἡμαθίῃ* Rhianus. Schol. H. P. on Od. 4. 702. *σὺ δέ με*] *Ἀρίσταρχος σὺ δέ κε* Schol. H. 'Mira scriptura, nisi ἐρύκοις legit Aristarchus, quod habet H. superscripto tamen eis' Dind. 606.] *Ἀρίσταρχος αἰγίβοτον καὶ μᾶλλον ἐπήρατον, τὸ πεδίον* Schol. H. P. See below.

20. 105; 21. 188; 16. 303, where *ἐξ* not *ἐκ* precedes *οἶκον*.

τοκῆων is used loosely here to express mother and grandsire; compare the use of *τοκῆων*, of the ancestors of Areta and Alcinous, Od. 7. 54.

597. *μύθοισιν ἔπεσσί τε*. Eustath. says, *οὐ δοκεῖ διαφορά τις εἶναι ὡς οὐδὲ πρὸς ὀλίγων* (Od. 3. 317) *ἐν τῷ κέλομαι καὶ ἀναγα*. Compare *ἔπος καὶ μῦθον* Od. 11. 561. Nitzsch maintains that *μῦθος* is more subjective, i. e. that it describes the story as it bears the impress of the mind of the teller; while *ἔπος* represents the story merely as so much information. But the opposite view is defended by Schmidt, *Synonymik* I. pp. 13 foll.

601. Translate, 'But let the gift which you may give me be something to treasure up' (see on Od. 1. 312); 'horses I will not take to Ithaca, but I will leave them for you to adorn your royal stable.'

602. *πεδίοιο*. This may be the flat land of Messenia, the eastern portion of which at any rate belonged to the territory of Menelaus. Or perhaps the 'plain' may be the Eurotas valley enclosed between the sides of Taygetus and Parnon; a level valley fifteen miles long and four wide.

603. *λωτὸς*. The *lotus* here is a sort of trefoil or clover, not to be confounded with the *lotus* of bk. 9. According to Sprengel, *Hist. Bot.*, it is

the *Lotus corniculatus* of Linnaeus. *κύπειρον* may be rendered 'galingale,' the *pseudo-cyperus* of Pliny, a marsh-plant.

604. *εὐρυφυῆς*, 'broad-eared;' the grains of barley are not set so close round a central stem as in wheat. Commentators compare Virg. Ecl. 5. 36 'grandia hordae;' but there the epithet is only rhetorical to express the contrast between great efforts and small results. Most editors read here *τ' ἡδ' εὐρυφυῆς*, but the reading *τε ἰδ'* is admitted by Bekker, on the supposition that *ἰδέ* has the *φ* prefixed. This is not likely; the initial prefix, if any, being probably the jod rather than the digamma. But *τε ἰδ'* may be regarded as a regular case of hiatus, as in Od. 11. 337; so we have *κατάγοντο ἰδέ* Od. 3. 10. Cp. Hoffm. Quaest. Hom. 1. 89 'Sunt loci nonnulli quibus offeratur hiatus ante *ἰδέ*, ubi deletio hiatus Wolfius scripsit *ἡδέ*, Il. 2. 697; 4. 147, 382; 6. 469; 8. 162; 12. 311; 21. 351; 22. 469. Intactos tamen reliquit 5. 3; 10. 573; 6. 348. Patet utrosque locos eadem ratione uti.'

605. *ἐν δ' Ἰθάκῃ*. Cp. Hor. Epp. 1. 7. 41 'non est aptus equis locus ut neque planis | porrectus spatiis nec multae prodigus herbae.'

606. The common text gives a very harsh asyndeton, by beginning a new clause with *αἰγίβοτος*. In the same line, instead of *καὶ* we should expect

οὐ γάρ τις νήσων ἱππήλατος οὐδ' εὐλείμων,
αἶθ' ἄλλ' ἐκεκλίαται· Ἰθάκη δέ τε καὶ περὶ πασέων·
Ἦς φάτο, μείδῃσεν δὲ βοὴν ἀγαθὸς Μενέλαος,
χειρὶ τέ μιν κατέρεξε νῆπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν. 610
Ἀϊματὸς εἰς ἀγαθοῖο, φίλον τέκος, οἷ' ἀγορεύεις·
τοιγὰρ ἐγὼ τοι ταῦτα μεταστήσω· δύναμαι γάρ.
δώρων δ', ὅσσ' ἐν ἐμῷ οἴκῳ κειμήλια κεῖται
δώσω δὲ κάλλιστον καὶ τιμυέστατον ἔστι.
δώσω τοι κρητῆρα τετυγμένον· ἀργύρεος δὲ 615
ἔστιν ἄπας, χρυσῷ δ' ἐπὶ χεῖλεα κεκράανται·
ἔργον δ' Ἡφαίστοιο· πόρεν δέ ἐ Φαίδιμος ἥρως,
Σιδονίων βασιλεὺς, δὸθ' ἐὸς δόμος ἀμφεκάλυψε

611. ἀγαθοῖο] Crates ὁλοοῖο Schol. H. 613. δώρων] So Bekk. and Düntz. with three MSS. Al. δῶρον. 617. Φαίδιμος] ἄθλον εἰ κύριον τὸ φαίδιμος Schol. B. Q. 618. δὸθ' ἐὸς] Al. δτε δς. It is difficult to understand Schol. H. P., which runs thus, ἐὸς δόμος] αὐτοῦ τοῦ βασιλέως. οὕτως δὲ Ἀρίσταρχος καὶ τὰ ὑπομνήματα, δ τεὸς δόμος,

some adversative conjunction, as αὐτάρ. These facts give a great probability to the conjecture of Bergk (Philologus, 16. 597), that v. 606 should follow v. 608, so that the text should run, Ἰθάκη δέ τε καὶ περὶ πασέων | αἰγίβοτος, καὶ μᾶλλον ἱππήλατος. Translate, 'Now in Ithaca there are neither broad runs nor meadow land, for not one of the islands which lie in the sea is meadowed nor fit for driving; and Ithaca, more than all, is a goat-pasturing place yet more lovely than one that pastures horses.' It may be doubted whether ἱππήλατος signifies 'lovely' as a general description, or 'loveable,' i.e. 'lovely in my eyes,' because it is my home. If it be true that the ancients had no conception of the purely picturesque, Telemachus would scarcely have admired the craggy Ithaca on the merit of scenery. Nitzsch's interpretation of ἱππήλατος as 'steep' or 'lofty,' as if from αἶρω, is quite untenable. The passages he quotes to support it, πολίεθρον ἱππήλατον Il. 18. 512, ἀντρον ἱππήλατον ἡροειδὲς Od. 13. 103, do not prove it, and εἶματα... ἱππήλατα, θαῦμα ἰδέσθαι Od. 8. 366, gives weight on the other side. In Hesiod, Opp. et Di. 63, ἱππήλατον is joined with καλὸν εἶδος. We have too κλέος ἱππήλατον in Pind. Pyth. 5. 73;

and δόξαν ἱππήλατον Isthm. 5. [6.] 12. Dr. Hayman compares πολυήρατος, as used four times in the Odyssey and three in the Hymns, always in the sense of 'lovely.'

608. ἄλλ' ἐκεκλίαται. Cp. Od. 13. 235 ἀκτὴ... ἄλλ' ἐκεκλιμένη, 17. 340 κλινόμενος σταθμῷ. The picture is of the islands 'resting' on the water's surface, as men are described ἀσπίσι κεκλιμένοι Il. 3. 135, κεκλιμένοι ἐπ' ἄλγεσιν 22. 3, or as the spear and steeds of Ares seem to rest against a wall of mist, ἡέρι δ' ἔγχος ἐκέκλιτο καὶ ταχέ' ἵππῳ Il. 5. 356.

610. κατέρεξε occurs in this connection Il. 1. 361; 5. 372; 6. 485; 24. 127; Od. 5. 181; and the syncopated participle κατέρεζονσα in Il. 5. 424. It is commonly referred to βέζειν, which gives very little sense. It is more probably connected with δ-ρέγ-ω.

611. οἷ' ἀγορεύεις, cp. sup. 271; see also Od. 17. 479 μὴ σε νέοι διὰ δώματ' ἐρύσσω· οἷ' ἀγορεύεις, Od. 18. 389 ἡ τάχα τοι τελέω κακὸν οἷ' ἀγορεύεις, and Od. 22. 217 ἐν δὲ σὺ τοῖσιν ἐπειτα πεφύσσαι, οἷα μιν οἶνῳ, so that οἷα here is nearly equivalent to ὅτι τοῖα. See note on ὅσσα sup. 75.

612. μεταστήσω, 'will exchange;' only here with this meaning.

κεῖσέ με νοστήσαντα· τεῖν δ' ἐθέλω τόδ' ὀπάσσαι·

Ἦς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον, 620
δαιτυμόνες δ' ἐς δώματ' ἴσαν θεῖου βασιλῆος.
οἱ δ' ἦγον μὲν μῆλα, φέρον δ' εὐήνορα οἶνον·
σίτον δὲ σφ' ἄλοχοι καλλικρήδεμνοι ἔπεμπον.
ὥς οἱ μὲν περὶ δεῖπνον ἐνὶ μεγάροισι πένοντο,
μνηστῆρες δὲ πάροιθεν Ὀδυσσῆος μεγάροιο 625
δίσκοισιν τέρποντο καὶ αἰγανέσιν ἰέντες,
ἐν τυκτῷ δαπέδῳ, ὅθι περ πάρος, ὕβριν ἔχοντες.
Ἀντίνοος δὲ καθήστο καὶ Εὐρύμαχος θεοειδής,

which Buttm. divides δτε ὅς. But compare Apollon. de Pron. p. 135 B. who gives δθ' ἐὸς as the right reading. 621-624.] See note below. 627. ἔχοντες] So Schol. Q. for ἔχεσκον. Schol. P. adds, Ἀρίσταρχος διαστέλλει (i.e. puts a stop) μετὰ τὸ ὅθι (read with Dind. μετὰ τὸ ὅθι περ πάρος) ἵν' ἡ τὸ ἐξῆς μνηστῆρες δὲ ὕβριν ἔχοντες. See note below.

618. ἀμφεκάλυψε. Cp. Od. 8. 511. Similarly κεύθειν is used, Od. 6. 303.

619. κεῖσέ με νοστήσαντα, i.e. 'as I came there on my homeward voyage.' But probably there is no inherent notion of return in νοστήειν.

τεῖν = σοι, as inf. 829; Od. 11. 560; 15. 119; Il. 11. 201; the form is described as being Doric; cp. Schol. A. on Il. 11. 201; but this is denied by Ahrens (Dial. Dor. 252).

621-624. In the beginning of this book (vv. 3 and 16), Menelaus is described as giving a wedding feast to his γείτονες ἡδὲ ἔται, which is altogether a different thing from an ἔρανος. This confusion between the two scenes has led almost all commentators since Wolf (Proleg. 131) to reject the passage as the clumsy attempt of a diasceuaist to soften the sudden transition to matters in Ithaca (625). But it is impossible to accept with Eustath. the view that these verses are a description of what was going on there. Such an interpretation would make θεῖου βασιλῆος refer to Odysseus, and the only possible reference in ἄλοχοι would be to the false maidens of Penelope, who certainly never sent food for the use of the banqueters. Ameis remarks that the use of ἦγον here is un-Homeric, as it is never found in such a connection, except it is used of shepherds driving in the flocks for the use of their masters, who never do such servile work themselves. But cp. Od. 3. 439.

623. The use of ἔπεμπον (for which some read ἐνεικαν or ἐνειμαν) implies that the wives themselves were not present.

624. περὶ δεῖπνον πένεσθαι, again, is an unprecedented construction, as πένεσθαι τι is the regular usage; though we have ἀμφιπένεσθαι Il. 4. 220, etc.

626. δίσκοισιν. The discus was a round flat mass of stone or metal (the latter also called σόλος), with a hole in the centre for a leathern thong, by which it was whirled round before throwing. See Il. 23. 826, 839.

αἰγανέαι are generally translated 'hunting-spears,' from αἶξ, 'a goat,' but the word should rather be referred only to αἰσσω. The floor on which the sports were taking place was artificially levelled (τυκτῷ). Some refer δα in δάπεδον to γῆ, cp. ἄλευ' ὦ δα, but it seems better to refer it with Curtius (548) to διά in the sense of 'thoroughly.' Compare δαφινός, δάσκιος, ζατρεφής. Then δάπεδον will mean 'a very solid floor.'

627. The reading in the text is preferable to the vulgate, ὅθι περ πάρος ὕβριν ἔχεσκον (see critical note). The parenthetical words ὅθι περ πάρος are parallel to such phrases as ὡς τὸ πάρος περ Od. 2. 305, ἐνθα πάρος περ Od. 5. 82, οἷ τὸ πάρος περ Od. 17. 171.

With ὕβριν ἔχον cp. Od. 1. 368; 16. 86.

628. καθήστο retains the singular number, though really having two

ἄρχοι μνηστήρων, ἀρετῇ δ' ἔσαν ἑξοχ' ἄριστοι.
 τοῖς δ' υἱὸς Φρονίοιο Νοήμων ἐγγύθεν ἐλθὼν 630
 Ἀντίνοον μύθοισιν ἀνειρόμενος προσέειπεν
 'Ἀντίνο', ἦ ρά τι ἴδμεν ἐνὶ φρεσίν, ἦε καὶ οὐκί,
 ὅπποτε Τηλέμαχος νεῖτ' ἐκ Πύλου ἡμαθόεντος;
 νῆά μοι οἷχετ' ἄγων· ἐμὲ δὲ χρεὼ γίγνεται αὐτῆς
 'Ἡλιδ' ἐς εὐρύχορον διαβήμεναι, ἔνθα μοι ἵπποι 635
 δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοὶ
 ἀδμήτεες· τῶν κέν τιν' ἐλασσάμενος δαμασαίμην.
 'Ὡς ἔφαθ', οἱ δ' ἀνὰ θυμὸν ἐθάμβεον· οὐ γὰρ ἔφαντο
 ἐς Πύλον οἷχεσθαι Νηληϊον, ἀλλὰ που αὐτοῦ
 ἀγρῶν ἢ μήλοισι παρέμμεναι, ἢ ἐσβώτῃ. 640
 Τὸν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός·
 'νημερτές μοι ἐνισπε, πότ' ὥχετο καὶ τίνες αὐτῷ
 κούροι ἔποντ'; Ἰθάκης ἐξαίρετοι, ἦ ἐοὶ αὐτοῦ

642. καὶ τίνες αὐτῷ] οἱ μὲν τὸν καὶ δέξοντο ἢ ἢ, καὶ τίνες αὐτῶν (sic) κακῶς·
 ἐγράφετο γὰρ ἂν κ' εἰ τίνες Schol. H. P. 643.] στικτέον μετὰ τὸ ἔποντο, τὰ δὲ
 ἐξῆς ἐν πύσει ἀναγνωστέον. ibid. ὁ μὲν ἢ περισπᾶται· διαφορητικὸς γὰρ Schol. P.

subjects, inasmuch as it stands more closely with the former. Compare κῦμα φέρεϊ κραιπνὰ τε θύελλαι Od. 6. 171, Ἀντίνοος δ' ἔτ' ἐπείχε καὶ Εὐρύμαχος θεοειδὴς | ἄρχοι μνηστήρων ib. 21. 186.

629. The words from ἀρετῇ . . ἄριστοι give the reason why they were ἄρχοι μνηστήρων.

632. ἦ ρά τι ἴδμεν . . ἦε καὶ οὐκί; see note on sup. 80.

633. νεῖτ[αι], 'will return'; νέομαι is so used with a future sense in Od. 2. 238; cp. inf. 701; Od. 11. 114; 14. 152.

634. ἐμὲ χρεὼ γίγνεται is used only here, but compare χρεὼ μιν ἔσται Il. 21. 322; and see note on Od. 1. 225.

635. Ἡλιδά. Ithaca (v. 605) was unsuitable for breeding horses or mules, so Noëmon had a paddock in Elis. But the use of mules (compare the word οὐρεὺς = montanus) was peculiarly appropriate to such a country as Ithaca.

εὐρύχορον is explained by the Schol. as a metrical variety for εὐρύχωρον. Others, as Döderl., refer it better to χοροί, and render, 'with broad dancing-lawns,' i. e. level.

636. ὑπό, 'at the teat,' like Virgil's 'parvique sub ubere nati.'

637. τῶν . . δαμασαίμην, 'one of them I should like to drive off and break in.'

639. ἀλλὰ που αὐτοῦ ἀγρῶν, 'but was somewhere about on the farm.' που adds a touch of vagueness to αὐτοῦ. Some make ἀγρῶν depend directly on αὐτοῦ, comparing ἄλλοθι γαίης Od. 2. 131, πῇ πολίων Il. 3. 400. It is better perhaps to take ἀγρῶν as a true local genitive, as Ἀργεος Od. 3. 251, and to regard it as the exegesis of αὐτοῦ (see note on 416 sup.) = 'there, on the farm.' Cp. Il. 23. 460 αἱ δὲ που αὐτοῦ | ἐβλαβεν ἐν πεδίῳ.

643, 644. There is much doubt about the punctuation of these lines. Bothe and Düntzer put a mark of interrogation after ἐξαίρετοι, so as not to include θῆτες and δμῶες under κούροι, which Nitzsch approves of, considering that the meaning of κούροι is always limited to 'free-men.' It is more common to put the question after ἔποντ', so that κούροι, in the general sense of 'youths,' are divided into Ἰθάκης ἐξαίρετοι and ἐοὶ αὐτοῦ θῆτες τε δμῶες τε. This is the view of the Schol. (see critical note); and on the same authority we write ἦ, as introducing the second clause of the

θῆτες τε δμῶες τε; δύναιτό κε καὶ τὸ τελέσσαι.
 καί μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' εὐ εἰδῶ, 645
 ἦ σε βίῃ ἀέκοντος ἀπηύρα νῆα μέλαιναν,
 ἦε ἐκῶν οἱ δῶκα, ἐπεὶ προσπτόξατο μύθῳ.
 Τὸν δ' υἱὸς Φρονίοιο Νοήμων ἀντίον ηὔδα·
 'αὐτὸς ἐκῶν οἱ δῶκα· τί κεν ρέξειε καὶ ἄλλος,
 ὅπποτ' ἀνὴρ τοιοῦτος ἔχων μελεδήματα θυμῷ 650
 αἰτίζη; χαλεπὸν κεν ἀνήνασθαι δόσιν εἶη.
 κούροι δ' οἱ κατὰ δῆμον ἀριστεύουσι μεθ' ἡμέας,

652. ἡμέας] Al. ὑμέας.

question. With εἰοὶ αὐτοῦ cp. ἐμὸν αὐτοῦ Od. 2. 45.

643. κούροι is connected by Döderl. with κορυτής, and interpreted as equivalent to 'qui arma ferre potest.' The word is found with the addition of νέοι Il. 13. 95, of πρῶθῃβαι Od. 8. 262. In Il. 6. 59 κούρος stands for a child of noble race, yet unborn. Others refer the word to the same root as κύριος.

644. δύναιτο . . τελέσσαι, i. e. he has θῆτες and δμῶες of his own, and could if he pleased man a ship with them.

646. ἦ σε βίῃ ἀέκοντος ἀπηύρα νῆα. Cp. Il. 1. 430 γυναῖκες | τήν βα βίῃ ἀέκοντος ἀπηύραν. A common explanation of this line is to join βίῃ ἀέκοντος = 'in spite of your unwillingness,' as φρενῶν βίᾳ Aesch. S. c. T. 612, νόμου βίᾳ Soph. Ant. 59; but this is described as a distinctly posthomeric construction. Monro however Il. 1. 430, note, joins βίῃ ἀέκοντος, and renders 'doing violence to his unwillingness.' ἀπαυράν is found with an accusative (Od. 11. 203; Il. 20. 290) or a dative (Il. 17. 236; 21. 296) of the person: for in Ἀχιλλῆος γέρας αὐτὸς ἀπηύρων Il. 19. 89, and τῆς τε Ζεὺς ὄλβον ἀπηύρα Od. 18. 273, the genitive probably follows the noun, as latter of two substantives. But in Il. 1. 430 τήν βα βίῃ ἀέκοντος ἀπηύραν, it is reasonable to take ἀέκοντος as gen. after ἀπηύραν, on the analogy of ἀφαιρείσθαι, cp. Od. 22. 219 αὐτὰρ ἔπην ὑμέων γε βίᾳ ἀφελώμεθα χαλκῷ. So in the present line we may have a mixed construction between ἀπαυράν σε νῆα, the double accusative, and ἀπαυράν ἀέκοντος νῆα. La Roche (Homerisch. Stud. 233) would read here ἀέκοντα, for which a later correction in Cod. August.

gives some authority. The hiatus is not an insuperable objection, and the form of sentence would be parallel to δὲ τίς σ' ἀέκοντα βίῃ | κτήματ' ἀπορραΐσει Od. 1. 404, or οὐ γὰρ τίς με βίῃ γε ἐκῶν ἀέκοντα δίδται Il. 7. 197. Ameis prefers to take ἀέκοντος as a genitive absolute, = 'though you were loath,' and Classen, though not going so far as to admit the completely developed stage of this construction, accepts it as the last stage but one. For instances of the genitive case detaching itself, as it were, from the construction, and so tending to the absolute usage, cp. Il. 20. 413 τὸν βάλε μέσσον ἀκοντι ποδάρκης δῖος Ἀχιλλεύς | νῶτα παρασσόντος, where the Schol. A. gives as a v. l. παρασσόντα: compare also Il. 14. 25 σφί . . νυσσομένων, 16. 531 οἱ . . εὐξαμένοιο, Od. 6. 157 σφίσι . . λευσσόντων, 9. 256 ἡμῖν . . δεισάντων, ib. 458 οἱ . . θεινομένου, 14. 527 οἱ . . νόσφιν ἐόντος, 17. 231 οἱ . . βαλλομένου, 22. 17 οἱ . . βλημένου.

On ἀπηύρα (ἀπαυράω), see Monro, H. G. § 31, note 1, who remarks, 'Putting together the indic. act. ἀπηύραν took away (1 sing. and 3 plur.), ἀπηύρας, ἀπηύρα, mid. ἀπ-ηύρα-το (read before Wolf in Od. 4. 646), the part. ἀπούρας (mid. ἀπουράμενος in Hes. Sc. 173), and the aor. ἐπ-αυρεῖν, and adopting (from Ahrens) the division ἀπο-ύρας, which seems necessary to account for the ο, we have (1) a stem -υρά- (in its short form); (2) a stem -αύρα-, in which αυ is for original ἠ; (3) forms as if from *αύρά-ω; (4) a thematic stem αὔρε or -ο, alternating with αύρα.'

652. μεθ' ἡμέας. Löwe renders arund nos, comparing Od. 16. 418 καὶ δὲ σέ

οἱ οἱ ἔποντ'· ἐν δ' ἀρχὸν ἐγὼ βαίνοντ' ἐνόησα
Μέντορα, ἥε θεὸν, τῷ δ' αὐτῷ πάντα ἔφκει.
ἀλλὰ τὸ θανμάζω· ἴδον ἐνθάδε Μέντορα δῖον
χθίζον ὑπηϊόν. τότε δ' ἔμβη νηὶ Πύλονδε.⁶⁵⁵

Ὡς ἄρα φωνήσας ἀπέβη πρὸς δώματα πατρὸς,
τοῖσιν δ' ἀμφοτέροισιν ἀγάσσατο θυμὸς ἀγῆνωρ.
μνηστῆρας δ' ἄμυδις κάθισαν καὶ παῦσαν ἀέθλων.
τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱὸς
[ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφιμέλαιναι ⁶⁶⁰

659. μνηστῆρας] The right reading, instead of μνηστῆρες, recovered from Schol. B. (lemma μνηστῆρες) and Vindob. 56. 661, 662.] Some wrote ἀμφὶ μέλαινα, referring the preposition to the verb. See Schol. A. B. L. on Il. 1. 103, where these two lines occur. On the present passage Schol. H. Q. remarks, ἐκ τῆς Ἰλιάδος μετῆχθησαν οὐ δεόντως οἱ στίχοι.

φασιν | ἐν δὴμῳ Ἰθάκης μεθ' ἀμήλικας ἔμμεν ἄριστον, see also Il. 2. 143; 9. 54. But it is possible to render μετά 'next to;' because Noëmon, in his grievance about the ship, throws himself into the position of the μνηστῆρες. So in v. 632 the same man uses ἴδμεν in addressing Antinous.

653. οἱ οἱ ἔποντ', *illi cum sequebantur*, ὁ resumes κοῦροι, the main subject.

ἐν δέ, 'and among them;' cp. Soph. O. R. 181 ἐν δ' ἄλοχοι πολῖαι τ' ἐπιματέρες. Unless ἐν...βαίνοντα means 'going aboard,' which seems more likely from inf. 656.

655. 'But this is what I wonder at, I saw the lordly Mentor here yesterday at early dawn, but at that time he went on board his ship for Pylos,' sc. at the time when Telemachus started. Sup. 653.

658. ἀμφοτέροισιν, sc. Antinous and Eurymachus.

661. ἀμφιμέλαιναι. The word occurs four times in Homer besides the present passage, viz. Il. 1. 103; 17. 83, 499, 573. But it is unnoticed by the Alexandrian grammarians and by Apollon. Sophist., nor does the interpretation of Eustath. give any special force to ἀμφί. The Schol. to the Ambros. E., a MS. of the 15th cent., interprets the word as αἱ ἀμφοτέρωθεν μελανωθείσαι τῷ καπνῷ τοῦ θυμοῦ. It is highly probable that early editions divided the composite form, so as to connect ἀμφί with the verb in the clause; but such a

separation of ἀμφί from a preceding verb would be without a parallel; for in Od. 10. 94 (λευκὴ δ' ἦν ἀμφὶ γαλήνη) the verb and preposition still stand in immediate juxtaposition. Hesych. and Et. Mag. quote the word in its compounded form, which is identical in structure with ἀμφιδάσεια Il. 15. 309. The force to be given to ἀμφί is either that of 'thoroughness,' from the notion of the blackness being 'on all sides;' or, more properly, 'on both sides,' i. e. on back and front. Ameis believes that in ἀμφί may be implied the notion of an 'ebb and flow' of passion in the heart. Passing to the signification of the uncompounded form μέλαινα as used with φρένες, it is uncertain whether it denotes the ordinary physical or moral condition of the φρένες, or whether it expresses some peculiar and temporary state. Thus we get a variety of interpretations, e. g. (1) βαθείαι, ἐν βάθει κείμεναι τὸ γὰρ βαθὺ μέλαν· (2) συνεταί or ἰσχυραί, contrasted with the Pindaric phrase λευκαὶ φρένες, Pyth. 4. 109; (3) belonging to a man τεταραγμένον καὶ νυκτὶ ἐοικότες, into which interpretation comes the physical conception of 'black bile' representing passionate excitement: (4) darkened by suffering or fear, as Aesch. Suppl. 785; Pers. 114; Cho. 413; Soph. Aj. 954; Theogn. 1199; or (5) in the more settled condition of gloominess and moroseness, Eumen. 459. Cp. Ov. A. A. 503 'ora tument ira, nigrescunt sanguine

πρίμπλαντ', ὅσσε δέ οἱ πυρὶ λαμπετόωντι ἔικτην].

Ὡ πόποι, ἦ μέγα ἔργον ὑπερφιάλως ἐτελέσθη
Τηλεμάχῳ, ὁδὸς ἦδε· φάμεν δέ οἱ οὐ τελέεσθαι.
ἐκ τοσσῶνδ' ἀέκητι νέος παῖς οἴχεται αὐτῶς,
νῆα ἐρυσσάμενος, κρίνας τ' ἀνὰ δῆμον ἀρίστους. ⁶⁶⁵

665. τοσσῶνδ'] οἱ πλείονες ὡς δύο μέρη τοῦ λόγου ἀνέγνωσαν ἐν δυσὶν δξείαις, ὡς τὸ 'τοῖη δ' ἀμφὶ γυναικί' (Il. 3. 157). ὁ δὲ Ἀσκαλωνίτης περισπωμένως κατ' ἐπίτασιν Schol. P. Q. διχῶς τόσσων δέ, καὶ τοσσῶνδε Palat. inter versus.

venae.' See the excursus of Autenrieth in Nägelsbach ed. Il. 1. 103. It seems at any rate right to take the word as predicative with πρίμπλαντ', 'were filled so as to be black with rage on both sides.' Monro.

664. τελέεσθαι, fut. mid. as in Od. 3. 226 = 'we thought it would never accomplish itself,' i. e. come to pass.

665. ἐκ begins the sentence, because the uppermost thought is that Telemachus has got out of the country.

τοσσῶνδε. This reading seems on the whole the best. See crit. note. The excited tone of the words renders unnecessary the presence of δέ as a conjunction. Compare the asyndeton with ἀρεῖ inf. It is usual to regard the ἐκ as separated by tmesis from οἴχεται, to which it belongs; the compound ἐξοίχεσθαι occurring in Il. 6. 379, 384. But it is simpler to describe ἐκ as an adverb, without touching the question of a tmesis. At any rate ἐκ does not govern τοσσῶνδ', which depends upon ἀέκητι, which is a word placed in Homer either before or after the case depending on it, but which is never found standing without such a case. Transl. 'Away this young lad has gone in despite of these numbers of us.' τοσσῶνδε, as frequently ὅδε and its cases, is used with a gesture referring it to the speaker and to those to whom he belongs.

αὐτῶς. There is great disagreement as to the etymology, meaning, and orthography of this word. It is variously regarded as an epic form of οὕτως, as a direct adverb from αὐτός, or as an identical form of two distinct words, one of which is derived from αὐτός and the other from ἀφ' αὐτοῦ, αὐατός, ἀπη, an impossible etymology suggested by the meaning 'in vain' sometimes attributed to αὐτῶς. See Döderl. Glossar. s. v. If it be taken as a collateral form of οὕτως, it will be coloured in each case

by the tone of the context, and will mean, 'so as you see,' 'just so and no more,' etc., etc. Compare κείμαι δ' ἀμέριμνος οὕτως Soph. Aj. 1206; μόλις οὕτως Arist. Nub. 327; οὕτω δὲ βασάνιζ' ἀπαγαγόν Ran. 625, and this same process will generally give an intelligible meaning to αὐτῶς. If it be regarded as the adverb of αὐτός, its signification may vary with the different meanings of the pronoun. See Autenrieth (Nägelsb. Il. 1. 103), who sums up the meanings of αὐτός as (1) *is*; (2) *ipse*; (3) *solus*; (4) *idem*; the corresponding meanings of αὐτῶς being (1) *ita*; *sic*; including *sic temere, ita tantum*; (2) *sua sponte*; (3) *solum*; (4) *item*. Compare with (1) Il. 5. 255; with (2) Il. 1. 520; with (3) Il. 13. 104; 18. 198; with (4) Il. 2. 138. But this seems too artificial a set of distinctions, and it is far more natural to find the special meaning of the adverb supplied in each case by the graphic power of the language, so easily appreciated by the quick perception of a Greek audience. It is impossible to accept such an account of the word as is given in Cramer, Anecd. Par. 3. 125. 4 τὸ αὐτῶς εἰ μὲν δασύνεται γίνεται ἐκ τοῦ οὕτως, κατὰ τροπὴν τοῦ ὁ εἰς α, καὶ σημαίνει τὸ ὁμοίως· εἰ δὲ ψιλοῦται σημαίνει τὸ ματαίως. The ancients generally used the smooth breathing; the Venetus A. almost always. Bekker prefers to write ὡς δ' αὐτῶς, but Hermann maintains αὐτῶς as an Aeolic form, with the characteristic breathing and accent. Any one who has heard the use of 'so' in German conversation, and has appreciated the various shades of meaning it can convey, has a ready parallel to the uses of αὐτῶς, i. e. οὕτως, while a shrug of the shoulders, a toss of the head, or the pointing of a finger would be all-sufficient to fix the meaning in which the speaker employed it on each occasion.

ἄρξει καὶ προτέρω κακὸν ἔμμεναι· ἀλλὰ οἱ αὐτῷ
 Ζεὺς ὀλέσειε βίην, πρὶν ἤβης μέτρον ἰκέσθαι.
 ἀλλ' ἄγ' ἐμοὶ δότε νῆα θοὴν καὶ εἵκοσ' ἐταίρους,
 ὄφρα μιν αὐτὸν ἰόντα λοχῆσομαι ἡδὲ φυλάξω
 ἐν πορθμῷ Ἰθάκης τε Σάμοιό τε παιπαλοέσσης,
 ὥς ἂν ἐπισμυγερῶς ναυτίλλεται εἵνεκα πατρός.

ᾠς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἡδ' ἐκέλευον·
 αὐτίκ' ἔπειτ' ἀνστάντες ἔβαν δόμον εἰς Ὀδυσῆος.

Οὐδ' ἄρα Πηνελόπεια πολὺν χρόνον ἦεν ἄπυστος
 μύθων, οὐδ' μνηστῆρες ἐνὶ φρεσὶ βυσσοδόμευον·
 κῆρυξ γάρ οἱ ἔειπε Μέδων, ὃς ἐπεύθετο βουλὰς
 αὐλῆς ἐκτὸς ἑών· οἱ δ' ἔνδοθι μῆτιν ὕφαινον.

668.] πρὶν ἤβης μέτρον ἰκέσθαι, αἱ Ἀριστάρχου αἱ δὲ κοινότεραι, πρὶν ἡμῖν πῆμα γενέσθαι Schol. H. Q. Valg. πῆμα φυτεῦσαι. See note on 668.

667. ἄρξει, 'this beginning of his will be a mischief to us by and by.' ἀρχειν is used here, like ἤρχε νέεσθαι Il. 2. 84, 'he was the first to go.'

668. The common reading is πρὶν ἡμῖν πῆμα γενέσθαι or φυτεῦσαι. La Roche (Hom. Stud. 250) maintains the latter to be un-Homeric, because in such combinations Homer always employs πῆμα, χάσμα, etc. either as predicative to the subject or object of the sentence, or else in expegetical apposition. Cp. Il. 3. 160; 6. 82; 10. 193; 17. 636; Od. 11. 555. The reading πρὶν ἤβης μέτρον ἰκέσθαι is peculiarly appropriate, when Antinous has just called him νέος παῖς.

670. ἰόντα cannot be construed 'as he returns,' it means simply 'on his way,' the context alone supplying the direction of the route. Compare for this general use of ἰέναι Od. 2. 367; 9. 279; 10. 558; 11. 63, 72; 14. 322; when it specifies return it requires the addition of an adverb, as ἄψ Il. 3. 306; Od. 10. 405, πάλιν Il. 11. 652; Od. 11. 149, αὐτίς Il. 1. 27; 8. 271; 10. 468; 18. 286; Od. 16. 46. So La Roche (Hom. Stud. 146) proposes αὐτίς here, and insists on it the more because where αὐτόν is joined with μιν there ought to be a strong contrast implied, which is wanting here, unless we try to strike a contrast between 'him by himself,' as an easy prey to 'our twenty comrades.'

672. ναυτίλλεται. See Curtius, Verb. p. 322, 'This apparent present subjunc-

tive may be taken as an aorist, whether we write ναυτίλλεται, or assume an Aeolic form, like ὀφέλλειν Il. 17. 651.' Monro, H. G. § 82, adopts ναυτίλλεται, aor. subj., remarking that there are no clear instances of thematic stems forming the subjunctive with the short vowel. 'That he may bring to a miserable end that voyage of his in search of his father.' There is a sort of sneer implied in the word, as when Sophocles uses it to describe a careless sailor 'finishing his voyage in a capsized ship,' ὑπὲρ κατὰ στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται Antig. 716.

675. ἄπυστος, here active, as in Od. 5. 127. In Od. 1. 242 it is used passive.

677. Medon, the Ithacan herald, was one of the attendants of the suitors (Od. 16. 252) and was in high favour with them (17. 172). But he is here represented as Penelope's informant of her son's danger, and he is spared at the general massacre of the suitors and their accomplices (22. 357). There need be no inconsistency in this, if we think that his intimacy with the suitors was kept up in order that he might be privy to their designs against his master's family. This seems simpler than to regard him as playing fast and loose in order to stand well with both parties.

678. αὐλῆς, gen. of place = 'in the yard, outside.'

βῆ δ' ἵμεν ἀγγελέων διὰ δώματα Πηνελοπείῃ·
 τὸν δὲ κατ' οὐδοῦ βάντα προσηύδα Πηνελόπεια·

Ῥῆρυξ, τίπτε δέ σε πρόεσαν μνηστῆρες ἀγαυοί;
 ἦ εἰπέμεναι δμῳῆσιν Ὀδυσσῆος θείοιο
 ἔργων παύσασθαι, σφίσι δ' αὐτοῖς δαῖτα πένεσθαι;
 μὴ μνηστεύσαντες μῆδ' ἄλλοθ' ὀμιλήσαντες
 ὕστατα καὶ πύματα νῦν ἐνθάδε δειπνήσειαν.

οἱ θάμ' ἀγειρόμενοι βίοτον κατακείρετε πολλὸν,
 κτῆσιν Τηλεμάχοιο δαΐφρονος· οὐδέ τι πατρῶν
 ὑμετέρων τὸ πρόσθεν ἀκούετε, παῖδες ἔόντες,
 οἷος Ὀδυσσεὺς ἔσκε μεθ' ὑμετέροισι τοκεῦσιν,
 οὔτε τινὰ ρέξας ἐξαΐσιον οὔτε τι εἰπὼν

685. δειπνήσειαν] Cod. Harl. δειπνήσαιτε.

680. κατ' οὐδοῦ, cp. Od. 2. 337. More commonly ὑπὲρ οὐδοῦ, or οὐδοῦ alone, as Od. 17. 575.

682. ἦ εἰπέμεναι, as ἦ εἰς δ κε Il. 5. 466; or μὴ εἰδόσιν Soph. Ant. 33.

684. On this passage Eustath. writes, τινὲς δὲ δύο τελείας ἐννοίας ἐνόησαν· μὴ μὲν ἐλλειπτικὴν ἐν τῷ πρώτῳ στοιχείῳ, ἵνα λέγῃ μὴ μνηστεύσαντες εἰεν καὶ ἐξῆς, ἑτέραν δὲ τὸ ὕστατα δειπνήσειαν, καὶ ἔστι φασὶν ἢ τοῦ πρώτου στίχου ἑλλειψίς, συγκεχυμένης καὶ ἀγωνιώσης ψυχῆς. This seems to give rightly the origin of the construction. The sentence should have begun with a negative wish, 'O that they had never wooed me, nor had ever given me their company;' then the positive wish would have followed, 'may this be their last meal here.' But Penelope hurries on to the expression of the latter thought, the uppermost in her mind at the moment, so that only this second wish is actually developed; for the words μὴ . . . μῆδ' introduce no optative mood, but serve only to negative the participles. We might write out the two clauses thus, μὴ ὄφελον (cp. Il. 9. 698) μὲν μνηστεύσαι μῆδ' ἄλλοθ' ὀμιλῆσαι, νῦν δὲ ὕστατα καὶ πύματα ἐνθάδε δειπνήσειαν, but when, as here, the clauses are blended together into one positive wish, the sense may be thus represented: 'Utinam—nec me unquam petentes, neque alioquin congressi—ultimam hic cenam iam nunc comedant.'

Translate, 'O that—never having wooed me, nor ever having met here—they may now eat their very last meal in this place.' With ὀμιλήσαντες cp. Od. 21. 156. In Od. 20. 119; 22. 78 we find ὕστατα alone; in Od. 20. 166 πύματόν τε καὶ ὕστατον. It is not certain whether ἄλλοθ' stands for ἄλλοθι or ἄλλοτε. Nitzsch prefers the latter. Ameis compares ἐπὶ πόντος ἄλλοθ' ὤληται Od. 14. 130, ἄλλοθ' ὀλέσθαι Od. 18. 401, καλεῖ δὲ βουκόλος ἄλλοθ' ἐπεὶ ἴδε Od. 21. 83, which passages show, at any rate, that the ι of ἄλλοθι is frequently elided. But it does not seem, as Eustath. hints, that ἄλλοθι is intended to form a contrast with ἐνθάδε.

The passage generally quoted in illustration of these lines is Od. 11. 613 μὴ τεχνησάμενος μῆδ' ἄλλο τι τεχνήσαιτο, but the parallel is not very close, for there the main wish is a negative one, naturally introduced by μὴ.

686. The change from the 3rd to the 2nd person in κατακείρετε (but see crit. note) implies that Penelope includes Medon, as the suitors' favourite herald, in her charge.

688. τὸ πρόσθεν is explained by the words παῖδες ἔόντες, 'in the days of your childhood.' For the use of the present ἀκούετε, where our idiom employs the past tense, compare ἀκούομεν Od. 2. 118, and πυνθόμεθα Od. 3. 87.

690. Join οὔτε ρέξας τινὰ ἐξαΐσιόν τι, the words οὔτε εἰπὼν standing as an

ἐν δῆμῳ ἢ τ' ἐστὶ δίκη θεῶν βασιλῆων
 ἄλλον κ' ἐχθαίρησι βροτῶν, ἄλλον κε φιλοίη.
 κείνος δ' οὐ ποτε πάμπαν ἀτάσθαλον ἄνδρα ἐώργει.
 ἀλλ' ὁ μὲν ὑμέτερος θυμὸς καὶ ἀεικέα ἔργα
 φαίνεται, οὐδέ τίς ἐστι χάρις μετόπισθ' εὐεργέων.' 695

Τὴν δ' αὖτε προσέειπε Μέδων, πεπνυμένα εἰδώς,
 'αἶ γὰρ δὴ, βασιλεία, τόδε πλείστον κακὸν εἶη.
 ἀλλὰ πολὺ μείζον τε καὶ ἀργαλεώτερον ἄλλο
 μνηστῆρες φράζονται, δὲ μὴ τελέσειε Κρονίων
 Τηλέμαχον μεμάασι κατακτάμεν ὀξεί χαλκῷ 700
 οἴκαδε νισσόμενον· ὁ δ' ἔβη μετὰ πατρὸς ἀκουὴν
 ἐς Πύλον ἡγαθέην ἢ δ' ἐς Λακεδαίμονα διαν.'

ᾠς φάτο, τῆς δ' αὐτοῦ λῦτο γούνατα καὶ φίλον ἦτορ,
 δὴν δέ μιν ἀμφασίῃ ἐπέων λάβε· τὼ δέ οἱ ὅσσε
 δακρυόφι πλησθεν, θαλερὴ δέ οἱ ἔσχετο φωνή. 705

701. νισσόμενον] Ancient variant νεισόμενον Schol. B. 702. ἡγαθέην] 'Ριανὸς
 'Ημαθίην γράφει Schol. H. P. See sup. 599, 705.] αἱ 'Αριστάρχου 'ἔσκετο,' ἀντὶ
 τοῦ ἐγένετο· γελοῖοι γὰρ εἰσιν οἱ γράφοντες ἔσχετο Schol. H. P. Q., but cp. Od. 19.
 472; Il. 17. 696; 23. 397. This Scholion must be wrong. It seems necessary to
 rearrange the words, as Pierron does in his edition, αἱ 'Αριστάρχου ἔσχετο· γελοῖοι
 γὰρ εἰσιν οἱ γράφοντες 'ἔσκετο' ἀντὶ τοῦ ἐγένετο.

addition, partly disconnected from the
 construction; for while *λέγειν* τινά τι
 is the ordinary usage, as in Il. 2. 195,
εἰπεῖν, though occasionally used with
 accusative of person, as Il. 12. 210,
 is never found with accusative of the
 thing as well. Translate, 'in that he
 neither did anything unfair to any one,
 nor spoke' (anything unfair), 'as is
 indeed the common way with kings'
 [sc. *ἐξαισίον* λέγειν καὶ εἰπεῖν]; 'one man
 he (sc. *βασιλεὺς* out of *βασιλῆων*) may
 probably hate, another he may love.'
 The important clause containing the
 more likely result is *ἐχθαίρησι κε*, sc.
 your ordinary king (while he may per-
 haps befriend one man) is pretty sure
 to spite another. Cp. Il. 18. 308 ἢ κε
 φέρησι μέγα κράτος ἢ κε φερόιμην.

691. δίκη. For the use of *δίκη* in the
 sense of 'custom' cp. Od. 11. 218; 14.
 59; 18. 275; 19. 43, 168; 24. 255.

693. Here *ἀτάσθαλον*, 'cruel,' is
 parallel to *ἐξαισίον* τι in 690; and
ἄνδρα resumes τινά ibid. With *οὐ ποτε*

πάμπαν compare οὐδέ πάγχυ Od. 2.
 279.

694. ἀλλ' ὁ μὲν, 'but this spirit of
 yours, these unseemly deeds of yours.'

With *ἔργα* supply *ὑμέτερα*, from *ὑμέ-
 τερος*.

695. *εὐεργέων*, genitive plural neuter,
 from *εὐεργής*, here and in Od. 22. 319.

701. *Νισσομαι* is commonly explained
 from *νέο-ιομαι*, but it is difficult to
 see how *σι* would become *σσ*, or *νέο*
 change into *νισ*. Perhaps the process
 is *νι-νσ-ιο-μαι*, in which case the original
 spelling would be *νισομαι*. See G.
 Meyer, G. G. § 497. If from *νι-νσ-ομαι*,
 then *γί-γν-ομαι* forms an exact parallel.

704. *ἀμφασίῃ* (= *ἀφασίῃ*). For the
 insertion of the nasal cp. *ὀμφή*, *ἔγχος*,
 and *ἔγχελυς* compared with *ἐχίς*. The
 addition of *ἐπίων* is redundant, as *βοῶν*
 in the phrase *βοῶν ἐπιβουκόλος* Od. 3.
 422.

705. *θαλερὴ* .. *φωνή*, 'the flow of her
 voice was stayed.' The common com-
 bination is *θαλερὸν δάκρυ* sup. 556, etc.

ὄψε δὲ δὴ μιν ἔπεσιν ἀμειβομένη προσέειπε·
 'Κῆρυξ, τίπτε δέ μοι παῖς οἴχεται; οὐδέ τί μιν χρεῶ
 νηῶν ὠκυπόρων ἐπιβαινέμεν, αἶ θ' ἄλδος ἵπποι
 ἀνδράσι γίγνονται, περόωσι δὲ πουλὸν ἐφ' ὑγρὴν.
 ἢ ἵνα μηδ' ὄνομ' αὐτοῦ ἐν ἀνθρώποισι λίπηται;' 710

Τὴν δ' ἡμείβετ' ἔπειτα Μέδων πεπνυμένα εἰδώς,
 'οὐκ οἶδ' ἢ τίς μιν θεὸς ὄρωρεν ἦε καὶ αὐτοῦ
 θυμὸς ἐφωρμήθη ἵμεν ἐς Πύλον, ὅφρα πύθεται
 πατρὸς ἐοῦ ἢ νόστον, ἢ ὅν τινα πότμον ἐπέσπεν.' 715

ᾠς ἄρα φωνήσας ἀπέβη κατὰ δῶμ' Ὀδυσῆος.
 τὴν δ' ἄχος ἀμφεχύθη θυμοφθόρον, οὐδ' ἄρ' ἔτ' ἔτλη
 δίφρῳ ἐφέζεσθαι πολλῶν κατὰ οἶκον ἑόντων,

712.] ἢ τίς μιν Ἀριστάρχος διὰ τοῦ η Schol. H. P. Q. Al. ei.

The radical notion is of something
 'blooming,' 'fresh,' 'vigorous;' and the
 epithet is appropriately used with *χαίτη*,
γάμος, *αἰζηοί*, *παρακοίτης*, *ἀλοφῆ*, *μηρός*.

With *ἔσχετο* cp. Virg. Aen. 4. 281
 'vox faucibus haesit.'

708. *ἵπποι* is almost equivalent here
 to 'chariots': compare *ἀφ' ἵππων μάρνα-
 σθαι* Od. 9. 49, *ἵππων ἐπιβήσομαι* Il. 5.
 227, where *ἵπποι* includes both team
 and car. Compare *ναυτίλων δχήματα*
 Aesch. P. V. 468, 'volitantem flumine
 currum' Catull. Pel. et Thet. 9.

709. *γίγνονται* = 'serve as,' with a
 distinction of meaning from *εἰσί*. Cp.
γίγνομαι Od. 2. 320.

περόωσι δέ. For this form of para-
 taxis, which consists in a transition
 from a relative sentence to one strictly
 demonstrative, cp. Il. 13. 634 *Τρωσίν*,
τῶν μένος αἰὲν ἀτάσθαλον, οὐδὲ δύνανται
| φυλόπιδος κορέσασθαι, Il. 3. 235
'Αχαιοὺς | οὓς κεν ἐν γνοίην, καὶ τ' οὐνομα
μυθησαίμην. We have the demonstra-
 tive form even more markedly brought
 out in Il. 1. 78 *ὅς τις ἐτ' ἀβλητος καὶ ἀνούτατος*
ὀξεί χαλκῷ | δινεύοι κατὰ μέσσον, ἄγοι
δέ ἐ Πάλλας Ἀθήνη. Cp. Thuc. 2. 74,
 4 *ἐπὶ γῆν τήνδε ἤλθομεν ἐν ᾗ οἱ πατέρες*
ἡμῶν εὐεργέται ἡμῶν Μήδων ἐκράτησαν, καὶ
παρέσχετε αὐτὴν εὐμενῇ ἐναγανίσασθαι
τοῖς Ἑλλήσι, Demosth. Ol. 3. 24 *ἐκεῖνοι*
οἱς οὐκ ἐχαρίζοντ' οἱ λέγοντες οὐδ' ἐφίλου

αὐτοὺς, Cic. Verr. 4. 5. 9 'Mancipium
 quo et omnes utimur et non praebetur
 a populo,' ib. 28. 64 'Nunc reliquum
 attendite de quo et vos audistis . . et in
 ceteris nationibus usque ad ultimas
 terras pervagatum est.' See Classen,
 p. 20, foll.

πουλὸν. See on sup. 406. Notice
 the naïveté which introduces in such an
 excited speech the platitude αἶ θ' . .
ὑγρὴν.

713. *πύθεται*. For this use of the
 subjunctive after a historic tense cp.
 Il. 9. 98 *λαῶν ἐσσι ἀναξ καὶ τοι Ζεὺς*
ἐγγυάλε | σκηπτρόν τ' ἠδὲ θέμιστας,
ἵνα σφίσι βουλεύσῃσθα, Od. 8. 580 *ἐπεκλώ-
 σαντο δ' ὄλεθρον . . ἵνα ᾗσι καὶ ἐσσομέ-
 νοισιν αἰοιδή*. See also Od. 3. 15.

717. *πολλῶν κατὰ οἶκον ἑόντων*.
 Dr. Hayman curiously translates this,
 'she could not endure to take her chair
 of state, and face the company now
 numerous.' It should be of course, 'she
 had no longer the heart to sit on a seat,
 though there were many [seats] in the
 chamber, but down she sank on the
 floor of her bower crying piteously.'
 Cp. Eur. Troad. 503 *ὥς οὔτε μ' ἄρσῃν*
οὔτε θήλειαν σπορά | πολλῶν γενομένων
τὴν τάλαιναν ὠφελεί.

οἶκος is used here, as in Od. 1. 356,
 for the women's apartment. To sit on
 the ground was the customary posture
 of grief. Cp. Hdt. 1. 45 *Κροῖσος δὲ*
ἐπὶ δύο ἔτεα ἐν πένθει μεγάλῳ κατήστο

ἀλλ' ἄρ' ἐπ' οὐδοῦ ἴξε πολυκμήτου θαλάμοιο
οἴκτρ' ὀλοφυρομένη· περὶ δὲ δμῳαὶ μινύριζον
πᾶσαι, ὅσαι κατὰ δώματ' ἔσαν νέαι ἡδὲ παλαιαί. 720
τῆς δ' ἀδινδὸν γοῶσα μετηγύδα Πηνελόπεια·

‘Κλυτε, φίλαι· περὶ γάρ μοι Ὀλύμπιος ἄλγέ' ἔδωκεν
ἐκ πασέων, ὅσαι μοι ὁμοῦ τράφεν ἡδ' ἐγένοντο,
ἢ πρὶν μὲν πόσιν ἐσθλὸν ἀπώλεσα θυμολέοντα,
παντοίῃς ἀρετῇσι κεκασμένον ἐν Δαναοῖσιν, 725
ἐσθλὸν, τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον Ἀργος.
νῦν αὖ παῖδ' ἀγαπητὸν ἀνηρεῖψαντο θύελλαι
ἀκλέα ἐκ μεγάρων, οὐδ' ὀρμηθέντος ἄκουσα.
σχέτλαι, οὐδ' ὑμεῖς περ ἐνὶ φρεσὶ θέσθε ἐκάστη
ἐκ λεχέων μ' ἀνεγείραι, ἐπιστάμεναι σάφα θυμῷ, 730
ὅππότε κείνος ἔβη κοίλην ἐπὶ νῆα μέλαιναν.
εἰ γὰρ ἐγὼ πυθόμην ταύτην ὁδὸν ὀρμαίνοντα,

726.] περιττὸς δ' στίχος (cp. Od. 1. 344) Schol. H. Q. 727. ἀνηρεῖψαντο θύελλαι] ἡ χαριεστέρη τῶν Ἀριστάρχου καὶ ἄλλαι πολλαὶ οὕτως Schol. H. Al. ἀποκτεῖναι με-
μάσιν. 732. ὀρμαίνοντα] τινὲς ὀρμηθέντα, κακῶς Schol. H. P.

τοῦ παιδὸς ἐστερημένος, Isaiah 3. 26
'She being desolate shall sit upon the
ground.' Cp. also Isa. 47. 1.

720. πᾶσαι. In Od. 22. 421 fifty is
given as the number of the hand-
maids.

725. κεκασμένον. The Scholl. on
Od. 3. 282; 8. 127, and Cramer,
Anecd. Gr. 1. 89, give the untenable
view that καίνυμαι is connected with
καῖναι, 'to kill,' and that it is used
generally in the sense of 'conquering.'
The Schol. on Theocr. 1. 52 gives a
verb κάζειν = κοσμεῖν, which may pos-
sibly be an imaginary form. At any
rate we may suppose an active form of
καίνυμαι (i.e. κάδνυμαι) equivalent in
meaning to κοσμεῖν, so that the meaning
of καίνυμαι will properly be 'to be
decked.' Cp. Pind. Ol. 1. 27 ἐλέφαντι
ᾧμον κεκαδμένος, Il. 4. 339 δόλοισι
κεκασμένος. Cp. Od. 7. 157; 9. 509.
The circumstances in which this su-
perior adornment shows itself may next
be added, as in ἡνωρέη . . . κεκάσμεθα
πᾶσαν ἐπ' αἶαν Od. 24. 509, or, as here,
ἐν Δαναοῖσι. Then a genitive may be

used in the phrase, as with other words
expressive of superiority, as τῶν σε
γέρον πλούτῳ τε καὶ νῆας φασὶ κεκάσθαι
Il. 24. 546. From this the transition
is easy to the simple notion of 'sur-
passing,' and to the ordinary construc-
tion with the accusative: Il. 2. 530; 13.
431; Od. 2. 158; 3. 282; 8. 127. See
on the whole question La Roche, Hom.
Stud. 253.

727. ἀνηρεῖψαντο θύελλαι. See note
on Od. 1. 241.

728. ἀκλέα for ἀκλεία, as δυσκλεία
Il. 2. 115. The meaning of the word
is 'without any tidings being left of
him,' so that the phrase οὐδ' . . . ἄκουσα
is strictly epexegetic.

729. σχέτλαι, 'hard-hearted maidens,
for you never, any one of you, let the
thought come into your hearts to rouse
me.' Here οὐδέ, in parataxis, is equiva-
lent in force to οὐ γάρ.

ὑμεῖς περ, with emphasis, 'you, from
whom loyalty might reasonably have
been expected.' With ὑμεῖς θέσθε
ἐκάστη cp. Il. 13. 121 ἀλλ' ἐν φρεσὶ
θέσθε ἕκαστος | αἰδῶ καὶ νέμεσιν.

τῷ κε μάλ' ἢ κεν ἔμεινε, καὶ ἐσσύμενός περ ὁδοῖο,
ἢ κέ με τεθνηυῖαν ἐνὶ μεγάροισιν ἔλειπεν.

ἀλλὰ τις ὀτρηνῶς Δολίον καλέσειε γέροντα, 735
δμῶ' ἐμὸν δν μοι ἔδωκε πατήρ ἔτι δεῦρο κιούση,
καί μοι κῆπον ἔχει πολυδένδρεον, ὅφρα τάχιστα
Λαέρτη τάδε πάντα παρεζόμενος καταλέξῃ,
εἰ δὴ πού τινα κείνος ἐνὶ φρεσὶ μῆτιν ὑφήνας
ἐξελθὼν λαοῖσιν ὁδύρεται, οἱ μεμάσιν 740
δν καὶ Ὀδυσσῆος φθίσαι γόνον ἀντιθέοιο·

Τὴν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια·
'νύμφα φίλη, σὺ μὲν ἄρ με κατάκτανε νηλεὲς χαλκῷ,

741. γόνον] δόμον Schol. M.

733. τῷ κε μάλ' ἢ κεν ἔμεινε. This
is the only passage in which the double
κε occurs. The double δν is not found
in Homer. For δν . . . κε see Od. 5.
361. In the present passage κε gives a
conditional character to the whole
sentence, which is then subdivided into
ἢ κεν ἔμεινε . . . ἢ κέ με ἔλειπε.

735. Dolios is described as father of
the goatherd Melantheus, Od. 17. 212,
and of Melanthe, the spoiled and faith-
less handmaid of Penelope, Od. 18.
322. A Dolios appears in Od. 24. 387,
as the gardener of Laertes, the father
of six sons. They can hardly represent
the same character.

καλέσειε. The optat. has here an
imperative force, as sup. 193.

736. ἔτι δεῦρο κιούση. See on sup.
351. The force of ἔτι here is only to
refer the sentence back to the past date
when Penelope left her home. ἔτι is
parallel with the Skt. *ati* = 'beyond.'
We may compare *et*, and *at*, as in *at-*
avis.

738. παρεζόμενος, 'assidens senex
seni familiariter,' Bothe. The word
describes the long quiet talk necessary
to make an old man understand the
circumstances. Cp. Od. 13. 411; 17.
521; 20. 334; Il. 5. 889.

739. εἰ δὴ πού . . . μεμάσιν, 'in the
hope that he having devised some plan
in his mind may come forth (sc. ἐξ
ἀγροῦ) and complain (ὁδύρεται aor. sub-
junctive; so ὁδυράμενος Il. 24. 48) to
the people who are eager,' etc. The

Schol. B. would interpret this ἐν τοῖς
μνηστῆρσι κλαύσει, καὶ οἰκτειρήσουσι
τοῦ μὴ κτεῖναι Τηλέμαχον, an explana-
tion which Nitzsch condemns. An
appeal to the people is made in Od. 2.
228. We must suppose the people here
to be on the side of the suitors, so that
λαοὶ would be the direct antecedent to
οἱ. Düntzer conjectures *ὡς* for *οἱ*, which
removes all difficulty.

743. νύμφα. Here and in Il. 3.
130; 'poeta Aeolici sermonis usum se-
quitur, cum in vocativo νύμφα correpta
ultima utatur. Deprehenditur enim
subinde apud Aeoles, ut sunt in univer-
sum propter accentus, puto, rationem ad
corripendas et mutilandas verborum
terminationes admodum proclives, cor-
repta vocativi forma, sicut in ᾧ Δικά
Sapph. 77' Theod. Ameis de Aeolism.
ap. Hom. p. 39, Halle, 1865. It should
be remarked that Aeolism in Homer is
seen not so much in a general modifica-
tion of the Ionic dialect, as in the
occasional employment of the forms
and flexions regarded as characteristic
of the Aeolic. Hinrichs (De Hom.
elocutionis vestigiis Aeol., Berlin, 1875)
would considerably reduce the number of
Aeolisms, accepted by the ancient gram-
marians, who, according to him, gave
the name of Aeolisms to what are only
archaisms. He also seeks to prove that
Aeolisms are most frequent in common
Epic formulas. Among the most un-
mistakable of these may be quoted
such words as λυκάβας Od. 14. 161.

ἢ ἕα ἐν μεγάρῳ μῦθον δέ τοι οὐκ ἐπικεύσω
 ἦδ' ἐγὼ τάδε πάντα, πόρον δέ οἱ ὅσσ' ἐκέλευε, 745
 σῖτον καὶ μέθυ ἠδύ· ἐμεῦ δ' ἔλετο μέγαν ὄρκον
 μὴ πρὶν σοὶ ἐρέειν, πρὶν δωδεκάτην γε γενέσθαι
 ἢ σ' αὐτὴν ποθέσαι καὶ ἀφορμηθέντος ἀκοῦσαι,
 ὥς ἂν μὴ κλαίουσα κατὰ χροῖα καλὸν ἰάπτῃς.
 ἀλλ' ὕδρηναμένη, καθαρὰ χροῖ εἵμαθ' ἐλοῦσα, 750
 εἰς ὑπερῷ' ἀναβᾶσα σὺν ἀμφιπόλοισι γυναιξίν
 εὐχέ' Ἀθηναίῃ κούρῃ Διὸς αἰγιόχοιο·

Compare τρισσὸν ὑπὸ λυκάβαν in a metrical inscription of the Roman period, found in Mytilene. *ἰα* = *μία* Il. 4. 437 etc., *πίσυρες* Od. 5. 70 etc., *πεμπάβολον* Od. 3. 460, *πεμπάσσει* Od. 4. 412, *μείσ* = *μήν* Il. 19. 117, *βῶς* = *βοῦς*, an ox-hide shield, Il. 7. 238 (?), *φῆρ* = *θήρ* Il. 1. 268, *Θερσίτης* as contrasted with *θάρσος*. Such forms too as *βόλομαι* (i.e. *βόλλομαι*) for *βούλομαι*, *ἔταρος* for *ἑταῖρος* (see Eustath. 28. 32), *αὔερυσαν* Il. 1. 159, *αἰιάχοι* Il. 13. 41, *καλαῦροψ* Il. 23. 845, and *ταλαύρινος* Il. 5. 289, may be quoted as Aeolic. Some Aeolic forms became the common property of the Greek language, as *ἀγυρίς*, *ἀνώνυμος*, *ἐρεβεννός* (for *ἐρεβεννός*), *ἑραννός*, *ἀγρεῖ* from *ἀγρεῖν* = *αἰρεῖν*. In the declension of the noun such forms as *νύμφα*, *νυμφᾶν*, *νεφεληγερέτα* and *-ταο*, *Κρονίδαο*, *ἵπποιο*, *Κυκλώπεσσι*, etc. come nearer to the Aeolic system than to the Ionic. The grammarians also referred to the same source the so-called metaplastic cases of the noun e.g. *φύλακος* (nominative) and its cases by the side of *φύλαξ*, Il. 6. 35; 24. 566; Od. 15. 231; cp. *ἰώκα* Il. 11. 601 with *ἰωκήν*, *ὑσμίνι* with *ὑσμίνη*, *ἀλκί* with *ἀλκή*, and *ζαῆν* *ἀνεμον* Od. 12. 313, where the Ionic form of declension would give *ζαῆ*. It is less easy to assign the various forms of the pronoun to their original dialects. Perhaps *ἐγών*, the genitives in *-θεν*, *ἄμμι*, *ἄμμε*, *ὕμμι*, *ὕμμε*, may be reckoned with some certainty as Aeolic. Among adverb forms, *ὑπαιθα*, *ἡλιθα*, *μίνυνθα*, *ἀλλυδῖς*, and *ἀμυδῖς* reckon as Aeolic.

In the flexion of the verbs the Scholl. and grammarians refer several peculiar forms to Aeolic that cannot rightly be so characterised, e.g. the termination

-ατο, which occurs in the pure Ionic of Herodotus. The short forms *δάμεν*, *βάν*, *σάν*, *ἔφαν* are referred by them to the same dialect, but it is at least as likely that they were in common usage in popular Greek. Among the best established Aeolisms in the verb we may quote such forms as *κέκαδον*, *κεκαδησόμεθα*, the reduplicated 2nd aorist and its derived future; which Schol. Vict. on Il. 8. 352 calls *ἀναδιπλασιασμός* *Διολικός*. The Schol. A. on Il. 10. 67 finds *ἐγρήγορθαι* as an Aeolic form: cp. *τέτορθαι*, *μέμορθαι*, *ἐφθορθαι*.

It is usual to refer to Aeolic the form of the 2nd pers. sing. present act. in *-θα*, as *τίθησθα* (Od. 9. 404), *φῆσθα* (Il. 21. 186), *διδόσθα* (Il. 19. 270), the optative aorist in *-εἰα*, *-εἰας*, *-εἰε*, the termination of the perf. act. particip. in *-ων*, *-οντος*, instead of *-ώς*, *-ύτος* (see Aristarch. on *κεκλήγοντες* Il. 16. 430), and the future and aor. with *σ* from verbs in *ρ* and *λ* (as *κέρσω*, *κέλσω*, *φύρω*). Special forms quoted as Aeolic are *ἄλτο*, and *ἄεσα* (from root *ἀλ*, 'to sleep'), in which Ameis finds the use of the Aeolic augment in *α*. The form *ἐπισχολῆς* (Il. 14. 241) is given by the Schol. ad loc. as a special Aeolism, found in Sappho. On the whole question see the treatise of Ameis, referred to above, Ahrens, *de dialect. Aeol.*, Herzog, *Bildungsgesch. der Griech. und Lat. p. 115* foll.

743. *σὺ μὲν ἄρ' ἐμε* = 'slay me or let me be;' i.e. 'whether you slay me or spare me, still I will not hide what I have to say.' Compare *ψεύσομαι* ἢ *ἔτυμον* *ἐρέω* *κέλεται* *δέ με θυμός* sup. 140.

749. *ἰάπτῃς*. See on Od. 2. 376.

752. *εὐχέ[ο]*. The full meaning of

ἢ γὰρ κέν μιν ἔπειτα καὶ ἐκ θανάτοιο σαώσαι.
 μηδὲ γέροντα κάκου κεκακωμένον· οὐ γὰρ οἶα
 πάγχυ θεοῖς μακάρεσσι γονὴν Ἀρκεισιάδαο 755
 ἔχθεσθ', ἀλλ' ἔτι πού τις ἐπέσσεται ὅς κεν ἔχῃσι
 δώματά θ' ὑψερεφέα καὶ ἀπόπροθι πίονας ἀγρούς.
 Ὡς φάτο, τῆς δ' εὐνησε γόνον, σχέθε δ' ὅσσε γόοιο.
 ἢ δ' ὕδρηναμένη, καθαρὰ χροῖ εἵμαθ' ἐλοῦσα,
 εἰς ὑπερῷ' ἀνέβαινε σὺν ἀμφιπόλοισι γυναιξίν, 760
 ἐν δ' ἔθετ' οὐλοχύτας κανέφ, ἡρᾶτο δ' Ἀθήνη·
 'Κλυθί μεν, αἰγιόχοιο Διὸς τέκος, ἀτρυτώνη,
 εἴ ποτέ τοι πολύμητις ἐνὶ μεγάροισιν Ὀδυσσεὺς
 ἢ βοὸς ἢ οἶος κατὰ πίονα μηρί' ἔκηε,
 τῶν νῦν μοι μνησai, καὶ μοι φίλον νῖα σάωσον, 765
 μνηστῆρας δ' ἀπάλαλκε κακῶς ὑπερηνορέοντας.
 Ὡς εἰποῦσ' ὀλόλυξε, θεὰ δέ οἱ ἔκλυεν ἀρής.

756. *ἔχθεσθ'*] Al. *ἄχθεσθ(αι)* and *ὀχθεσθ(αι)* Schol. B.

the sentence thus constructed with unconnected participles is, *ὕδρηναμένη ἔλε, καὶ ἐλοῦσα ἀνάβηθι, καὶ ἀναβᾶσα εὐχεο*. Compare ὁ δ' Ἄργος ἐλθὼν, κῆδος Ἀδράστου λαβὼν, | πολλὰν ἀθροίσας ἀσπίδ' Ἀργείων ἀγεί Eur. Phoen. 77 foll., ἡλυθεν ἀνήρ | τηλεπαπὸς φεύγων ἐξ Ἀργεὺς ἀνδρα κατακτάς Od. 15. 224.

753. *ἔπειτα*, 'thereon:' sc. when you have made your prayer to her.

754. *κάκου*, i.e. *κάνοε*, imperative, from *κακῶς*. With the parenchysis *κάκου κεκακ*, cp. Od. 5. 263 *πέμπω πέμπε*.

756. *ἐπέσσεται* = 'supererit.'

758. *εὐνησε γόνον*. Ameis compares *ἀνέμου ἐκέλευσε*... *εὐνηθῆναι* Od. 5. 384; so we find *ἀνέμους κοιμᾶν* Il. 12. 281, *κύματα* Od. 12. 169, *ὀδύναι* Il. 16. 524.

761. *οὐλοχύτας*. It is wrong to render this, as Nitzsch, 'ein Rauchopfer von heiliger Gerste,' for the basket cannot represent an altar; though Schol. says, *ἀντὶ βομοῦ καθιέρωσε τῷ κανέφ τὰς κριθάς*. The barley was not burned, but was poured out from its basket as wine from its cup, and so was rather equivalent to the libation.

762. *ἀτρυτώνη*. Athena is here supplicated in the character in which she generally appears in the Iliad, viz.

as the war-goddess. The epithet is generally taken (see Eustath.) as a lengthened form of *ἀτρύτος* = *ἀτρεπής*, 'unwearied.' Bergk, *Jahrb.* 81, refers it to the same root as *Τριτογένεια*; others connect it with *δτρύνω*. Cp. *Ὀτρύνει* for *Ἀτρεύνει* and Hesych. *ἀτρύνων* *ἐγείρων*. This last derivation makes the word analogous in meaning to *λαοσσόος*, *ἐγρεμάχη*, and *ἐγρεκύνδομος*, epithets of Athena.

763. Cp. Virg. Aen. 9. 404 'Si qua tuis unquam pro me pater Hyrtacus aris | dona tulit.'

767. *ὀλόλυξε*, cp. Od. 3. 450; Il. 6. 301.

ἔκλυεν οἱ, 'heard for her,' i.e. heard her prayer. Compare with this use of the dative *δέξασθαι τινι*, and see Il. 16. 531 *ὅττι οἱ ὤκ' ἤκουσε μέγας θεὸς εὐξαμένοιο*.

ἀρής, *ᾶ* in arsis, *ᾷ* in thesis. The word appears in various senses: (1) as here, 'a prayer,' cp. Il. 15. 378, 598; 23. 199; (2) a 'curse,' Il. 9. 566, etc. etc.; (3) 'mischief' or 'harm,' Od. 2. 59; 22. 208; Il. 12. 334, etc. An attempt has been made to distinguish (3) as an altogether different word, connected with *ἀρημένος*: and Heyne (Il. 12. 334) vainly endeavours to restrict *ἀρή* to meaning (2), and *ᾶρή* to (1).

μνηστῆρες δ' ὁμάδῃσαν ἀνὰ μέγαρα σκιδέντα·
ὧδε δέ τις εἶπεςκε νέων ὑπερηνορέοντων·

‘Ἡ μάλα δὴ γάμον ἄμμι πολυμνήστη βασιλεια 770
ἀρτύει, οὐδέ τι οἶδεν ὃ οἱ φόνος νῦν τέτυκται.’

‘Ὡς ἄρα τις εἶπεςκε, τὰ δ' οὐκ ἴσαν ὥς ἐτέτυκτο.
τοῖσιν δ' Ἀντίνοος ἀγορήσατο καὶ μετέειπε·

‘Δαιμόνιοι, μύθους μὲν ὑπερφιάλους ἀλέασθε 775
πάντας ὁμῶς, μή πού τις ἐπαγγείλῃσι καὶ εἴσω.
ἀλλ' ἄγε σιγῇ τοῖον ἀναστάντες τελέωμεν
μῦθον, ὃ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἤραρεν ἡμῖν.’

‘Ὡς εἰπὼν ἐκρίνατ' ἐέικοσι φῶτας ἀρίστους,
βὰν δ' ἰέναι ἐπὶ νῆα θοὴν καὶ θῖνα θαλάσσης.
νῆα μὲν οὖν πάμπρωτον ἀλὸς βένθοσδε ἔρυσσαν, 780
ἐν δ' ἰστόν τε τίθεντο καὶ ἰστία νηὶ μελαίνῃ,
ἡρτύναντο δ' ἔρετμὰ τροποῖς ἐν δερματίνοισι
πάντα κατὰ μοῖραν· ἀνά θ' ἰστία λευκὰ πέτασσαν·
τεύχεα δέ σφ' ἤνεικαν ὑπέρθυμοι θεράποντες.

775. πάντας] Nitzsch πάντες. ἐπαγγείλῃσι] Bekk., ed. 2, and Ameis, with four MSS, read ἀπαγγείλῃσι. 783.] περιττὸς δοκεῖ ὁ στίχος Schol. M. Cod. H., among others, omits it. 784. σφ' ἤνεικαν] Bekk., ed. 2, σφιν ἐνεικαν, with three MSS.

768. ὁμάδῃσαν. The tense shows that this is not a description of the noisy character of the suitors' feast, but that it expresses the sudden clamour raised when they heard Penelope's cry (ὀλολυγή) and misinterpreted its meaning.

772. ἴσαν (elsewhere the imperf. tense from εἶμι) is here and in Il. 18. 405, Od. 13. 170, 23. 152, a form of the pluperfect, from οἶδα. It seems to stand in the same relation to ἤδεσαν (ἦσαν) that ἴσασι does to οἶδασι.

ὧς ἐτέτυκτο, 'how matters really were;' viz. that Penelope was aware of their designs. All that the suitors knew was that Penelope had gone to make supplication; and they chose to regard her act as a propitiation of Athena with reference to her immediate marriage.

774. μύθους ὑπερφιάλους.. πάντας ὁμῶς. Nitzsch needlessly reads πάντες. Löwe's interpretation gives the sense well: 'sermones temerarios et imprudentes de perniciē Telemachi et nuptiis

Penelopes. Hinc equidem non offendor accusativo πάντας quo innuit Antinous non solum consilium quod ceperant proci interficiendi Telemachi, sed nec expectationem suam de Penelope esse inconsultius evulgandam.'

775. ἐπαγγείλῃσι is rare in this sense; but cp. Hdt. 3. 36 οἱ θεράποντες τοῦτο ἐπήγγειλαν αὐτῷ ὡς περιείη.

776. σιγῇ τοῖον ἀναστάντες. This forms the antithesis to ὁμάδῃσαν and μύθους ὑπερφιάλους.

782. τροπὸς is equivalent to the old Lat. 'struppus,' and our 'strap.' It is the leathern loop fixed at the gunwale, in which the oar works. Cp. Thucyd. 2. 93, with interpretation: τροπῶντες, οἱ ἱμάντες οἱ ἐν τοῖς πλοίοις ἐν οἷς αἱ κῶπαι περὶ τοῖς σκαλμοῖς περιδέονται. The modern Greek boatman still uses a similar loop to fasten his oar to the thole. See Leake's Attica, p. 139.

784. τεύχεα are not here 'ship's-tackling,' like ὄπλα, but the actual weapons which the suitors took to use against Telemachus.

ὑψοῦ δ' ἐν νοτίῳ τήν γ' ὥρμισαν, ἐκ δ' ἔβαν αὐτοί· 785
ἐνθα δὲ δόρπον ἔλοντο, μένον δ' ἐπὶ ἔσπερον ἐλθεῖν.

‘Ἡ δ' ὑπερωῖφ αὐθι περίφρων Πηνελόπεια
κεῖτ' ἄρ' ἄσιτος, ἀπαστος ἐδητύος ἡδὲ ποτήτος,
ὀρμαίνουσ' ἢ οἱ θάνατον φύγοι υἱὸς ἀμύμων,
ἦ δ' γ' ὑπὸ μνηστῆρσιν ὑπερφιάλοισι δαμείη. 790
ὅσσα δὲ μερμήριξε λέων ἀνδρῶν ἐν ὁμίλῳ
δείσας, ὁππότε μιν δόλιον περὶ κύκλον ἄγῳσι,
τόσσα μιν ὀρμαίνουσιν ἐπήλυθε νήδυμος ὕπνος·

785. ἐν νοτίῳ] Ἀριστοφάνης εἰνοδίῳ, ὡς ἂν εἴποι ἐν δόφῳ, ἐτοίμην εἰς τὸ πλεῖν Schol. B. E. H. P. Q. T. La Roche thinks the real reading of Aristophanes must have been ἐννοδίῳ, Lehrs maintains it to have been ἐννόδιον = ἐτοίμην. For ἐκ δ' ἔβαν, found in the best MSS, the common reading is ἐν δ' ἔβαν. 788. ἄσιτος] Ῥιανὸς, κεῖτ' ἄρ' ἀναυδός· καὶ ἐστὶν αὕτη χαριεσττέρα ἢ γραφή. This reading was to escape the seeming tautology of ἄσιτος and ἀπαστος. 793. ἐπήλυθε νήδυμος] We gather that this was the reading of Aristarchus, the Schol. E. being a citation and explanation of his view. Al. ἐπήλυθεν ἡδυμος.

785. ὑψοῦ ἐν νοτίῳ, 'they anchored her well out in the water.' The expression describes a ship ready for sailing at a moment's notice. She is not drawn up on the sand, but with sails set and oars ready, she lies afloat; her stern made fast with a hawser to the shore, her bows moored to the anchor-stone (εὐναί). Cp. Il. 14. 77 ὕψι δ' ἐπ' εὐνάων ὀρμίσσομεν. The meaning of νότιον is the water near the shore, and the adverb ὑψοῦ is quite as accurate a description of its position as ὕψι in the phrase ὕψι ἐπ' εὐνάων quoted above. We must suppose here, that they hauled up to shore, and landed (ἐκ δ' ἔβαν αὐτοί) for supper. Such a process is the natural one, as no small boats were in use for embarking and disembarking. And this would be easy enough, if we may suppose that they had a running tackle passed through a loop round their mooring-stone. They could then haul to shore and haul off again at pleasure. This interpretation is borne out by Od. 8. 55 ὑψοῦ δ' ἐν νοτίῳ τήν γ' ὥρμισαν, αὐτὰρ ἔπειτα | βάν β' ἱμεν Ἀλκινόοιο δαίφρονος ἐς μέγα δῶμα. The common reading ἐν δ' ἔβαν comes from a misconception of the passage. The actual departure is described inf. 842. As an illustration of the practice of disembarking to take supper cp. Od. 14.

347 αὐτοὶ δ' ἀποβάντες | ἐσσυμένως παρὰ θῖνα θαλάσσης δόρπον ἔλοντο.

788. Here ἄσιτος is the general statement, the words ἀπαστος ἐδητύος ἡδὲ ποτήτος being added as epegegesis. See Eustath. διασαφητικὸν ἐστὶ τοῦ ἄσιτος.

791. ὅσσα δὲ μερμήριξε λέων. Eustath. οὐ λέοντι αὐτὴν εἰκασε θρασυνομένῳ.. ἀλλὰ λέοντι δεδιότι καὶ δι' αὐτὸ μερμήριζοντι. The fear and the sense of helplessness form the point of comparison: the poet choosing the picture of a lion for his simile, because it is a natural way of introducing the evil designs of the suitors, who like hunters draw a cordon of men round the lion and gradually narrow the circle. For the double accusative with περὶ.. ἄγειν compare παρθένον τὴν καλλιστεύουσιν περιάγουσι τὴν λίμνην Hdt. 4. 180. A similar construction with ἀμφιεννῶναι is found in Od. 10. 542.

793. νήδυμος. According to Buttm. Lexil. § 81 this form of word is the result of an orthographical error. Originally it was written *ἡδυμος*, but when the initial digamma was dropped, the νυ ἐφελευστικόν was affixed to the termination of the foregoing word to avoid hiatus. In process of time, and in a period when writing was rare, this final ν was transferred to the next word, and νήδυμος came to be accepted as

εὔδε δ' ἀνακλινθεῖσα, λύθεν δέ οἱ ἄψα πάντα.

*Ενθ' αὐτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη· 795

εἰδῶλον ποίησε, δέμας δ' ἥκτο γυναικί,

Ἰφθίμη, κούρη μεγαλήτορος Ἰκαρίοιο,

τὴν Εὐμηλος ὄπνιε, Φερῆς ἐνὶ οἰκίᾳ ναίων.

πέμπε δέ μιν πρὸς δώματ' Ὀδυσσῆος θείοιο,

εἴως Πηνελόπειαν ὀδυρομένην, γοόωσαν, 800

παύσειε κλαυθμοῖο γοοῖό τε δακρυέντος.

ἐς θάλαμον δ' εἰσῆλθε παρὰ κληίδος ἱμάντα,

στῇ δ' ἄρ' ὑπὲρ κεφαλῆς, καί μιν πρὸς μῦθον ἔειπεν·

Ἐϋδεις, Πηνελόπεια, φίλον τετιημένην ἦτορ;

οὐ μὲν σ' οὐδὲ ἔωσι θεοὶ ρεία ζῶντες 805

κλαίειν οὐδ' ἀκάχησθαι, ἐπεὶ ῥ' ἔτι νόστιμός ἐστι

σὸς παῖς· οὐ μὲν γάρ τι θεοῖς ἀλιτῆμενός ἐστι.

797. Ἰφθίμη] ἀμφιβάλλει Ἀρίσταρχος πότερον ἐπίθετον τὸ Ἰφθίμη ἢ κίριον Schol. P.

the correct form instead of ἡδυμος. Such an etymological accident finds a sort of parallel in the French word *lierre*, for *l'ierre* (cp. Lat. *edera*), and in the English, *a newt* instead of *an eft*. *νήδυμος* is used altogether twelve times in Homer. In Il. 2. 2; 10. 91; 14. 242; Od. 4. 793; 12. 311, it is preceded by a word capable of receiving the *νῦ* ἐφελευστικόν, and in Il. 10. 187 and 14. 354 by a word naturally ending in *ν*. From this uncertainty, it may be supposed, which thus arose in the pronunciation of the word, the incorrect form *νήδυμος* for *νήδυμος* or *ἡδυμος* was extended to those passages in which no final *ν* precedes or can precede the word, e.g. Il. 14. 253; 16. 454; 23. 63; Od. 12. 366; 13. 79. Aristarchus interprets it as meaning *ἀνέκδυτος* (from *νή-δύω*), and as therefore parallel to *νήγητος*, but this would be an unsuitable epithet in such a passage as Il. 2. 2; the phrase *νήδυμος* μούσα h. Vener. 172 is doubtless of much later date; (cp. also h. Merc. 241, and see Baumeist. ad loc.). Düntzer proposes to derive it from *νή* and *δυμός* from a root *δυ*, seen in *δύη*, *δυερός*, and renders 'painless.' Schenkl (quoted by Ameis, Anh. on Od. 13. 79) refers it to a Skt. stem *nand* = 'gaudere,' or

in a causative sense, 'exhilarare,' so that *νήδυμος* may be a euphonic form of *νάνδ-υμος*, the termination being analogous to *διδυμος*, *τρίδυμος*. It should be mentioned that Hesiod, Simonides, and Antimachus used a form *ἡδυμος*, and were therefore reproached by Poseidonius and Aristarchus as *παραφθείροντες τὴν Ὀμήρου λέξιν*.

796. Notice that in Homer the dream is not merely the creation of the sleeper's mind, but is represented as having a real existence apart from him.

798. Eumelus, son of Adrastus and Alcestis, lived at Pherae on the lake Boebeis in Thessaly (cp. Il. 2. 711), and had taken part in the Trojan expedition.

800. *εἴως* is properly an adverb of time, as *ἵνα* is of place, but it is used here (as in Od. 6. 80; 9. 376; 19. 367) as a final conjunction. This use does not seem to be found in the Iliad.

802. *κληίδος ἱμάντα*. See on Od. 1. 442.

803. Join *καὶ προσέειπέ μιν μῦθον*, the double accusative being the regular use, as *ἔπος μιν ἀντίον ἤδα*, *Τυδείδην ἔπια πτερόεντα προσήδα*, etc.

805. *οὐ . . οὐδέ*, see Od. 3. 27.

807. *ἀλιτῆμενός*. This form, and also

τὴν δ' ἡμείβετ' ἔπειτα περίφρων Πηνελόπεια,

ἡδὺ μάλα κνώσσουσ' ἐν ὀνειρείησι πύλῃσι·

ἴπτε, κασιγνήτη, δεῦρ' ἤλυθες; οὐ τι πάρος γε 810

πωλέαι, ἐπεὶ μάλα πολλὸν ἀπόπροθι δώματα ναίεις·

καί με κέλεαι παύσασθαι διζύος ἡδ' ὀδυνάων

πολλέων, αἳ μ' ἐρέθουσι κατὰ φρένα καὶ κατὰ θυμόν,

ἢ πρὶν μὲν πόσιν ἐσθλὸν ἀπώλεσα θυμολέοντα,

παντοίης ἀρετῇσι κεκασμένον ἐν Δαναοῖσιν, 815

ἐσθλὸν, τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον Ἀργος.

νῦν αὖ παῖς ἀγαπητὸς ἔβη κοίλης ἐπὶ νηὸς,

νήπιος, οὔτε πόνων εὖ εἰδὼς οὔτ' ἀγοράων.

τοῦ δὲ ἐγὼ καὶ μᾶλλον ὀδύρομαι ἢ περ ἐκείνου.

τοῦ δ' ἀμφιτρομέω καὶ δεῖδια μή τι πάθῃσιν, 820

ἢ ὃ γε τῶν ἐνὶ δῆμῳ, ἵν' οἴχεται, ἢ ἐνὶ πόντῳ·

δυσμενέες γὰρ πολλοὶ ἐπ' αὐτῷ μηχανόωνται,

ἰέμενοι κτεῖναι, πρὶν πατρίδα γαῖαν ἰκέσθαι.

τὴν δ' ἀπαμειβόμενον προσέφη εἰδῶλον Ἀμαυρόν·

ἰθάρσει, μηδέ τι πάγχυ μετὰ φρεσὶ δεῖδιθι λίην· 825

816.] περιττὸς δὲ στίχος. See on sup. 726.

ἀλαλήμενος, *ἀκαχήμενος*, *βλήμενος*, *ἐληλάμενος*, *κτάμενος*, *οὐτάμενος*, etc., are rightly given by Aristarchus with the proparoxyton accent, as participles from the non-thematic aor., and not from the perfect. Here *ἀλιτῆμενος* is almost equivalent to 'a sinner.' *ἀλιτῆμενος* governs the accusative, as in Il. 9. 375; 19. 265; sup. 378, so that *θεοῖς* here is an ethical dative = 'in the eyes of the gods.' Compare *δαίμοσιν εἶναι ἀλιτῆρας* Il. 23. 595, καὶ σφὶν γαμβρὸς Διὸς ἐσσι sup. 569.

809. *ὀνειρείησι πύλῃσι*. Cp. Od. 19. 562 foll.

811. Whether we write *πωλέαι*, with La Roche, or *πωλέ*, as the majority of editors, the tense must be present and not past, according to the regular idiom with *πάρος*, as in Od. 5. 88; 11. 4. 264; 12. 346; 15. 256; 18. 386; 23. 782. See on Od. 2. 202.

818. *νήπιος*. Compare a similar description of the young Achilles Il. 9. 440 *νήπιον οὐ πω εἰδὼς ὁμοίου πολέμοιο*

οὐδ' ἀγορίαν, ἵνα τ' ἄνδρες ἀριπρεπέες τελέθουσι.

820. *μή τι πάθῃσιν*, euphemistic for 'meet his death;' as in Od. 12. 321.

821. *ἵν' οἴχεται*, as we say loosely, 'where he is gone,' τῶν standing as antecedent to *ἵνα* = 'ibi, ubi.' And as *ἵνα* expresses no motion, the words must not be construed as equivalent to *quo digressus est*: the place where he now is, rather than the place to which he has gone, being signified. Compare *πῇ οἴχεται* (not *ποι* or *πόσε*) Il. 24. 201.

824. *Ἀμαυρόν*, 'dim.' According to Curtius from *ἀ* privat. and root *mar*, seen in *μαρμαίρω*, *μαρίλη*. The proper form would be *ἀμαρφός*, which by metathesis becomes *ἀμαφός* or *ἀμαυρός*. Other philologists regard the *ἀ* as euphonic and not privative, interpreting the epithet as describing the glimmering, wavering appearance of a dream.

825. *πάγχυ* is generally joined with *λίην*, but it is more in accordance with

τοίη γάρ οἱ πομπὸς ἄμ' ἔρχεται, ἣν τε καὶ ἄλλοι
ἀνέρες ἠρήσαντο παρεστάμεναι, δύναται γάρ,
Παλλὰς Ἀθηναίη· σὲ δ' ὀδυρομένην ἐλεαίρει·
ἢ νῦν με προέηκε τεῖν τάδε μυθήσασθαι·

Τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
'εἰ μὲν δὴ θεὸς ἔσσι, θεοῖό τε ἔκλυες αὐδῆς,
εἰ δ' ἄγε μοι καὶ κείνον οἷζυρόν κατάλεξον,
ἢ που ἔτι ζῶει καὶ ὄρᾳ φάος ἡελίοιο,
ἢ ἤδη τέθνηκε καὶ εἰν Ἀίδαο δόμοισι·

Τὴν δ' ἀπαμειβόμενον προσέφη εἰδῶλον ἄμαυρόν·
'οὐ μὲν τοι κείνόν γε διηνεκέως ἀγορεύσω,
ζῶει ὃ γ', ἢ τέθνηκε· κακὸν δ' ἀνεμῶλια βάζειν·

Ὡς εἰπὼν σταθμοῖο παρὰ κληῖδα λιάσθη
ἐς πνοιᾶς ἀνέμων· ἢ δ' ἐξ ὕπνου ἀνόρουσε
κούρη Ἰκαρίοιο· φίλον δέ οἱ ἦτορ ἰάνθη,
ὥς οἱ ἐναργὲς ὄνειρον ἐπέσσυτο νυκτὸς ἀμολγῶ.

Μνηστῆρες δ' ἀναβάντες ἐπέπλεον ὕγρα κέλευθα,
Τηλεμάχῳ φόνον αἰπὺν ἐνὶ φρεσὶν ὀρμαίνοντες.
ἔστι δέ τις νῆσος μέσση ἀλλ' πετρήεσσα,
μεσσηγὺς Ἰθάκης τε Σάμοιό τε παιπαλοέσσης,
'Αστερίς, οὐ μεγάλη· λιμένες δ' ἐνὶ ναύλοχοι αὐτῇ
ἀμφίδυμοι· τῇ τὸν γε μένον λοχῶντες Ἀχαιοί.

Homeric usage to take it as emphasizing the preceding negative; 'by no means fear so sorely.' Compare οὐ πῶ πάγχυ Od. 22. 236, οὐκέτι πάγχυ Il. 19. 343.

831. θεοῖό τε, 'and didst list to some god's bidding,' i.e. art sent here at the bidding of some god. As, e.g. Hermes, himself a θεός, might be sent by Zeus.

832. κατάλεξον with accusative; as inf. 836 ἀγορεύσω κείνον.

838. παρὰ κληῖδα σταθμοῖο, 'by the side of the bolt [that fitted] in the doorpost.' She slipped through the slit in which the *lúas* (802) worked.

841. ἐναργὲς. There is nothing in this epithet incompatible with the ordinary interpretation of ἄμαυρόν. The dream, though 'dim' to the bodily sense, had a 'clear meaning' to the mind.

ἐπέσσυτο implies the rapid movement with which the phantom had hastened to her. Cp. Od. 6. 20.

νυκτὸς ἀμολγῶ. Even Buttmann's ingenious theory about this word leaves the etymology more than doubtful. Of more modern philologists, some seek to establish the identity of ἀμολγός with ἄμαυρός, i.e. ἀμαρφός; others compound it of the euphonic δ and μολύνειν, μελαίνειν, or, adopting the Hesychian interpretation, μολγός = νέφος, render it, 'the cloudless night.' Meyer attempts to connect the word with the Scandinavian *myrkur*, 'darkness.'

846. It is impossible to accept the view of modern geographers identifying Asteris with the modern rock of Deskalio. See on the whole question the Appendix on Ithaca.

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ΟΔΥΣΣΕΙΑΣ Ε.

Ὀδυσσέως σχεδία.

Ἦὼς δ' ἐκ λεχέων παρ' ἀγανοῦ Τιθωνοῖο
ὄρνυθ', ἵν' ἀθανάτοισι φῶς φέροι ἠδὲ βροτοῖσιν·
οἱ δὲ θεοὶ θῶκόνδε καθίζανον, ἐν δ' ἄρα τοῖσι
Ζεὺς ὑψιβρεμέτης, οὗ τε κράτος ἐστὶ μέγιστον.

In Book I. (82-95) Athena had made two propositions to Zeus; (1) that Hermes should be sent to release Odysseus from Ogygia; and (2) that she herself should proceed to Ithaca, and despatch Telemachus in search of his father. Her own task had been accomplished: Telemachus travels to Sparta and Pylos (Od. 2. 414-4. 624) on this mission. Meanwhile the suitors have taken alarm at his departure, and set sail in the hope of intercepting him on his return (4. 787). At this critical point the scene changes to Olympus. Six days had elapsed since Athena's first appeal to Zeus (as may be gathered from the notes of time in 2. 1; 3. 1, 404. 491; 4. 306), and Hermes had not yet been sent to Ogygia. At the opening of this book Athena renews her request.

1. Ἦὼς δέ. This is a poetical way of expressing 'the next morning.' Cp. Il. 11. 1. Tithonus is here represented as a youthful hero (ἀγανός), whom Eos had carried off because of his beauty. Cp. Tyrtæus, ap. Stob. Flor. 51. 1 οὐδ' εἰ Τιθωνοῖο φνὴν χαριέστερος εἴη. The first mention of his unhappy gift of immortality without immortal youth is made in h. Hom. Ven. 219 foll. βῆ δ' ἴμεν (Ἦὼς) αἰτήσουσα κελαυεφέα Κρονίωνα | ἀθανάτῳ τ' ἔμεναι καὶ ζῶειν ἥματα πάντα | τῇ δὲ Ζεὺς ἐπένευσε καὶ ἐκρήνηεν ἐέλδωρ. | νηπίη· οὐδ' ἐνόησε μετὰ φρεσὶ πότνια Ἦὼς | ἢ βην αἰτῆσαι ξύσαι τ' ἀπο γῆρας ὀλοῖόν. So Mimnerm. ap. Stob.

Flor. 116. 33 Τιθωνῷ μὲν ἔδωκεν ἔχειν κακὸν ἀφθιτὸν δὲ Ζεὺς, | γῆρας δὲ καὶ θανάτου βίβιον ἀργαλέον. The story may be supposed to allegorize the change of the fresh morning hours into the scorching noon that brings weariness and weakness with it. The old Tithonus, 'turning again to childish treble, pipes and whistles in his sound,' so that his voice was compared to the noise of the cicada, the only creature heard in the heat of the day: compare 'sole sub ardentē resonant arbusta cicadis' Virg. Ecl. 2. 13. Lycophron, 941, follows Callimachus in giving Eos herself the name Τιτώ, which must be etymologically connected with Τιθωνός.

3. θῶκόνδε καθίζανον. This is the ordinary daily gathering of the gods in the hall of Zeus. In the same sense we have θεῶν ἔδρα Il. 1. 533; compare also Il. 4. 1 οἱ δὲ θεοὶ παρ' Ἰφίτη καθήμενοι ἡγορόωντο | χρυσέῳ ἐν δαπέδῳ. The summoning of a special assembly is described in distinctly different terms, as in Il. 8. 2 Ζεὺς δὲ θεῶν ἀγορὴν ποιήσατο . . αὐτὸς δὲ σφ' ἀγόρευε, Il. 20. 4 Ζεὺς δὲ θέμιστα κέλευσε θεοὺς ἀγορῇνδε καλέσσαι . . ἢ δ' ἄρα πάντα | φοιτήσασα κέλευσε Διὸς πρὸς δῶμα νέεσθαι. With the construction θῶκόνδε καθίζανον cp. Od. 4. 51 ἐς βα θρόνους ἕζοντο, 'they went to their seats and sate down:' but θῶκος or θῶκος is rather the 'session' than the 'seat;' compare Od. 2. 26 οὐτ' ἀγορῇ οὔτε θῶκος, where θῶκος is equivalent to βουλή.

τοῖσι δ' Ἀθηναίῃ λέγε κήδεα πόλλ' Ὀδυσῆος 5
 μνησαμένη· μέλε γάρ οἱ ἔων ἐν δώμασι νύμφης·
 'Ζεῦ πάτερ ἦδ' ἄλλοι μάκαρες θεοὶ αἰὲν ἔοντες,

7.] ἐκ τῆς ἐν Ἰλιάδι Νέστορος εὐχῆς μετατίθεται Schol. P.

5. λέγε, 'recounted.'

6. μέλε γάρ οἱ ἔων. The strictly impersonal sense of μέλειν is not found in Homer: the nearest approach to it is in Od. 1. 305 σοὶ δ' αὐτῷ μελέτω, where the subject is only suggested; and Od. 16. 465 οὐκ ἐμελὲν μοι ταῦτα μεταλλῆσαι, where the infinitive stands as subject. The common construction is μέλει τις (οἱ τι) τινί, or the corresponding use with the third person plural, as μελήσουσί μοι ἵπποι Il. 10. 481. The 1st person is only once used, εἴμ' Ὀδυσσεὺς Λαερτιάδης, δὲ πᾶσι δόλοισιν | ἀνθρώποισι μέλω Od. 9. 19; compare also Ἀργῶ πᾶσι μέλουσα 12. 70. The participle μεμνηλώς is used with an active force, 'caring for,' as μέγα πλούτοιο μεμνηλώς Il. 5. 708. In Od. 10. 505 we have μελέσθω.

7. The whole of Athena's address is a cento from earlier books of the Odyssey. The words μή τις ἔτι . . ἥπιος ἦεν (8. 12) are borrowed from Mentor's speech to the Ithacensians. The conversation of Menelaus with Proteus (4. 230-234) supplies the lines νύμφης ἐν μεγάροισι . . θαλάσσης (13-17); and the concluding lines are taken almost verbatim from the address of Medon to Penelope (4. 700-702). It is possible to consider this as an intentional recapitulation, in words with which the hearers of the earlier part of the poem were familiar. Against this we may quote the canon maintained by Gottf. Hermann, 'de iteratis apud Homerum,' that repetitions of the same words are only admissible in Homer under two circumstances; (1) 'quae per ipsum rerum narrandarum ordinem saepius redeunt, per se patet rectius iisdem quam aliis verbis dici, ut ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ, etc.;' (2) 'mandata iisdem verbis quibus accepta sunt perferuntur, quod ut antiquae simplicitatis est, ita eo quoque commendatur quod alioqui parum fidus esse nuntius videretur.' This would limit Homeric iterations to regular epic formulae and to the delivery of messages. All other kinds of repetitions Hermann holds to be proofs of the work of composers of different dates,

unless the one passage is an avowed and distinct reflection of the other. This seems a needlessly hard and fast line to draw, especially in dealing with poetical composition. Nor is there anything unnatural in such a general resumption of the thread of the story, that has been broken by the change of place and scene.

Those who find two distinct poems in the Odyssey, viz. a Τηλεμαχία and a Νόστος Ὀδυσσεύς, blended or pieced together with more or less skill (see Od. 4. 594), describe the opening of the fifth book as a palpable attempt to cover a gap between the two stories. They maintain that the narrative of the journeyings of Telemachus ends with the close of b. 4. only to be resumed in bb. 15, 16; and that the Nostos properly begins with b. 5. The introduction of the second council of the gods in Olympus is, according to this view, an awkward necessity, caused by the insertion of the Telemachia after the former council of the gods in b. 1. It is maintained, that when the earlier council had determined, in the absence of Poseidon, to bring Odysseus safe home, we ought to have had at once the despatch of Hermes with his warning message to Calypso—in short, an immediate transition from b. 1. 87 to b. 5. 30, with some such connecting line as ὡς φάθ', ὁ δ' Ἑρμείαν προσέφη νεφεληγερέτα Ζεὺς. This view may be seen briefly stated in Köchly, de Odys. carm. diss. I (pp. 11 foll.), Turici 1862; and more fully in C. J. Schmitt, de 2^{do} in Odys. deorum concilio interpolato, eoque centone, Freiburgae 1852, or P. D. Ch. Hennings, die Telemachie (pp. 151 foll.), Leips. 1858. But, this treatment, it may be argued, betrays a want of appreciation of the main conception of the poem. The proposed rearrangement may simplify the mere sequence of facts, but it does so at the expense of the artistic construction of the plot in the Odyssey. Nothing can be more effective, it might be urged, than the break at the end of the fourth book, where the perils of Telemachus,

μή τις ἔτι πρόφρων ἀγανὸς καὶ ἥπιος ἔστω
 σκηπτοῦχος βασιλεὺς, μηδὲ φρεσὶν αἴσιμα εἰδώς·
 ἀλλ' αἰεὶ χαλεπὸς τ' εἴη καὶ αἴσυλα ῥέζοι, 10
 ὥς οὐ τις μέμνηται Ὀδυσσῆος θείοιο
 λαῶν, οἷσιν ἀνασσε, πατὴρ δ' ὥς ἥπιος ἦεν.
 ἀλλ' ὁ μὲν ἐν νήσῳ κεῖται κρατέρ' ἄλγεα πάσχων,
 νύμφης ἐν μεγάροισι Καλυψοῦς, ἥ μιν ἀνάγκη
 ἴσχει· ὁ δ' οὐ δύναται ἦν πατρίδα γαῖαν ἰκέσθαι 15
 οὐ γὰρ οἱ πάρα νῆες ἐπήρετμοι καὶ ἐταῖροι,
 οἳ κέν μιν πέμποιεν ἐπ' εὐρέα νῶτα θαλάσσης.
 νῦν αὖ παιδ' ἀγαπητὸν ἀποκτείνει μεμῶασιν
 οἴκαδε νισσόμενον· ὁ δ' ἔβη μετὰ πατρὸς ἀκουὴν
 ἐς Πύλον ἡγαθέην ἦδ' ἐς Λακεδαίμονα δῖαν· 20
 Τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·
 'τέκνον ἐμὸν, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων·
 οὐ γὰρ δὴ τοῦτον μὲν ἐβούλευσας νόον αὐτῇ,
 ὥς ἦ τοι κείνους Ὀδυσσεὺς ἀποτίσεται ἐλθών;
 Τηλέμαχον δὲ σὺ πέμψον ἐπισταμένως, δύνασαι γὰρ, 25
 ὥς κε μάλ' ἀσκηθῆς ἦν πατρίδα γαῖαν ἵκηται,
 μνηστήρες δ' ἐν νηὶ παλιμπετές ἀπονέωνται.'

20. ἡγαθέην] Rhianus ἡμαθίην.

waylaid by the suitors, produce not only a keen interest but a painful suspense. This is the moment chosen for a change. We should say, in modern language, that it is the end of one volume of the novel, which closes with an exciting situation. The next volume—to continue the illustration—opens with an entirely new scene. The length at which the poet has narrated the circumstances connected with Telemachus' departure from Ithaca will be found sufficient justification for the unusual iteration of lines from earlier parts of the poem. Each repetition is a sort of reminiscence to bring the mind back to the story of the principal hero. But, after all, the main difficulty remains untouched that in this second council of the gods Athena makes no reference whatever to the proposal for sending Hermes to Odysseus, which she had made in b. 1; but speaks as if there

was no intention of doing anything for him.

23, 24. Athena had not expressed this νόος in her address in b. 1; she speaks there only of the return of Odysseus. The thought is first suggested in Nestor's words of comfort to Telemachus (3. 216), and reappears in the answer which Teiresias gives to Odysseus (11. 118).

27. παλιμπετές. Not a syncopated form of παλιμπετές as Schol. B. P. and others take it, but a neuter from παλιμπετής. See Buttm. Lexil. s. v. ἐπιτηδές. It is closely joined with ἀψ, as Il. 16. 395 ἀψ ἐπὶ νῆας ἔργε παλιμπετές. The meaning is reversal of the original route, whence comes the implied notion of 'in vain,' which is sometimes attached to it. Compare the threat against Sennacherib (2 Kings 19. 28) 'I will turn thee back by the way by which thou camest.'

Ἦ ῥα, καὶ Ἑρμείαν, υἷδν φίλον, ἀντίον ἡῦδα
 'Ἑρμεία' σὺ γὰρ αὐτε τά τ' ἄλλα περ ἄγγελός ἐσσι
 νύμφη ἐνπλοκάμῳ εἰπεῖν νημερτέα βουλήν,
 νόστον Ὀδυσσῆος ταλασίφρονος, ὥς κε νέηται
 οὔτε θεῶν πομπῇ οὔτε θνητῶν ἀνθρώπων
 ἀλλ' ὃ γ' ἐπὶ σχεδὴς πολυδέσμου πῆματα πάσχων
 ἡματί κ' εἰκοστῷ Σχερίην ἐρίβωλον ἵκοιτο,

30

34. ἡματί κ'] χωρὶς τοῦ κε αἱ κοινότεραι Schol. H. The reading of Aristarchus seems to have adopted the κε. See Il. 9. 363. Bekk., ed. 2, omits κ', because of the initial F in εἰκοστῷ.

28. ἀντίον ἡῦδα. Not necessarily, though generally, of an answer. Here in the sense only of *coram alloqui*. The accusative is governed by ἡῦδα, as may be seen by comparing σίθεν ἀντίον εἴπη Il. 1. 230, ἀντία δεσποίνης φάσθαι Od. 15. 377.

29. σὺ γὰρ αὐτε. For this anticipation of the clause containing the reason cp. Od. 1. 337. αὐτε here, with its adversative force, serves to throw an emphasis on σὺ, 'thou for thy part.' See Od. 2. 103; 9. 256, 393; Il. 1. 404. τά τ' ἄλλα περ, 'in all else whatsoever': so τὰ περ ἄλλα Od. 15. 540.

Hermes is here called the general messenger of the gods. In the Iliad, Iris for the most part fulfils that office; 'Iris... ἣ τε θεοῖσι μετ' ἄγγελος ἀθανάτοισι Il. 15. 144. But Iris is not mentioned in the Odyssey. Some old interpreters, relying on a false etymology that connected Iris with ἔρις, supposed that Hermes was messenger in matters of peace and Iris in affairs of war. See Serv. on Virg. Aen. 5. 606; Hesych. ἔριδας τὰς ἐν οὐρανῷ ἱριδας ἀπτικῶς. Cp. Scholl. H. P. Q. T. ἐν μὲν Ἰλιάδι τῇ ἱριδι χρηταὶ διακόνω, καταπληκτικῇ γὰρ καὶ τοῖς πολεμικοῖς ἐοικυῖα· ἡ δὲ Ὀδυσσεύα μυθώδης ἐστίν, ὥς καὶ ὁ Ἑρμῆς. παρατηρητέον δὲ ὅτι καὶ ἐν Ἰλιάδι ἀπαξ ἐπέμφθη τῷ τοῖς λύτροις διασῶσαι τὸν Πρίαμον. Cod. Harl. gives ἐν τοῖς λύτροις, sc. in the Rhapsode of the 'Ransom.' Perhaps we may omit τῷ, and read ὅπως διασῶσαι.

The author of the hymn to Demeter (314 foll.) represents Zeus as first despatching Iris and afterwards Hermes; for the message of Iris fails of its purpose, and Hermes is sent ὅφρ' Αἰδὼν μαλακοῖσι παραφάμενος ἐπέεσσιν, ἀγνὴν Περσεφόνειαν... ἐξαγάγοι. This

seems to give a hint that Iris is the general medium of communication between the gods, and also between gods and men, while Hermes is chosen for special service requiring careful management. Thus he is sent to convey the warning to Aegisthus (Od. 1. 38); to break to Calypso the necessity of Odysseus' dismissal (Od. 5); and to put Odysseus on his guard against the witcheries of Circe (Od. 10. 277).

31. νόστον, in apposition with βουλήν, the words ὥς κε... ἀνθρώπων forming the epexegetis to νόστον.

32. θεῶν πομπῇ, such as Telemachus enjoyed (2. 417): the rest of the line is explained by the word πέμψουσιν inf. 37. Cp. Hdt. 4. 152 ἀπικόντο ἐς Ταρτησσὸν θεῶν πομπῇ χρεώμενοι.

33. σχεδὴς, properly a feminine (see Od. 1. 97) from the adjective σχεδῆος, which may signify 'made of joined planks' (from σχεδόν, 'close'); to which meaning the epithet πολυδέσμου seems to point; compare also the further description, γόμφοισιν δ' ἄρα τήν γε καὶ ἁρμονίῃσιν ἄρασεν (infra 248): so too Schol. Q., interpreting it by γόμφοις ἐμπηγμένῃς. Others understand by it 'a hastily made' boat, νεὺς αὐτοσχέδιος πηχθείσης Schol. V.; compare the later use of σχεδιάζειν. Plato seems to use σχεδία in this sense, Phaedo 85 D τὸν γοῦν βέλτιστον τῶν ἀνθρωπίνων λόγων λαβόντα καὶ δυσεξελεγκτότατον, ἐπὶ τούτου ὀχούμενον, ὥσπερ ἐπὶ σχεδίας κινδυνεύοντα, διαπλεύσαι τὸν βίον, εἰ μὴ τις δύνατο ἀσφαλέστερον καὶ ἀκινδυνότερον ἐπὶ βεβαιότερου ὀχήματος... διαπορευθῆναι.

34. Σχερίην. We read (Od. 6. 4) that the Phaeacians formerly dwelt ἐν εὐρυχόρῳ Τερεῖν | ἀγχοῦ Κυκλάων,

Φαιήκων ἐς γαῖαν, οἱ ἀγχίθιοι γεγάασιν,
 οἳ κέν μιν περὶ κῆρι θεὸν ὥς τιμήσουσι,

35

and that they were transported thence by their king Nausithous and settled in Scheria. From the story which Odysseus tells of his voyage (Od. 19. 271 foll.), he seems to place Scheria off the coast of the Epirote Thesprotians; and this hint may have given rise to the tradition which identified Scheria with Corcyra. So Callimachus (as we find in Strabo, 7. 3. 6) τὴν μὲν Γαυδὸν Καλυψοῦς νῆσόν φησι, τὴν δὲ Κερκύραν Σχερίαν, and Thucyd. (1. 25) speaks of τὴν τῶν Φαιήκων προνομίαν τῆς Κερκύρας κλῆος ἐχόντων περὶ ναῦς, and (3. 70) he also alludes to the τέμενος τοῦ Ἀλκίνοῦ in Corcyra. But when we attempt to establish the identity, the story melts into romance. Hypereia and Scheria are merely topographical descriptions:—the 'Highlands'—the 'Coast.' The Schol. E. has a story to the effect that ἡ Σχερία τὸ μὲν πρῶτον ἐκαλεῖτο Δρεπάνη (sickle), because there the sickle was kept with which Cronus was mutilated. It was afterwards called Scheria, so the story goes, because at Demeter's request Poseidon consented to stop (σχεῖν) the flood that threatened to drown her.

The Phaeacians themselves are represented as of divine lineage (ἀγχίθιοι), and their name has been etymologically connected with φαῖος, 'dark'; their home being in the wonderland of the West (ποτὶ ῥόπον). According to others, the name is to be referred to root φα, =bright. Their magic ships flit over the sea, ἡέρι καὶ νεφέλῃ κεκαλυμμένοι (Od. 8. 562), and Nausicaa describes herself and her countrymen as living ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ | ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος (Od. 6. 205). Welcker (Klein. Schrift. 2. 14) endeavours to identify the account of the Phaeacians with certain forms of northern legend, laying much stress on their being called πομποὶ ἀπήμονες, and on their having carried Odysseus in a deep sleep across the sea. He finds in this a representation of the story of the Ferryman of the Dead: see further on Od. 8. 562.

Welcker also supposes that Homer sought in his description of the Phaeacians to portray the habits of his own Ionian countrymen.

Mure (Hist. Gk. Lit. vol. 1. Append. E.), commenting on the similarity of the words Phaeacian and Phoenician, thinks that it is 'some colony of these oriental adventurers in some part of the western Mediterranean which here forms the butt of Homer's playful satire.' He notices that Homer gives the epithets ναυσικλυτοὶ and ἀγανοὶ to both peoples, comparing Od. 7. 39 with 15. 415, and 13. 272 with 13. 120. According to Mure, 'Scher' is a Phoenician word signifying a 'busy port,' which suggests a ready etymology for Scheria. But the whole idea seems fanciful.

There is a more decided connection between the Elysian plain and the gardens of Alcinoüs. Both enjoy the constant presence of the genial Zephyr (Od. 4. 567; 7. 118), and Rhadamanthus, the inhabitant of Elysium, is the visitor of the Phaeacians (Od. 4. 564; 7. 323). This connection was remarked by the Schol. on Eurip. Hippol. 742 ἐτέραν γὰρ ἐμύθευσαν εἶναι γῆν ἐν ᾗ πλείστα καὶ θαυμαστά φύονται· ἐν ταύτῃ γὰρ τὸ ἡλύσιον πεδῖον καὶ τῶν Φαιήκων τὴν γῆν ἐμύθευσαν εἶναι. Nitzsch supposes that we have in Phaeacia a trace of Italian scenery idealised, but on the whole we shall not be able to improve upon the decision of Eratosthenes, quoted by Strabo (1. 2. 35), 'Ὀμηρον μήτε εἰδέναι ταῦτα μήτε βούλεσθαι ἐν γνωρίμοις τόποις ποιεῖν τὴν πλάνην (sc. Ὀδυσσῆος).

ἵκοιτό κε, not ἵζεται, because his safe arrival is dependent on many contingencies. Compare the same mood expressing the same conditions in the speech of Teiresias, Od. 11. 104, 111.

36. περὶ κῆρι. περὶ gives the notion of a circle completed, as distinct from ἀμφί, which properly means only, 'on both sides.' From this comes the sense of 'completeness,' 'thoroughness,' passing into the meaning of 'excess,' as in περισσῶς. The grammarians had no uniform rule about the accentuation of περί, so as to distinguish its meanings, or its prepositional from its adverbial use. Cp. Schol. Par. on Il. 21. 163 Πτολεμαῖος ὁ Πινδαρίαν ἀναστρέφει τὴν πέρι ἵνα σημαίνῃ περισσῶς, but Herodian, on Il. 4. 46, writes, τὸ περὶ φυλάσσει

πέμψουσιν δ' ἐν νηὶ φίλην ἐς πατρίδα γαίαν,
χαλκὸν τε χρυσὸν τε ἄλιν ἐσθῆτά τε δόντες,
πόλλ', ὅσ' ἂν οὐδέ ποτε Τροίης ἐξήρατ' Ὀδυσσεύς,
εἴ περ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληίδος αἶσαν. 40
ὥς γάρ οἱ μοῖρ' ἐστὶ φίλους τ' ἰδέειν καὶ ἰκέσθαι
οἶκον ἐς ὑψόροφον καὶ ἐὴν ἐς πατρίδα γαίαν.
"Ὡς ἔφατ', οὐδ' ἀπίθησε διάκτορος ἀργειφόντης.
αὐτίκ' ἔπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,
ἀμβρόσια, χρύσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὑγρὴν 45
ἥδ' ἐπ' ἀπείρονα γαίαν ἅμα πνοιῆς ἀνέμοιο.

39. Τροίης] v. l. Τροίης. So Schol. H. P. V. διαιρετέον. τὸ γὰρ ἐξῆς Τροίης ἀπὸ ληίδος, ἀπὸ τῆς Τρωικῆς λείας. 43. foll.] μετηνέχθησαν οὐ δεόντως ἐντεῦθεν εἰς τὰ περὶ τῆς Ἀθηνᾶς ἐν α' λεγόμενα (Od. I. 96), καὶ εἰς τὰ περὶ Ἑρμοῦ ἡνίκα ἀπ' Ὀλύμπου εἰς τὴν Τροίαν κάτεισιν (Il. 24. 339) Schol. H. P. Q. οὐδὲν δὲ φασιν ὄφελος ἐνθάδε ῥάβδου ὥσπερ ἐν Ἰλιάδι (24. 245) πρὸς τὸ κοιμίσαι τοὺς πυλωροὺς οὐ συνωρῶσι δὲ ὅτι ἰδιά τινα ἐστὶ θεῶν φορήματα, ὡς εἰ τις μέμφοιτο ὅτι Ποσειδῶν εἰς Αἰθιοπίαν πορευόμενος τὴν τρίαῖναν ἔχει Schol. P. Q. T. Ὁν μετηνέχθησαν κ.τ.λ. (sup.) Dind. ad loc. adds, 'Versus 43-49 iisdem verbis perscripti leguntur Il. 24. 339-345, pluribus vero mutatis vel additis in Od. I. 96-101, ubi 97-101 προηθετήσθαι (ab Aristophane) dicuntur.'

τὸν τόνον ὅτε σημαίνει τὸ περισσῶς. The Venetus A. has περὶ κῆρι uniformly, except in Il. 24. 435, the work of a later hand. In this phrase and in others analogous to it, it is preferable to take περὶ adverbially, and regard κῆρι as a localising dative; for the following reasons. We find (Od. 8. 63) the phrase περὶ . . φιλεῖν, and in Il. 9. 117 κῆρι φιλεῖν: so again in Od. 2. 88 περὶ . . εἰδέναι, and in Il. 2. 213; 5. 326 φρεσὶν εἰδέναι. If we translate περὶ φιλεῖν by *valde amare*, and κῆρι φιλεῖν by *ex animo amare*, we may combine the two in περὶ κῆρι φιλεῖν and render it *valde ex animo amare*. This is easier than to take περὶ as a preposition with κῆρι in the sense of *circum cor*, which offers no definite meaning. If we prefer to give a more local sense to περὶ and translate it 'all around,' 'quite through,' the sense will be the same, and κῆρι will still stand as a local expegegesis. The same explanation will suit such passages as ἀλύσσοντες περὶ θυμῷ Il. 22. 70, or τοῖσιν τε περὶ φρεσὶν ἄσπετος ἀλκή Il. 16. 157; but it is likely enough that such later expressions as περὶ χάσματι h. Hom. Cer. 429, περὶ φόβῳ Aesch. Cho. 35, and περὶ τάρβει Pers. 696, have arisen from a mis-

conception of the Homeric usage (see the whole question well treated by Kuhl, Quaest. Hom. p. 1. de particulae περὶ forma et usu Homeric). 39. πόλλ' sums up the three accusatives in the preceding line, and introduces the clause with ὥσα.

Τροίης, i.e. Troy-land. See Od. 10. 40. Schol. H. P. V. joins Τροίης, as adj., with ληίδος.

40. λαχὼν . . αἶσαν, 'having got his meed from the spoil.' Cp. Il. 18. 327 λαχόντα τε ληίδος αἶσαν.

41. ὥς, 'in such wise,' i.e. including both the perils he must encounter, and the honourable escort from Phaeacia.

43-49. The whole passage is identical with Il. 24. 339-345, to which place the mention of the magic wand and its soporific powers seems more appropriate: for Hermes had on that occasion to lull the sentinels to sleep, τοῖσι δ' ἐφ' ὕπνον ἔχευε διάκτορος ἀργειφόντης | πᾶσιν, which words explain τῇ τ' ἀνδρῶν ὄμματα θέλγει. Virgil, in his adaptation of the passage, Aen. 4. 238 foll., extends the power of the wand to the causing or breaking the sleep of death, 'dat somnos adimitque et lumina morte resignat.'

εἴλετο δὲ ῥάβδον, τῇ τ' ἀνδρῶν ὄμματα θέλγει
ὦν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει.
τὴν μετὰ χερσὶν ἔχων πέτετο κρατὺς ἀργειφόντης.
Πιερίην δ' ἐπιβάς ἐξ αἰθέρος ἔμπεσε πόντῳ 50
σεύατ' ἔπειτ' ἐπὶ κῦμα λάρῳ θρνιθὶ ἑοικῶς, *κοιμισαυτ'*
ὅς τε κατὰ δεινοὺς κόλπους ἄλδος ἀτρυγέτοιο
ἰχθὺς ἀγρώσσων πυκινὰ πτερὰ δεύεται ἄλμῃ
τῷ ἱκελος πολέεσσιν ὀχῆσατο κύμασιν Ἑρμῆς.
ἀλλ' ὅτε δὴ τὴν νῆσον ἀφίκετο τηλόθ' ἐοῦσαν, 55
ἐνθ' ἐκ πόντου βὰς ἰοειδέος ἠπειρόνδε

54. τῷ ἱκελος] προσέθηκε τις οὐ δεόντως τὸν στίχον Schol. H. P. Q., with whom Eustath. agrees, 1522. 62. See note below.

48. τοὺς δ' αὖτε, 'others again.'

49. πέτετο. The word is used of any rapid movement, and is not confined to the flight of birds. Cp. ἵπποι . . πετέσθην Il. 5. 366, ὀλοοῖτροχος . . πέτεται Il. 13. 140, ὅτ' ἂν . . πτήται νιφὰς ἢ χάλαζα Il. 15. 170, etc.

50. The flight of Hermes may be compared with that of Hera, Il. 14. 225 Ἥρη δ' αἶψα λίπεν βίον Ὀλύμπιοι, | Πιερίην δ' ἐπιβάσα καὶ Ἥμαθιν ἐρατεινὴν | σεύατ' ἐφ' ἱπποπόλων ὀρηκῶν ὄρεα νιφόντα, | ἀκροτάτας κορυφὰς, οὐδὲ χθόνα μάρπτε ποδοῖν | ἐξ Ἀθόω δ' ἐπὶ πόντον ἐβήσετο κυμαίνοντα. Here then the words Πιερίην δ' ἐπιβάς refer to his passage over the peaks of the Pierian range, which runs north-west from Olympus.

ἔξ αἰθέρος should be joined with ἔμπεσε. Or it is possible to regard Pieria as the *plain* of that name, to which Hermes descends from Mount Olympus, as to a stage between it and the sea; in which case ἔξ αἰθέρος must be taken with ἐπιβάς, for αἰθήρ is the clear air of mountain heights, as distinguished from the lower atmosphere, ἀήρ. Zeus on Olympus is described, Od. 15. 523, as αἰθέρι ναίων.

51. λάρος. A distinction is made between the λάρος and αἰθῦια in the Periplus pont. Eux. (33, ed. Müller); and Aristotle (Hist. Anim. 5. 9) does so even more explicitly, assigning to each a different breeding season. αἰθῦια, inf. 337, must be a bird that dives, perhaps the *mergus*. λάρος

may be the gull (*larus*) or the tern (*sterna*), neither of which dives deep. In modern Greece the gull is still called γλάρος. Pliny appears to refer to the λάρος where he says, 'gaviae in petris nidificant . . aestate' Nat. Hist. 10. 32. 48.

52. δεινοὺς κόλπους. So πέλαγος μέγα τε δεινόν τε Od. 3. 322. κόλπος is occasionally used of the whole sea, e.g. θαλάσσης εὐρέα κόλπον Il. 18. 140; but it seems properly to describe the water as lying enclosed, or sunken, between headlands. Compare ἐπὶ Κρίσης κατεφαίνετο κόλπος ἀπείρων | ὅς τε διέκ Πελοπόννησον πείραν ἐργεῖ h. Hom. Ap. 431. Curtius thinks that κόλπος may be connected with κλέπτω, as something that hides or covers.

53. πυκινὰ πτερὰ, thickness of plumage is characteristic of sea-birds.

54. τῷ ἱκελος. This line seems a mere tautology after ἑοικῶς, but for a corresponding repetition in a simile cp. Il. 5. 87, 93 θῦνε γὰρ ἄμ πεδίον ποταμῷ πλήθοντι ἑοικῶς . . ὡς ὑπὸ Τυδείδῃ πυκινὰ κλονέοντο φάλαγγες. On ἑοικῶς Schol. P. says, κατὰ τὴν ὁμίην οὐ κατὰ τὴν μορφὴν, ὡς καὶ Ἴρις μολυβδαίνῃ ἱκέλη (Il. 24. 80). The words are only meant to imply that Hermes swooped down, and swam on the water like a sea bird.

With πολέεσσιν cp. Trachin. 112 foll. πολλὰ . . κύματα . . βάντ' ἐπιόντα τε.

ὀχῆσατο, 'rode on the thronging waves,' i.e. made them his ὄχημα.

56. ἠπειρόνδε, 'to land.' ἠπειρος (according to some = ἀπειρος, sc. γῆ)

ήεν, ὄφρα μέγα σπέος ἵκετο, τῷ ἐνὶ νύμφῃ
 ναῖεν ἐυπλόκαμος· τὴν δ' ἔνδοθι τέτμεν ἐοῦσαν. ^{fructu}
 πῦρ μὲν ἐπ' ἐσχαρόφιν μέγα καίετο, τηλόθι δ' ὁδμῇ
 κέδρου τ' ^{δαυδαλ. ωσοῦ} εὐκέατοιο θύου τ' ἀνὰ νῆσον ὁδῶδει 60
 δαιομένων· ἢ δ' ἔνδον ἀοιδιάουσ' ὀπὶ καλῇ,
 ἱστὸν ἐποικομένη χρυσεῖη κερκίδ' ὕφαιεν.
 ὕλη δὲ σπέος ἀμφὶ πεφύκει τηλεθώσασα,
 αὐτὴ κλήθρη τ' αἰγειρός τε καὶ εὐώδης κυπάρισσος. ^{porphyr}
 ἔνθα δέ τ' ὄρνιθες τανυσίπτεροι εὐνάζοντο, 65
 αὐτὸ σκῶπές τ' ἔρηκές τε τανύγλωσσοί τε κορώναι ^{fructu} ^{fructu}

61. δαιομένων] γράφεται καὶ οὕτως δαιομένων, νύμφη δὲ ἐυπλοκαμοῦσα Καλυψώ
 Schol. H. P. 66. σκῶπες] τινὲς κῶπες γράφουσι Eustath.

stands for 'land,' in contrast to 'sea.'
 Here it is used of an island, as of Ithaca,
 Od. 13. 114.

59. ἐσχαρόφιν, a metaplastic form
 belonging to the *o* declension. It is
 a metrical necessity, as ἐσχαρήφιν would
 be inadmissible in the hexameter. For
 similar metaplasms compare ὁσμῶνι and
 ὁσμῶνι, ἀλκῆν and ἀλκί. The meaning
 of ἐσχάρα here seems to be a portable
 brazier, as in Aristoph. Acharn. 888.

60. κέδρος. The Homeric κέδρος is
 not the cedar of Lebanon, but a variety
 of juniper, probably the Spanish juniper
 (*J. oxycedrus*), which grows freely on
 the shores of the Mediterranean.

εὐκέατος. Düntzer would connect
 this word with κῆκας, but it should
 rather be referred to κέας, meaning
 either 'easily split' (Virgil's 'fissile
 lignum'), or, more likely, 'definitely split,'
 i. e. ready-made into billets for burning,
 σχίζαι.

θύον is a tree with resinous wood,
 probably the *arbor vitae*. Cp. Athen.
 5. 207 E τὸ δὲ τὴν κέδρον καὶ τὸ
 θύον καὶ τὴν κυπάρισσον εὐώδη εἶναι
 ἱστορία ἐστὶ περὶ φυτῶν, which seems
 conclusive against the idea of θύον
 being a compound like incense. See
 Pliny, Nat. Hist. 13. 16 'inter pauca
 nitidioris vitae instrumenta haec arbor
 (citrus) est; quapropter insistentium
 ei paullum videtur. Nota etiam Homero
 fuit; Thyon Graece vocatur, ab aliis
 thya. Hanc itaque inter odores uri
 tradit in deliciis Circes [probably a
 reminiscence of Virg. Aen. 7. 10 foll.],
 quam deam volebat intellegi, magno

errore eorum qui odoramenta in eo
 vocabulo accipiunt, cum praesertim
 eodem versu cedrum laticemque una
 tradat uri, in quo manifestum est de
 arboribus tantum locutum. But the
citrus emits no scent in burning, so
 that it is better to regard θύον as one
 of the resinous trees; pine, cypress,
 or juniper.

61. ἀοιδιάουσα, 'vocale est verbum
 quo ipsum Nymphae cantum expres-
 sum dicas dulcissimum' Bothe.

62. κερκίδι. The κερκίς is generally
 considered equivalent to the later σπάθη,
 the wooden rod or blade used to strike
 the threads of the woof close together.
 It seems better to take it of the shuttle
 (connected with κρέκω, κρόκος), as the
 use of the word by Eurip. (Troas. 198
 οὐχ ἱστοῖς κερκίδα δινεύουσ' ἐξαλλάξω)
 could not refer to the σπάθη.

64. αἰγειρός is probably the aspen
 (*populus tremula*). In Homer this tree
 is generally represented as growing in
 marshy soil, Od. 17. 208; Il. 4. 482,
 or at any rate in the vicinity of water,
 as here, and inf. 237; 6. 292. The
 constant movement of its leaves serves
 to point a simile in Od. 7. 103. Curtius
 suggests that αἰγειρός (αἰγερ-*j*-ος) may
 be connected with αἰγ-*is*, κατ-αἰγ-*is*ω,
 as *populus* perhaps with πάλλω.

66. σκῶπες. Cp. Pliny, Nat. Hist.
 10. 49, 70 'nominantur ab Homero
 scopes avium genus: neque harum
 satyricos motus cum insidientur pleris-
 que memoratos facile conceperim mente,
 neque ipsae iam aves noscuntur.' The
 word may come from σκῶπ-*teu*, 'to

εἰνάλιναι, τῇσιν τε θαλάσσια ἔργα μέμνηεν.
 ἢ δ' αὐτοῦ τετάνυστο περὶ σπέους γλαφυροῖο
 ἡμερίς ἡβώωσα, τεθήλει δὲ σταφυλῇσι·
 κρῆναι δ' ἐξείης πίσυρες ῥέον ὕδατι λευκῷ, 70
 πλησίαι ἀλλήλων τετραμμέναι ἀλλυδὶς ἄλλη.
 ἀμφὶ δὲ λειμῶνες μαλακοὶ ἴου ἠδὲ σελίνου
 θήλεον ἔνθα κ' ἔπειτα καὶ ἀθάνατός περ ἐπελθὼν

72. ἴου] The v. l. *σίου* is said (see Athenaeus, 2. 6. c.) to be the emendation of
 King Ptolemy Euergetes, who insisted that the violet was here out of place.
 Eustath. does not allude to the origin of the variant, but he says, *σίου* τινὲς γράφου-
 σιν, ὃ καὶ πολλοῖς ἀρέσκει τῶν παλαιῶν.

mock,' meaning a bird that 'mimics'
 the tones of others, or there may be
 a reference in it to a grotesque ap-
 pearance in the bird itself, or to its
 curious gestures and movements. But
 we should rather connect σκῶψ with
 σκέπ-*τομαι*, as κλάψ with κλέπ-*τω*, φῶρ
 with φέρ-*ω*, and regard it as meaning
 the 'staring' bird. So γλαῦξ is con-
 nected with λάω and λεύσσω. Per-
 haps in the absence of any evidence
 we may translate σκῶψ 'horned owl';
 Aristotle (Hist. Anim. 8. 3) mentions
 σκῶψ among the γαμψάνυχες τῶν νυκτε-
 ρινῶν, adding ὃ δὲ σκῶψ ἐλάττων γλαυ-
 κός. Another reading is κῶπες, see
 Athen. 9. 391 c.

κορώναι εἰνάλιναι may be rendered
 'cormorants,' whose dark plumage prob-
 ably gained for them the popular
 name of 'sea-crows'; cp. Od. 12. 418.
 There is nothing inappropriate in making
 these birds roost in trees, as, in the
 southern seas, cormorants build their
 nests in the mangroves. But after all
 there is nearly as much uncertainty
 about these κορώναι as about σκῶπες.
 The Scholl. identify them with αἰθνίαι,
 and Hesych. with λάροι. The epithet
 τανύγλωσσοι probably refers to their
 constant cry. The bird is, as it were,
 represented at the moment when he
 uttered his screech, with the tongue out-
 stretched.

67. θαλάσσια... μέμνηεν, 'occupy
 their business in the great waters,' i. e. in
 pursuit of fish, etc. For the expression
 cp. Od. 12. 116 πολεμήια ἔργα μέμνηεν.
 Nitzsch compares οἱ γλαυκὴν ἐργάζονται
 Hes. Theog. 440.

68. ἢ δ'. This marks a new feature;
 cp. Od. 10. 162. Round the cave were
 alder, aspen, and cypress, but climbing

upon the cave, and hanging over the
 edge (αὐτοῦ= 'on the spot,' defined
 by περὶ σπέους), was a different kind
 of tree, viz. ἡμερίς, the 'garden vine.'
 We may suppose that the form σπέους
 (stem σπέω) like δέϊους Il. 10. 376, was
 originally written σπέεος. See Monro,
 H. G. § 105, 5; App. c. 4.

τετάνυστο, 'trailed.'
 69. ἡμερίς only means 'brought into
 cultivation from the wild state' (ἡ ἀγρία
 Anth. P. 9. 561). Theophrastus (Hist.
 Plant. 3. 8. 2) says, speaking of different
 species of oak-trees, τὴν τὰς γλυκείας
 φέρουσιν οἱ μὲν τὴν ἡμερίδα καλοῦσι,
 οἱ δὲ ἐνυμῶδρον.

70. πίσυρες, an Aeolic form; see
 on Od. 4. 743.

ὕδατι λευκῷ, like ἀγλαὸν ὕδωρ (Od. 3.
 429), means 'transparent,' 'clear,' or
 perhaps 'sunlit,' as opposed to μέλαν
 ὕδωρ, Od. 4. 359, in deep wells or
 shaded pools.

72. ἴου..σελίνου, material genitive
 with λειμῶνες, as αἰγείρων ἄλσος Od. 6.
 291, τέμενος..φυταλιῆς καὶ ἀρούρης
 πυροφόροιο Il. 12. 314.

ἴον is the ordinary blue scented violet,
 i. e. ἴον μέλαν as distinguished from
 λευκόν. If there be any value in the
 reading *σίον* (see crit. note), we may
 suppose it to refer to the *Sium nodi-
 florum* (Linn.), a marsh plant which
 grows freely in Greece. Cp. Diosc.
 περὶ ὕλ. iatr. 2. 154 *σίον* τὸ ἐν ὕδασι
 εὐρίσκεται ἐν τοῖς ὕδασι θαμνίον ὁρθόν,
 λιπαρὸν, φύλλα ἔχον πλατέα ἱπποσελίνῳ
 εἰκότα, μικρότερα δὲ καὶ ἀρωματίζοντα.
 See also Athen. 2. 6. c.

σέλινον, called ἐλεόθερπον Il. 2. 776,
 may either be parsley, or, more likely,
 a kind of celery.

73. ἔνθα κ' ἔπειτα, 'there indeed even

θήσαιο ἰδὼν καὶ τερφθείη φρεσὶν ᾗσιν.
 ἔνθα στὰς θηεῖτο διάκτορος ἀργειφόντης. 75
 αὐτὰρ ἐπειδὴ πάντα ἐφ' ἠθήσατο θυμῷ,
 αὐτίκ' ἄρ' εἰς εὐρὺ σπέος ἤλυθεν· οὐδέ μιν ἄντην
 ἡγνοίησεν ἰδοῦσα Καλυψὼ, δῖα θεάων,
 οὐ γάρ τ' ἀγνώτες θεοὶ ἀλλήλοισι πέλονται
 ἀθάνατοι, οὐδ' εἴ τις ἀπόπροθι δώματα ναίει. 80
 οὐδ' ἄρ' Ὀδυσσῆα μεγαλήτορα ἔνδον ἔτετμεν,
 ἀλλ' ὃ γ' ἐπ' ἀκτῆς κλαῖε καθήμενος, ἔνθα πάρος περ,
 δάκρυσι καὶ στοναχῇσι καὶ ἄλγεσι θυμὸν ἐρέχθων
 [πόντον ἐπ' ἀτρύγετον δερκέσκετο δάκρυα λείβων].
 Ἑρμείαν δ' ἐρέεινε Καλυψὼ, δῖα θεάων, 85
 ἐν θρόνῳ ἰδρύσασα φαιινῷ, σιγαλόνετι·
 'Τίπτε μοι, Ἑρμεία χρυσόρραπι, εἰλήλουθας
 αἰδοῖός τε φίλος τε; πάρος γε μὲν οὐ τι θαμίζεις.
 αὐδα ὃ τι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγεν,

80. οὐδ' εἴ τις] 'Αρίσταρχος, οὐδ' ἡ τις Schol. H. P. Aristarchus also read ναίει and not the v. l. ναίει. 83. στοναχῇσι] στεναχῇσι αἱ τοῦ Ἀριστοφάνους. The line recurs inf. 157. 84.] ὁ στίχος οὗτος περιττός, ὃ γὰρ προκείμενος ἀρκεῖ Schol. H. P. Schol. H. on inf. 158, where the line again occurs, says ἐντεῦθεν εἰς τὸ ὀλίγον ἀνωτέρω (sc. v. 84) μετακίεται ὁ στίχος. If it be retained here, it spoils the construction of the sentence, as there is nothing to connect κλαῖε with δερκέσκετο.

an immortal, if he came, might gaze as he set eyes upon the place.' This sentence still belongs to the general description of the grotto, and is preparatory only to the mention of Hermes in v. 75.

ἔπειτα, which often introduces a further fact as a natural sequence from what has gone before, serves here to give a new point in the description; as in the account of the cave of Phorcys, Od. 13. 106 ἐν δὲ κρητῆρες τε καὶ ἀμφιφορῆες ἔασι | λαῖνοι· ἔνθα δ' ἔπειτα τιθαιβώσσουσι μέλισσαι. Cp. sup. I. 62.

77. ἄντην is to be joined with ἰδοῦσα, 'when she looked him in the face,' as ἄντην εἰσιδέειν Il. 19. 15. The accusative μιν depends on ἰδοῦσα and on ἡγνοίησεν. Cp. Od. 20. 15 ὥς δὲ κύων . . ἄνδρ' ἀγνοήσας ἑλάει.

79. οὐ γάρ τ' ἀγνώτες. Cp. Schol. P. Q. οὐ γάρ τῷ προεωρακέναι ἀλλὰ κατὰ

τινα θείαν δύναμιν ἐγνώρισεν ἰδοῦσα ἡ Καλυψὼ τὸν Ἑρμῆν. The following words οὐδ' εἴ τις . . ναίει are intended to describe Calypso's own case, living in her distant isle of Ogygia. See inf. 100.

81. οὐδ' ἄρα. Hermes found Calypso within, but he did not, 'as one might have thought,' see Odysseus there. Cp. Od. 9. 92 οὐδ' ἄρα Λατοφάγοι μῆδονθ' ἐτάροισιν ὄλεθρον.

86. σιγαλόνετι. This word is usually referred to σιάλος, 'fat,' on the analogy of λιπαρός, the dropping of the γ being compared with ἰών, the Boeotian form of ἔγών, and ὀλίος for ὀλίγος in the Tarentine dialect. (See Curtius, 541.) Others connect the word with a root γαλ = 'shine,' with an intensive prefix σι. So Düntzer ad loc.

88. αἰδοῖός τε φίλος τε, 'an honoured and welcome guest.'

For the use of πάρος with the present tense see on Od. 4. 811.

εἰ δύναμαι τελέσαι γε καὶ εἰ τετελεσμένον ἐστίν. 90
 [ἀλλ' ἔπεο προτέρω, ἵνα τοι πὰρ ξείνια θείω.]
 Ὡς ἄρα φωνήσασα θεὰ παρέθηκε τράπεζαν
 ἀμβροσίης πλήσασα, κέρασσε δὲ νέκταρ ἐρυθρόν.
 αὐτὰρ ὃ πῖνε καὶ ἦσθε διάκτορος ἀργειφόντης.
 αὐτὰρ ἐπεὶ δείπνησε καὶ ἥραρε θυμὸν ἐδωδῇ, 95
 καὶ τότε δὴ μιν ἔπεσιν ἀμειβόμενος προσέειπεν·
 'Εἰρωτᾷς μ' ἐλθόντα θεὰ θεόν· αὐτὰρ ἐγὼ τοι
 νημερτέως τὸν μῦθον ἐνισπήσω· κέλεαι γάρ.
 Ζεὺς ἐμέ γ' ἠνώγει δεῦρ' ἐλθέμεν οὐκ ἐθέλοντα·
 τίς δ' ἂν ἐκὼν τοσσόνδε διαδράμοι ἀλμυρὸν ὕδωρ 100
 ἄσπετον; οὐδέ τις ἄγχι βροτῶν πόλις, οἳ τε θεοῖσιν
 ἱερά τε ρέζουσι καὶ ἐξαίτους ἐκατόμβας.
 ἀλλὰ μάλ' οὐ πως ἔστι Διὸς νόον αἰγιόχοιο
 οὔτε παρελθεῖν ἄλλον θεὸν οὔθ' ἀλιῶσαι. *make void.*

91.] Wanting in the best MSS. It is incompatible with sup. 86, where Hermes is represented as already seated. It is probably interpolated from Il. 18. 387. Perhaps we might justify it by understanding that the guest is here bidden to move from the reception-room to the dining-room. 100. τίς δ' ἂν.] Bekk., followed by Nauck, would read τίς κε as ἐκὼν takes the digamma.

90. εἰ τετελεσμένον ἐστίν, 'if it is a thing that ever hath been done;' which would imply the possibility of its being done again. Nitzsch compares τὰ γενόμενα φανερὸν ὅτι δυνατά Arist. Poet. 9. 6. The same transition in meaning is seen in the verbal adjective in -τος. Compare also τετελεσμένον ἐστὶ Il. 1. 212, etc.

95. ἥραρε θυμὸν ἐδωδῇ. Cp. Gen. 18. 5 'I will fetch a morsel of bread, and comfort ye your hearts.' So πλησάτο θυμὸν Od. 19. 198.

97. εἰρωτᾷς, 'thou dost question me at my coming,' referring back to v. 87, τίπτε μοι . . εἰλήλουθας; For the collocation of θεὰ θεόν see inf. 155.

98. τὸν μῦθον, 'that story which I have to tell,' 'my story,' alluded to, sup. 88, in the words αὐδα ὅτι φρονέεις. κέλεαι γάρ. This is added, because the message is an unwelcome one, which Hermes would not tell if he were not bidden.

101. ἄσπετον is added to give definiteness τὸ τοσσόνδε.

In the words οὐδέ τις we have a demonstrative clause instead of a relational, the meaning being 'where there is no city.'

103. οὐ πως . . θεόν. Here ἔστι is used in the sense of ἔξεστι, and followed by an infinitive with the subject in the accusative. Cp. Od. 11. 158 τὸν οὐ πως ἔστι περῆσαι | περὶ ἔντα. Ameis quotes also Od. 2. 310; 5. 137; 15. 49; 17. 12; 18. 52; 19. 555, 591; 21. 331; Il. 6. 267; 13. 114; 17. 464; 19. 225; 20. 97.

104. ἀλιῶσαι (ἄλιος) is connected with ἡλίθιος. Eustath. and others attempted to identify ἄλιος in this sense with ἄλιος from ἄλς, the notion in both being the 'barren waste' of sea. This false derivation may be the reason why ἄλιος and ἀλιῶν are found with the aspirate: it would be more correct to write ἄλιος and ἀλιῶν on the analogy of ἄλη and ἡλέος.

Here ἀλιῶσαι means, 'to thwart by open resistance;' παρελθεῖν, 'to overreach.' Compare ὅς σε παρέλθοι | ἐν

φησί τοι ἄνδρα παρῆναι οἰζυρώτατον ἄλλων, 105
 τῶν ἀνδρῶν οἱ ἄστν πέρι Πριάμοιο μάχοντο
 εἰνάετες, δεκάτῳ δὲ πόλιν πέρσαντες ἔβησαν
 οἴκαδ'· ἀτὰρ ἐν νόστῳ Ἀθηναίην ἀλίτοντο,
 ἥ σφιν ἐπῶρσ' ἀνεμόν τε κακὸν καὶ κύματα μακρά.
 [ἐνθ' ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἑταῖροι, 110
 τὸν δ' ἄρα δεῦρ' ἀνεμός τε φέρων καὶ κύμα πέλασσε.]
 τὸν νῦν σ' ἠνώγειν ἀποπεμπέμεν ὅττι τάχιστα·

105-111.] περιτοὶ οἱ στίχοι καὶ πρὸς τὴν ἱστορίαν μαχόμενοι· οὐ γὰρ καθ' ὃν καιρὸν ὑπὸ τῆς Ἀθηναίης ὁ ἀνεμός ἐκινήθη καὶ οἱ ἄλλοι ἀπάλοντο Ὀδυσσεὺς τῇ νήσῳ προσηνέχθη· οἱ δὲ τελευταῖοι δύο ἐκ τῶν μετὰ ταῦτά (133, 134) εἰσι μετενηνεγμένοι Schol. P. Q. Buttm. ap. Dind. Schol. refers these words to vv. 105-111, but the omission of those lines would make the pronoun τὸν in v. 112 ambiguous, therefore it is better to retain vv. 105-107, so that τὸν νῦν σ' κ.τ.λ. follows directly upon ἔβησαν. At any rate 110, 111 must be struck out. See note below. 112. ἠνώγειν] ἠνώγειν ἀντὶ τοῦ ἠνώγειν, ὡς τὸ ἥσκειν εἰρια καλὰ (Il. 3. 388) Schol. P. Aristarchus seems to have written the plpf. with the paragoric ν. See La Roche, H. T., p. 194 foll.

πάντεσσι δόλοισι Od. 13. 291; also παρεξελθοῦσα used of Circe slipping by unperceived, Od. 10. 573.

105. οἰζυρώτατον ἄλλων, 'beyond all others,' in reference to all others.' It is unnecessary to describe this idiom as a substitution of the superlative for the comparative. Nor need we explain it as an illogical use of the partitive genitive, nor as an ablative use of the genitive so strong as to imply 'away from' and therefore 'beyond' all others, as ἐξοχὸν ἄλλων. The very free use of the genitive with substantives and adjectives, marking different degrees or points of reference, is compatible both with comparatives or superlatives. Compare, for the genitive in this relation with substantives, ἡ Κέρκυρα τῆς Ἰταλίας καὶ Σικελίας καλῶς παράπλου κέται Thuc. 1. 36, and with adjectives νεώτατος ἄλλων Od. 15. 108, σείο δ', Ἀχιλλεῦ, οὗ τις ἀνὴρ προπάρειθε μακάρεσσιν Od. 11. 482, πόλεμον ἀξιολογώτατον τῶν προγεγενημένων Thuc. 1. 1, μεγίστην τῶν πρὸ αὐτῆς ib. 1. 10, κάλλιστον φανέν τῶν προτέρων φάος Soph. Ant. 101. An exact parallel to this use of the genitive with superlatives is found in the phrase μόνος τῶν ἄλλων, as Ὀμήρου μόνου τῶν ἄλλων βαψοδούνται τὰ ἔπη Lycurg. 184.

106. τῶν ἀνδρῶν, explanatory and corrective of ἄλλων, and in apposition

with it. He was not more wretched than all the rest of mankind, but than all the Greek heroes who fought round the walls of Troy.

107. ἔβησαν οἴκαδε is modified by the following words ἀτὰρ ἐν νόστῳ, etc. Cp. Od. 14. 241 ἔβημεν | οἴκαδε σὺν νήεσσι, θεὸς δ' ἐκέδασσεν Ἀχαιοὺς.

108. Ἀθηναίην ἀλίτοντο. Compare for the circumstances Od. 3. 135; and for the construction Od. 4. 378. Hermes is giving a general sketch of the disasters that happened to the Greeks on their return, without special reference to Odysseus, of whom Athena was always the champion and protector. The storm sent by her, 'unius ob noxam et furias Aiacis Oilei,' had no connection with the shipwreck of Odysseus which happened later. Whether we reject the whole passage, vv. 105-111, or not, it is at any rate impossible to retain vv. 110, 111 in this connection; for they imply that Odysseus was wrecked by Athena's storm, and driven on the shore of Calypso's isle; whereas, by his own statement (Od. 12. 403 foll.), Zeus was the cause of the shipwreck, as is plainly stated in these very same lines, when they occur later, and are put in Calypso's mouth (inf. 133, 134).

112. ἠνώγειν, 'bade thee.' The tense looks back to the time when Zeus despatched him.

οὐ γάρ οἱ τῇδ' αἴσα φίλων ἀπονόσφιν ὀλέσθαι,
 ἀλλ' ἔτι οἱ μοῖρ' ἐστὶ φίλους τ' ἰδέειν καὶ ἰκέσθαι 115
 οἶκον ἐς ὑψόροφον καὶ ἐὴν ἐς πατρίδα γαῖαν.
 Ὡς φάτο, ῥίγησεν δὲ Καλυψὼ, δῖα θεάων,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 'Σχέτλιοί ἐστε, θεοὶ, ζηλήμονες ἐξοχὸν ἄλλων,
 οἳ τε θεαῖς ἀγάασθε παρ' ἀνδράσιν εὐνάζεσθαι
 ἀμφαδίην, ἣν τίς τε φίλον ποιήσεται ἀκοίτην. 120
 ὥς μὲν ὅτ' Ὀρίων ἔλετο ῥοδοδάκτυλος Ἥως,
 τόφρα οἱ ἠγάασθε θεοὶ ρεῖα ζῶντες,
 ἕως μιν ἐν Ὀρτυγίῃ χρυσόθρονος Ἄρτεμις ἀγνή

118. ζηλήμονες] τὸ δὲ ζηλήμονες γράφεται καὶ δηλήμονες, ὃ ἐστὶ βλαπτικοί Eustath. ad loc. See below. 120. ἣν τις] γράφεται ἥ τις Schol. Q. 123, 124.] οὐδέποτε παρ' Ὀμήρῳ ἡ Ἄρτεμις ἀρρενας φονεύει. διὸ τινες ἀθετοῦσι τοὺς στίχους Schol. H. P. Q.

113. τῇδε, 'here.'

118. σχέτλιοι. See on Od. 3. 161. The epithet is applied to headstrong heroes, as to Heracles, σχέτλιος, ὁβριμοεργὸς δὲ οὐκ ὅθι' αἰσὺλα βέβων Il. 5. 403; and once in the milder sense of 'indefatigable' to Nestor, Il. 10. 164. It is used of Zeus, Il. 2. 111, and of the gods generally, as σχέτλιοί ἐστε θεοὶ δηλήμονες (Il. 24. 33), which last word is mentioned by Eustath. and Scholl. as a *varia lectio* for ζηλήμονες here. But the circumstances are quite different. In Il. 24 the gods are δηλήμονες in permitting the outrage upon Hector's body: here they are ζηλήμονες, 'jealous' of mortals favoured by goddesses; the words οἳ τε θεαῖς ἀγάασθε being epexegetical of the epithet.

120. ἀμφαδίην, an adverb of fem. accusat. form. Cp. Il. 7. 196 σιγῇ ἐφ' ὑμείων . . ἡὲ καὶ ἀμφαδίην. There is an uncertainty whether the comma should come after εὐνάζεσθαι or after ἀμφαδίην. The latter seems preferable, as then the words ἣν τις . . ἀκοίτην are explanatory of εὐνάζεσθαι ἀμφαδίην. Cp. Od. 6. 288, where ἀμφάδιος γάμος is used of honourable marriage. There is an irony in Calypso's words. The gods wink at the amours of the goddesses, but they will not endure that they should raise a mortal to the honourable position of ἀκοίτης. Here ποιήσεται is subjunctive.

121. Orion, the giant and hunter (Od. 11. 572), appears even in Homer as a constellation. Apollodorus quotes this account of his death—Ὀρίωνα δὲ Ἄρτεμις ἀπέκτεινεν ἐν Δήλῳ—and later mythology makes his offence to have been an attempt to violate Opis, as she was bringing ears of corn to Delos (Pausan. 1. 4. 5). Opis or Upis is, according to some, a surname of Artemis herself, which would explain another form of the story, as given in Horace, Od. 3. 4. 64 'Notus et integrae | tentator Orion Dianae | virginea domitus sagitta.' It is when at the end of July Orion rises in all his splendour with the dawn in the eastern sky, and then pales before the morning light, that he appears as the lover of Eos.

123. Ὀρτυγίη. The above-mentioned legend about Orion serves to confirm the identity of Ortygia and Delos. The name Ortygia occurs in several localities, but it is always connected with the worship of Artemis (cp. Soph. Trachin. 214); and the existence of a Syracusan Ortygia (which Völcker understands to be alluded to in this passage) seems only to mean that the Syracusan colonists (B. C. 734) introduced into their new home the cult of the Delian Artemis. In Od. 15. 403 the island Συρία is described as being Ὀρτυγίης καθύπερθεν, which would sufficiently mark the

οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέπεφνε.
 ὥς δ' ὀπότε Ἰασίῳ ἐνπλόκαμος Δημήτηρ,
 ᾧ θυμῷ εἶξασα, μίγῃ φιλότῃ καὶ εὐνῇ
 νειῶ ἐνι τριπόλῳ οὐδὲ δὴν ἦεν ἄπυστος
 Ζεὺς, ὅς μιν κατέπεφνε βαλὼν ἀργῇτι κεραυνῷ.
 ὥς δ' αὖ νῦν μοι ἀγᾶσθε, θεοὶ, βροτὸν ἄνδρα παρεῖναι.
 τὸν μὲν ἐγὼν ἐσάωσα περὶ τρόπιος βεβαῶτα
 οἶον, ἐπεὶ οἱ νῆα θοὴν ἀργῇτι κεραυνῷ

127. νειῶ ἐνι τριπόλῳ] Schol. H. P. Q. quotes, though with disapproval, the reading τριπόλῳ. Does this imply the existence of a reading νηῶ?

position of the Cyclad Syros, west of Rhenea, and this is confirmed by the statement in v. 410, that the island was under the joint protection of Artemis and Apollo.

There is a further doubt whether Ortygia be a twin island to Delos, or identical with it. Strabo (10. 5. 5) identifies Ortygia with Rhenea, ὠνομάζετο δὲ Ῥηναία καὶ Ὀρτυγία πρότερον, the confusion probably arising from the fact that originally Delos and Rhenea (which was separated from it by a narrow channel about half a mile in breadth) were included under the same name. See Schol. on Theocr. 17. 10 νήσος οὕτω Ῥηναία λεγομένη ἦν καὶ Δῆλον φασί. Ortygia and Delos are spoken of separately (h. Hom. Ap. 16) as the birth-places of Artemis and Apollo respectively, Leto having brought them forth, τὴν μὲν ἐν Ὀρτυγίῃ, τὸν δὲ κραναῇ ἐνὶ Δῆλῳ, see also Od. 6. 162. The name Ortygia comes from ὄρυξ, 'a quail;' and Welcker (Götterl. 1. 601) mentions that from May to September large flights of these birds are seen in the islands of the Archipelago.

124. ἀγανοῖς. See on Od. 3. 280. It should be noticed here that an arrow shot in anger is still called ἀγανὸν βέλος, showing that the 'painlessness' of the death, and not the merciful character of the visitation, is to be thought of. The death of Orion by the shafts of Artemis violates the generally observed rule by which the death of men is compassed by Phoebus; and those of women only, by Artemis. Here however Artemis is not acting in her capacity of Death-goddess; but slays Orion from jealousy.

125. Ἰασίῳ. See Hesiod (Theog. 970, where the form Ἰάσιος is used). Demeter is said to have borne a son Plutus to this lover in the island of Crete. This story points to an early legend which identified Iasion with the fertile power of the soil, the name being perhaps connected with αἶσα, or, according to others, with ἰέναι, ἀνιέναι. Later mythology makes Iasion the inventor of the cultivation of corn, like Triptolemus (τρίπολος). In Theocr. 3. 50 Iasion and Endymion are coupled together. The story is complicated in various ways, for Iasion appears in different genealogical connections and with different mystic meanings in the religion and legends of Arcadia, Crete, and Samothrace.

126. ᾧ θυμῷ εἶξασα, 'yielding to her passion;' i. e. not by compulsion. Cp. Il. 9. 598, where Meleager is described as giving willing aid to the Aetolians ᾧ θυμῷ εἶξας.

127. τρίπολος refers to the three ploughings: (1) at the end of autumn; (2) in the spring, to freshen the soil after the winter's frost; and (3) in summer, for a second crop. Theocr. (25. 25) speaks even of a field ploughed four times, τετράπολος. The third ploughing was called νεῶν, and the field so 'freshened' was called νεῖός, while the Lat. novalis rather signifies land ploughed for the first time. See Hesiod, Opp. 463, with Paley's note.

130. περὶ τρόπιος βεβαῶτα, 'bestriding the keel,' described more closely inf. 371 ἀμφ' ἐνὶ δούρατι βαῖνε κέληθ' ὡς ἵππον ἑλαύνων. So περιβαίνειν with gen. Il. 5. 21 οὐδ' ἔτλη περιβῆναι ἀδελφείου κταμένοιο. Compare also περὶ σπείους sup. 68.

Ζεὺς ἔλσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ.
 ἔνθ' ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἐταῖροι,
 τὸν δ' ἄρα δεῦρ' ἀνεμός τε φέρων καὶ κύμα πέλασσε.
 τὸν μὲν ἐγὼ φίλεόν τε καὶ ἔτρεφον, ἡδὲ ἔφασκον
 θήσειν ἀθάνατον καὶ ἀγήρων ἥματα πάντα.
 ἀλλ' ἐπεὶ οὐ πῶς ἔστι Διὸς νόον αἰγιόχοιο
 οὔτε παρεξελθεῖν ἄλλον θεὸν οὔθ' ἀλιῶσαι,
 ἔρρέτω, εἴ μιν κείνος ἐποτρύνει καὶ ἀνώγει,
 πόντον ἐπ' ἀτρύγετον. πέμψω δέ μιν οὐ πῇ ἐγὼ γε
 οὐ γάρ μοι πάρα νῆες ἐπήρετμοι καὶ ἐταῖροι,
 οἳ κέν μιν πέμποιεν ἐπ' εὐρέα νῶτα θαλάσσης
 αὐτὰρ οἱ πρόφρων ὑποθήσομαι, οὐδ' ἐπικεύσω,
 ὥς κε μάλ' ἀσκηθῆς ἦν πατρίδα γαῖαν ἵκηται.
 Τὴν δ' αὖτε προσέειπε διάκτορος ἀργειφόντης

132. ἔλσας] Ζηνόδοτος ἔλσας γράφει Schol. H. P. Q. 133, 134.] See on vv. 110, 111. 136. ἀγήρων] So Aristarch. Al. ἀγήραον Schol. H.

132. ἔλσας, from εἶλω, as κέλσας from κέλλω Od. 9. 149, κέρσας from κείρω Il. 24. 450. εἶλω, in its derived sense of 'squeezing,' may well be used of a 'crushing blow:' others take it as equivalent to the Virgilian 'detrusit ad undas' Aen. 7. 773.

οἴνοπι must be a general epithet referring to the dark colour of the tumbling sea, like πορφύρεος, and cannot have a special reference, as some suppose, to the red glare of the lightning, for the word is used without any of such surrounding circumstances, as in Il. 2. 613, etc.

133, 134. See on 110, 111 sup.

136. ἥματα πάντα. He had lived as an ἀθάνατος with Calypso up to this time; cp. Od. 8. 453 τόφρα δέ οἱ κομιδή γε θεῶν ὡς ἔμπεδος ἦεν, but, as Dr. Hayman remarks, now that Calypso has no hope of keeping her lover, she feeds him with mortal food. See inf. 199-201. But θεῶν ὡς may mean no more than that he was right royally treated.

139. ἔρρέτω, 'let him take himself off,' with the meaning of 'abire in malam rem.' Cp. Il. 9. 377; 20. 349.

With ἐποτρύνει καὶ ἀνώγει supply ἔρρειν.

140. ἀτρύγετος, as an epithet of the

sea, is commonly connected with τρυγᾶν, 'to gather in the fruits,' the word thus meaning 'unharvested,' 'barren,' in contrast with the land, which is πολύφορβος, Il. 14. 200. (In Il. 17. 425 ἀτρύγετος is used as an epithet of αἰθήρ.) This was the general view of the older commentators, but Herodian is quoted as referring the word to τρύω and understanding by it ἀκαταπύνητος, 'inexhaustible,' 'not to be wearied.' Curtius s.v. is not indisposed to adopt this rendering, supposing the form to come through ἀτρύγετος, and applying the meaning to the restless waves. Others connect ἀτρύγετος with τρύζειν, understanding by it the 'murmuring' or 'seething' sound of the sea. But this signification is not applicable to αἰθήρ.

πέμψω expresses rather her inability than her refusal to obey the order ἀποπέμψεν sup. 112. 'I cannot send him away, for I have no ships.'

143. ὑποθήσομαι, to be taken immediately with ὥς κεν ἵκηται. So Il. 16. 84 ἐν φρεσὶ θεῶν . . ὥς ἂν μοι τιμὴν μεγάλην καὶ κῆδος ἀρῇαι, and sup. 31 βουλὴν . . ὥς κε νέηται.

οὐδ' ἐπικεύσω is parenthetical, and parallel to πρόφρων, so that πρόφρων may be rendered, 'with all my heart;' οὐδ' ἐπικεύσω, 'without reserve.'

‘οὕτω νῦν ἀπόπεμπε, Διὸς δ’ ἐποπίζεο μῆνιν,
μή πῶς τοι μετόπισθε κοτεσσάμενος χαλεπήνῃ.’
ᾧ δ’ ἔπ’ Ὀδυσσῆα μεγαλήτορα πότνια νύμφη
ἦι, ἐπεὶ δὴ Ζηνὸς ἐπέκλυεν ἀγγελιάων. 150
τὸν δ’ ἄρ’ ἐπ’ ἀκτῆς εὔρε καθήμενον· οὐδέ ποτ’ ὅσσε
δακρυόφιν τέρσοντο, κατείβετο δὲ γλυκὺς αἰὼν
νόστον ὀδυρομένῳ, ἐπεὶ οὐκέτι ἦνδανε νύμφη.
ἀλλ’ ἦ τοι νύκτας μὲν λαύεσκεν καὶ ἀνάγκη
ἐν σπέεσι γλαφυροῖσι παρ’ οὐκ ἐθέλων ἐθελούσῃ. 155
ἤματα δ’ ἐν πέτρῃσι καὶ ἡιόνεσσι καθίζων
[δάκρυσι καὶ στοναχῇσι καὶ ἄλγεσι θυμὸν ἐρέχθων]
πόντον ἐπ’ ἀτρύγετον δερκέσκετο δάκρυα λείβων.
ἀγχοῦ δ’ ἰσταμένη προσεφώνεε διὰ θεάων·
‘Κάμμορε, μή μοι ἔτ’ ἐνθάδ’ ὀδύρεο, μηδέ τοι αἰὼν. 160
φθινέτω· ἤδη γάρ σε μάλα πρόφρασσ’ ἀποπέμψω.
ἀλλ’ ἄγε δούρατα μακρὰ ταμὼν ἀρμόξεο χαλκῷ

156. ἐν πέτρῃσι] ἀμ πέτρῃσι αἱ τοῦ Ἀριστάρχου Schol. H. P. 157]. Omitted in many MSS. Cp. sup. 83, 84. 158.] ἐντεῦθεν εἰς τὸ ὀλίγον ἀνωτέρω (84) μετακείται ὁ στίχος Schol. H.

146. ἐποπίζεο. The lawless are described as θεῶν ὅπιν οὐκ ἀλέγοντες Il. 16. 388, or οὐδ’ ὅπιδά τρομέουσι θεῶν Od. 20. 215. Ὀπίς is connected with ὄψ in the sense of ‘regard’ due to the gods, or the ‘inspection’ or ‘visitation’ of the gods, like ἐπισκοπή.

147. χαλεπήνῃ, intrans., as inf. 485.

153. οὐκέτι, ‘no longer.’ As his preserver from shipwreck she had found favour in his eyes; but that feeling had now passed, and was succeeded by home-sickness.

154. λαύεσκεν. Curtius regards λαύω as a reduplication from a root *av* or *af*. Compare the form of the aorist *ἀ-ε-σα*, καὶ ἀνάγκη, ‘even perforce;’ i.e. if he would not come willingly.

155. παρ’ οὐκ ἐθέλων ἐθελούσῃ. The grammatical order of the words here gives way to the favourite usage of bringing contrasted words into immediate juxtaposition. Cp. Od. 3. 272 ἐθέλων ἐθέλουσαν, sup. 97 θεὰ θεόν, inf. 224 μετὰ καὶ τότε τοῖσι γενέσθω,

Od. 15. 488 παρὰ καὶ κακῷ ἐσθλὸν ἐθῆκεν, Plat. Apol. 37 D καλῶς οὖν ἂν μοι δ βίος εἴη .. ἄλλην ἐξ ἄλλης πόλιν πόλεως ἀμειβομένῳ. The Alexandrine grammarian called this hyperbaton, ἀντιστροφή Ἰωνική.

156. ἡιόνεσσι. See on inf. 418.

160. κάμμορε. See on Od. 2. 351.

161. πρόφρασσα. A feminine form of adjective following the meaning and usage of πρόφρων. It is probable that πρόφρασσα stands for προ-φρα-τια, where φρα is the weak form of the root, in which α represents the sonant nasal. The strong forms of the root are φρεν, φρον, the weak φρα, or φραν. Other instances in Homer of adjectives used only in the fem. gender, are, e.g. ἀμφιέλισσαι, and μέτασαι Od. 9. 221. πρόφρασσα is used as a synonym of ἐθέλουσα in Il. 10. 290 ὅτε οἱ πρόφρασσα παρίστης, | ὡς νῦν μοι ἐθέλουσα παρίστασο.

162. χαλκῷ, with axe or adze. See inf. 244.

εὐρείαν σχεδίνῃν· ἀτὰρ ἱκρία πῆξαι ἐπ’ αὐτῆς 165
ὑψοῦ, ὥς σε φέρησιν ἐπ’ ἡεροειδέα πόντον.
αὐτὰρ ἐγὼ σῖτον καὶ ὕδωρ καὶ οἶνον ἐρυθρὸν
ἐνθήσω μενοεικέ’, ἃ κέν τοι λιμὸν ἐρύκοι,
εἵματά τ’ ἀμφιέσω, πέμψω δέ τοι οὔρον ὀπισθεν,
ὥς κε μάλ’ ἀσκηθῆς σὴν πατρίδα γαίαν ἱκται,
αἶ κε θεοὶ γ’ ἐθέλωσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
οἳ μιν φέρτεροὶ εἰσι νοῆσαι τε κρῆναι τε. 170
ᾧ δ’ ἔπ’ Ὀδυσσεὺς φάτο, ῥίγησεν δὲ πολύτλας διὸς Ὀδυσσεύς,
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
‘Ἄλλο τι δὴ σὺν, θεὰ, τόδε μήδεαι οὐδέ τι πομπήν,
ἢ με κέλεαι σχεδὴν περάαν μέγα λαῖτμα θαλάσσης,
δεινὸν τ’ ἀργαλέον τε· τὸ δ’ οὐδ’ ἐπὶ νῆες εἶσαι 175
ὠκύποροι περώωσιν, ἀγαλλόμεναι Διὸς οὔρῳ.
οὐδ’ ἂν ἐγὼν ἀέκητι σέθεν σχεδὴς ἐπιβαίην,
εἰ μή μοι τλαίης γε, θεὰ, μέγαν ὄρκον ὁμόσσαι

168. ἱκται] Ἀριστοφάνης ἱκοιο Schol. H. P. La Roche quotes the reading ἡν πατρίδα from two MSS.

163. ἱκρία. See Appendix I.

164. ὑψοῦ. This is added, as the ἱκρία form the highest parts of the hull. He begins the σχεδὴν by laying the keel, and finishes off with the ἱκρία. Notice the emphatic position both of εὐρείαν and ὑψοῦ. The vessel is to be broad in the beam, and to have plenty of free-board, as we say. Brieger would place a comma after αὐτῆς so as to make ὑψοῦ qualify φέρησιν, ‘carry you high and dry.’

166. μενοεικέα refers to all three nouns in the preceding line.

168. ἱκται is preferable to ἱκοιο, the reading of Aristophanes; the subjunctive implying the direct result of the πομπή and the οὔρος.

173. ἄλλο τι δὴ σὺν, θεὰ, τόδε μήδεαι, ‘surely thou art *herein* devising something else.’ For this use as a cognate or adverbial accusative with the verb cp. Od. 1. 409 τόδ’ ἱκάνει, 17. 444 νῦν δεῦρο τόδ’ ἱκω. With the whole phrase cp. Od. 7. 200 ἄλλο τι δὴ τόδ’ ἔπειτα θεοὶ περιμηχανόωνται, and Od. 20. 114 τέρας νῦν τειφ τόδε φαίνεις, ib. 351 τί κακὸν τόδε πάσχετε;

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175. τὸ δ’ οὐδ’. ‘But it not even can good ships travel *over*.’ This translation is intended to suggest that ἐπὶ is used rather adverbially than as a preposition. The sentence is thrown by parataxis into a demonstrative form; whereas later Greek would express it by the relative with a direct preposition, μέγα λαῖτμα ἐφ’ ᾧ κ.τ.λ.

νῆες εἶσαι. See on Od. 3. 11. The contrast here is between good ships properly built and such an one as Odysseus might be able to make for himself.

176. ἀγαλλόμεναι. The use of the word suggests that common impersonation of the ship, which seems to us to ‘walk the water like a thing of life.’

177. οὐδ’ ἂν ἐγὼν. There is no parallelism between οὐδέ here and in 175. It is really equivalent to the full force of its constituents οὐδέ, ‘but I will not.’ Odysseus is cautious to a fault here. Calypso had said sup. 161 ἤδη γὰρ σε μάλα πρόφρασσ’ ἀποπέμψω.

178. εἰ μή μοι .. ἄλλο, ‘unless, goddess, thou shouldst make up thy mind to swear me a mighty oath that thou

μή τί μοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο.'

*Ως φάτο, μείδησεν δὲ Καλυψὼ, δια θεάων, 180

χειρί τέ μιν κατέρεξεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·

Ἦ δὴ ἀλιτρός γ' ἐσσι καὶ οὐκ ἀποφώλια εἰδώς,

οἷον δὴ τὸν μῦθον ἐπεφράσθης ἀγορεύσαι.

ἴστω νῦν τόδε γαῖα καὶ οὐρανὸς εὐρύς ὑπερθε

καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅς τε μέγιστος 185

179. ἄλλο] Ἀριστοφάνης ἄλλοις γράφει Schol. H. P. Q. Nauck suggests that this is an error for ἄλλως. 185. ὕδωρ] γράφεται καὶ ὕδατος, πρὸς δ' ἐσημειούτο Ἀριστοφάνης Schol. H.

wilt not plot against me any fresh mischief, to my hurt.' This rendering takes κακόν as substantival and makes πῆμα predicative. Cp. Od. 7. 195 κακὸν καὶ πῆμα, Od. 3. 152 πῆμα κακοῖο. But it is also possible to make κακόν adjectival, in direct agreement with πῆμα. The important word after all is ἄλλο, contrasting every other possible harm with the immediate horrors of the lonely and dangerous voyage.

182. ἀλιτρός, used of a culprit Il. 8. 361, has here a sportive tone. 'In sooth thou art a rogue, and not simple-hearted.' Calypso is laughing at the prudent way in which Odysseus manages to take care of himself. Full of craft himself, he suspects a crafty intention in every one else. For ἀποφώλια see Od. 8. 177.

183. οἷον δὴ is equivalent in meaning to ὅτι τοῖον, 'in that thou hast devised such clever words as these to speak;' or, 'To think what clever words thou hast devised!' used as an exclamation. Cp. Od. 2. 239; 22. 217; Il. 2. 230; 5. 578; 6. 166; 14. 95; 17. 173 etc.

185. Στυγὸς ὕδωρ. According to Hesiod, Theog. 389, Zeus gave special powers to the Ocean-nymph Styx, when she came with her sons to Olympus, αὐτὴν μὲν γὰρ ἔθηκε θεῶν μέγαν ἔμμεναι ὄρκον. In a later passage, Theog. 775 foll., Styx is represented as having her home near the dwelling of night, νόσφιν δὲ θεῶν κλυτὰ δώματα ναίει | μακρῆσιν πέτρῃσι κατηρεφέ, ἀμφὶ δὲ πάντῃ | κίοισιν ἀργυρέοισι πρὸς οὐρανὸν ἐστήρικται. This is probably intended to represent the scenery of some stalactitic cave. When a solemn oath was to be taken in Olympus, Zeus δέ τε Ἴριν ἐπέμπε θεῶν μέγαν ὄρκον ἐνείκῃ | τηλόθεν ἐν χρυσῇ

προχόῳ πολύνυμον ὕδωρ | ψυχρὸν, ὃ τ' ἐκ πέτρης καταλείβεται ἡλιβάτοιο | ὑψηλῇ πολλὸν δέ θ' ὑπὸ χθονὸς εὐρυοδείης | ἐξ ἱεροῦ ποταμοῖο ῥέει διὰ νύκτα μέλαιναν, | Ὀκεανοῖο κέρας, δεκάτῃ δ' ἐπὶ μοῖρα δέδασται (i. e. a tenth part of the water of the ocean flows through Styx), ἐννέα μὲν περὶ γῆν τε καὶ εὐρέα νῶτα θαλάσσης | δύνῃς ἀργυρέης εἰλιγμένους εἰς ἄλα πίπτει, | ἥ δὲ μὲν ἐκ πέτρης προρέει μέγα πῆμα θεοῖσι. A god who should forswear himself by Styx, after having poured a libation of its water, was condemned to lie in trance without breathing or speaking for a year, and without tasting nectar or ambrosia. After that ordeal he is separated from all councils and banquets of the gods till nine years have passed, and he only resumes his prerogatives in the tenth (see the whole passage in Hesiod). The description of the Styx is not very easy to realise: possibly we are to conceive of the stream as flowing at first in the upper world, then making a plunge, and running in a subterranean channel, like streams in many limestone districts; but the actual picture (as Pausanias saw it, 8. 18) is that of the brook called Styx in Arcadia, which tumbles over a rocky precipice near Nonacris, and parting into two cascades as it descends, falls into a basin of black rock; the waters uniting again to form the torrent called Crathis. It is still called Mavroneria or Draconeria, the 'black' or 'terrible water,'—a reminiscence of the old legends connected with it,—and local tradition attributes to the water the strange property of destroying or piercing any vessel in which it is placed. Another form of oath by Styx is given in Il. 14. 271 foll.

ὄρκος δεινότατός τε πέλει μακάρεσσι θεοῖσι,

μή τί σοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο.

ἀλλὰ τὰ μὲν νοέω καὶ φράσσομαι, ἄσπ' ἂν ἐμοί περ

αὐτῇ μηδοίμην, ὅτε με χρεῖω τόσον ἴκοι·

καὶ γὰρ ἐμοὶ νόος ἐστὶν ἐναΐσιμος, οὐδέ μοι αὐτῇ 190

θυμὸς ἐνὶ στήθεσσι σιδήρεος, ἀλλ' ἐλεήμων.'

*Ως ἄρα φωνήσας ἡγήσατο δῖα θεάων

καρπαλίμως· ὃ δ' ἔπειτα μετ' ἵχνια βαίνει θεοῖο.

ἴξον δὲ σπείος γλαφυρὸν θεὸς ἡδὲ καὶ ἀνὴρ,

καὶ ῥ' ὃ μὲν ἔνθα καθέζετ' ἐπὶ θρόνου ἔνθεν ἀνέστη 195

Ἑρμείας, νύμφη δ' ἐτίθει πάρα πᾶσαν ἔδωδὴν,

ἔσθειν καὶ πίνειν, οἷα βροτοὶ ἄνδρες ἔδουσιν·

αὐτῇ δ' ἀντίον ἴξεν Ὀδυσσεύς θείοιο,

τῇ δὲ παρ' ἀμβροσίην δμῳαὶ καὶ νέκταρ ἔθηκαν.

οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱάλлон. 200

αὐτὰρ ἐπεὶ τάρπησαν ἔδητύος ἡδὲ ποτήτος,

τοῖς ἄρα μύθων ἤρχε Καλυψὼ, δῖα θεάων·

Ἰδιογενὲς Λαερτιάδῃ, πολυμήχαν' Ὀδυσσεῦ,

οὕτω δὴ οἰκόνδε φίλῃν ἐς πατρίδα γαίαν

αὐτίκα νῦν ἐθέλεις ἵεναι; σὺ δὲ χαῖρε καὶ ἔμπη. 205

187.] See on 179 sup. 202. τοῖς ἄρα] ὅτι (sc. ἡ διπλῇ affixed by Aristonicus) ἐνὸς πρὸς ἑνα διαλεγόμενου φησὶ Schol. P.

187. βουλευσέμεν, sc. ἐμέ, 'that I will not.'

188. ἀλλὰ τὰ μὲν. A slight additional emphasis is here given by μὲν to the demonstrative τὰ. I am not plotting, she says, nor will I plot any mischief for you, 'but I am thinking of and will devise for you just that plan which I should contrive for mine own self, whenever the need might come so sore on me.'

190. οὐδέ μοι αὐτῇ. There is a particular stress made by the use of αὐτῇ. Calypso is contrasting her own temper with that of the gods who had spitefully ordered the departure of Odysseus.

197. ἔσθειν. For this poetical present from the root ἔδ, beside the usual ἐσθ-ῶ, see Curtius, Verb. p. 207.

οἷα. The neuter plural implies the various kinds of food included under πᾶσαν ἔδωδὴν. So in Od. 14. 62

κτῆσιν..οἷά τε ᾧ οἰκῇ ἀναξ εὐθυμὸς ἔδωκε. See also inf. 422, and Od. 8. 365. Though Calypso sets before Odysseus mortal food, she uses nectar and ambrosia herself.

202. τοῖς ἄρα. Notice that this verse, the ordinary opening of an address, has passed into a regular epic formula, so that it can be used here, though the number of τοῖς is, strictly speaking, inaccurate. Only Odysseus is present besides the speaker, Hermes having departed, sup. 148. Cp. Od. 7. 47; 13. 374; 17. 184; 19. 103, 508; Il. 5. 420; 17. 628; 21. 287.

204. οὕτω δὴ, 'so then, dost thou really desire?' Compare the use of 'sic' in Latin: 'Siccine me patriis avectam perfide ab oris, | perfide, deserto liquisti in littore, Theseu?' Catull. Pel. and Thet. 132; cp. also Il. 2. 158.

205. σὺ δὲ χαῖρε καὶ ἔμπη, 'yet fare

εἴ γε μὲν εἰδείης σῆσι φρεσὶν ὅσσα τοι αἶσα
κῆδ' ἀναπλῆσαι, πρὶν πατρίδα γαῖαν ἰκέσθαι,
ἐνθάδε κ' αὖθι μένων σὺν ἑμοὶ τόδε δῶμα φυλάσσοις
ἀθάνατος τ' εἴης, ἱμειρόμενός περ ἰδέσθαι
σὴν ἄλοχον, τῆς αἰὲν ἐέλδαι ἡματα πάντα. 210
οὐ μὲν θην κείνης γε χερείων εὖχομαι εἶναι,
οὐ δέμας, οὐδὲ φυὴν, ἐπεὶ οὐ πως οὐδὲ ἔοικε
θνητὰς ἀθανάτησι δέμας καὶ εἶδος ἐρίζειν.

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
‘πότνα θεὰ, μή μοι τόδε χῶεο· οἶδα καὶ αὐτὸς 215
πάντα μάλ', οὐνεκα σείο περίφρων Πηνελόπεια
εἶδος ἀκιδνοτέρη μέγεθός τ' εἰσάντα ἰδέσθαι·
ἡ μὲν γὰρ βροτός ἐστι, σὺ δ' ἀθάνατος καὶ ἀγήρως.

208. σὺν ἑμοί] οὐ παρ' ἑμοί Schol. M. The majority of MSS. have σὺν, but Eustath. παρ', and so most edd. 217. εἰσάντα] Ἀρίσταρχος εἰς ἄντα, αἱ δὲ κοινότεραι εἰς σῶμα Schol. H. P. For εἰς σῶμα Porson writes εἰς ὅπα, the reading of Eustath.

thee well nathless.' Her first sense of anger may have made her wish his ruin, now tenderer feelings have come back upon her.

208. ἐνθάδε .. αὖθι, 'here, on the spot,' as in Il. 23. 674. For this doubling of the adverb cp. αὐτοῦ ἐνθα Il. 8. 207, καὶ αὐτοῦ h. Hom. Ap. 374. An analogous grouping is seen in ὡς δ' αὐτὸς Od. 3. 65.

σὺν ἑμοί. Join with φυλάσσοις, 'help me to keep.' Compare Horace's 'servare nidum,' and Virgil's 'servare sedes.' If παρ' ἑμοί be read, it must be taken with μένων.

211. χερείων. This comparative is supplied by the grammarians with a positive of the form χέρης, of which χέρη Il. 1. 80 is the dative. The forms χέρης Od. 15. 324, and χέρη Od. 14. 176, are variants for χέρεις, χέρεια. The relation of χέρης to χερείων is the same as that of πλέης to πλείων. The older commentators regarded these words not as adjectives of the positive degree, but as syncopated forms of the cases of the comparative χερείων. So Schol. H. on Od. 14. 176 gives χέρεια instead of χέρη, and describes it as the reading of Aristarchus, and Schol. A. on Il. 1. 80 ascribes the

same view to Herodian; as also Eustath. 55. 25. Sometimes these forms have a distinctly comparativel force, as in Il. 4. 400: Od. 14. 176; but it disappears in Od. 18. 229; 20. 310. In Il. 12. 270 we find χερειότερος, and in Il. 20. 434 the shorter form χέρων, lengthened again in Il. 15. 513 into χερρότερος. Benfey compares the χερν or χρεσν of the stem with the Skt. hrasi or hrasva, 'short.' See Monro, H. G. page 322.

215. τόδε χῶεο, Od. 23. 212. For a similar adverbial accusative cp. ἄξεο τό γε Od. 17. 401, κοτεσσαμένη τό γε Il. 14. 191. See on 173 sup.

216. περίφρων. Calypso lays all the stress on Penelope's beauty. Odysseus has the tact to speak only of the wisdom of his wife; and in his description of his home-sickness (219, 220) he alludes only to his home and says no more about Penelope.

217. ἀκιδνοτέρη. This is a word of uncertain meaning and derivation. The Scholl. render it as equivalent to δασυνεστέρα or εὐτελεστέρα, giving a preference to the former interpretation.

μέγεθος, 'size,' always comes into the Greek idea of beauty. A handsome woman is 'A daughter of the gods, divinely tall, And most divinely fair.'

ἀλλὰ καὶ ὥς ἐθέλω καὶ ἐέλδομαι ἡματα πάντα
οἴκαδ' εἴ τ' ἐλθέμεναι καὶ νόστιμον ἡμαρ ἰδέσθαι. 220
εἰ δ' αὖ τις ραίησι θεῶν ἐνὶ οἴνοπι πόντῳ,
τλήσομαι ἐν στήθεσσι νύκτων ταλαπενθέα θυμόν·
ἦδη γὰρ μάλα πόλλ' ἔπαθον καὶ πόλλ' ἐμόγησα
κύμασι καὶ πολέμῳ· μετὰ καὶ τόδε τοῖσι γενέσθω.

ᾠς ἔφατ', ἡέλιος δ' ἄρ' ἔδν καὶ ἐπὶ κνέφας ἦλθεν 225
ἐλθόντες δ' ἄρα τῷ γε μυχῶ σπείους γλαφυροῖο
τερπέσθην φιλότῃ, παρ' ἀλλήλοισι μένοντες.

Ἥμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
αὐτίχ' ὁ μὲν χλαῖνάν τε χιτῶνά τε ἔννυτ' Ὀδυσσεύς,
αὐτὴ δ' ἀργύφειον φᾶρος μέγα ἔννυτο νύμφη, 230
λεπτὸν καὶ χαρίεν, περὶ δὲ ζώνην βάλετ' ἱξυῖ
καλὴν χρυσεῖην· κεφαλῇ δ' ἐφύπερθε καλύπτρην·
καὶ τότ' Ὀδυσσῇ μεγαλήτορι μήδετο πομπήν.
δῶκε μὲν οἱ πέλεκυν μέγαν, ἄρμενον ἐν παλάμῃσι,

232. ἐφύπερθε] αἱ Ἀριστάρχου, ἐφύπερθε αἱ εἰκαϊότεραι (see crit. note on Od. 1. 117) ἐπέθηκε Schol. H. 234. δῶκε μὲν οἱ] Bekk., ed. 2, and most modern edd. read δῶκεν οἱ, because of the initial F of οἱ. Of this reading La Roche says, 'recepissem si vel in uno codice legeretur.'

224. μετὰ .. γενέσθω, 'let this too come into the list of my woes.' See note on sup. 155.

226. ἐλθόντες .. τερπέσθην .. μένοντες. For the confusion of plural and dual cp. Il. 8. 79 οὔτε δὲ Αἰάντες μενέτην θεράποντες Ἄρηος, Il. 5. 275 τὸ δὲ τάχ' ἐγγύθεν ἦλθον ἐλαύνοντ' ὠκείας ἵππους.

Join μυχῶ with τερπέσθην, 'having gone their way, they took their pleasure in the recess of the cave.'

229. χλαῖνάν τε χιτῶνά τε. This seems an unnatural order, as the χιτῶν must be put on before the χλαῖνα, but the prothysterion is really natural, because the χλαῖνα takes precedence as impressing the eye, more than the undergarment could do. Cp. Od. 3. 467; 10. 365, etc.

230. ἀργύφειον. Another form is ἀργυφός Od. 10. 85. Benfey refers this termination to a root φα, Skt. dhā, implying 'likeness,' in which sense it reappears as a characteristic suffix of

diminutives; cp. ζούφιον, ἐυλήφιον. Düntzer compares ἀργ-ύφ-εος with κορυφή, as well as with diminutives in -υφιον.

232. κεφαλῇ depends upon περιεβάλετο only, ἐφύπερθε being purely adverbial, as in Il. 14. 184 κρηδέμνῳ δ' ἐφύπερθε καλύψατο διὰ θεῶν.

καλύπτρην. This does not seem to be different in meaning from κρήδεμνον, except in so far that the same piece of stuff when tied round the head would be called κρήδεμνον, and when suffered to fall over the face as a veil, καλύπτρην. See Od. 1. 334.

234. πέλεκυς (Skt. parakus) is the axe for felling (cp. ἐκβάλλειν inf. 244), and is therefore called ἐυλοκόπος Xen. Cyr. 6. 2. 36.

ἄρμενον ἐν παλάμῃσι must be joined together, as in Il. 18. 600, where the potter's wheel is described as τροχὸν ἄρμενον ἐν παλάμῃσι. Compare also Il. 19. 395 μάλιστα φαεινὴν χειρὶ λαβὼν ἀραρυῖαν.

ιστία ποιήσασθαι· ὁ δ' εὖ τεχνήσατο καὶ τά.
 ἐν δ' ὑπέρας τε κάλους τε πόδας τ' ἐνέδησεν ἐν αὐτῇ, 260
 μοχλοῖσιν δ' ἄρα τήν γε κατεΐρυσεν εἰς ἄλα διαν.

Τέτρατον ἡμαρ ἔην, καὶ τῷ τετέλεστο ἅπαντα·
 τῷ δ' ἄρα πέμπτῳ πέμπ' ἀπὸ νήσου δία Καλυψῶ,
 εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.
 ἐν δέ οἱ ἄσκον ἔθηκε θεὰ μέλανος οἴνοιο 265

τὸν ἕτερον, ἕτερον δ' ὕδατος μέγαν, ἐν δὲ καὶ ἦα
 κωρύκῳ ἐν δέ οἱ ὄψα τίθει μενοεικέα πολλά·
 οὐρον δὲ προέηκεν ἀπήμονά τε λιάρων τε.
 γηθόσυνος δ' οὐρῳ πέτασ' ἰστία δῖος Ὀδυσσεύς.
 αὐτὰρ ὁ πηδαλίῳ ἰθύνετο τεχνηέντως 270
 ἥμενος· οὐδέ οἱ ὕπνος ἐπὶ βλεφάροισιν ἔπιπτε
 Πληιάδας τ' ἐσορῶντι καὶ ὄψῃ δύνοντα Βοώτην

272. ἐσορῶντι] γρ. καὶ ἐσορῶντα διχῶς αἰ Ἀριστάρχου Schol. H. This is un-

260. ἐν δὲ . . ἐνέδησεν. With this combination compare Il. 23. 709 ἂν δ' Ὀδυσσεὺς πολὺμητις ἀνίστατο, and, similarly, Hdt. 2. 176 ἀνέθηκε δὲ καὶ ἐν τοῖσι ἄλλοισι ἱροῖσι ὁ Ἀμασις ἔργα . . ἐν δὲ καὶ ἐν Μέμφι τὸν κολοσσόν, Il. 2. 720 ἐρέται ἐν ἐκάστῃ ἐμβέβασαν.

261. μοχλοῖσιν. If μοχλοί are 'levers,' there is an inaccuracy in κατεΐρυσεν, for the action of the lever is to lift and push, not to drag. But κατερπεῖν had become the technical word for getting the ship down into the water, and is so used here, although the addition of μοχλοί seems to alter the picture. But it is not impossible that μοχλοί may mean 'rollers,' a far more natural thing to use.

262. τέτρατον . . ἅπαντα. 'It was the end of the fourth day when all was now accomplished for him.' A similar paratactic use of καὶ is found in Attic Greek as well, as in Soph. O. R. 717 παῖδες δὲ βλάστας οὐ διέσχον ἡμέραι | τρεῖς καὶ νῦν . . κείνος ἔρριψεν. So in Lat. 'nec longum tempus et. . .'

263. τῷ δ' ἄρα πέμπτῳ. So τῷ δὲ οἱ ὀγδοάτῳ . . ἡλὺθ' Ὀρέστης Od. 3. 306.

264. ἀμφιέσασα καὶ λούσασα. For the prothysteron see on 229 sup.

266. τὸν ἕτερον, ἕτερον δ'. Antithetical adjectives, as ἕτερον, ἄλλος, πρό-

τερος, πρῶτος, are often used with the demonstrative article. There seems no special reason for omitting the article with the second ἕτερον, except the tendency to bring two contrasted words as closely together as possible. In Il. 21. 71 we read, αὐτὰρ ὁ τῇ ἐτέρῃ μὲν ἑλὼν ἐλλίσσεται γούναϊν | τῇ δ' ἐτέρῃ ἔχεν ἔγχος. τὴν ἐτέρην occurs in Il. 18. 509, Od. 13. 68; τῇ ἐτέρῃ in Od. 19. 481; τῆς ἐτέρης Il. 16. 179; ἡ ἐτέρῃ Od. 10. 354; τοῦ ἐτέροιο Il. 9. 219; τὸν ἕτερον Od. 12. 101; τῷ ἐτέρῳ Il. 21. 166; τῷ ἐτέρῳ Od. 9. 430; τοὺς ἐτέρους Od. 11. 257; τῶν ἐτέρων Il. 12. 93. In about fifty other passages ἕτερος is found without the article.

ἐν δὲ καὶ ἦα. This use of the preposition is a true epanalepsis, resuming ἐν . . ἔθηκε in the preceding line. So ἐν μὲν γαίαν ἔτευξ' ἐν | δ' οὐρανόν Il. 18. 483, παρ δ' ἐτίθει κἀνεον καλὴν τε τράπεζαν, | παρ δὲ δέπας οἴνοιο Od. 8. 69.

268. ἀπήμων is used both actively, as here, and passively, as νόστος ἀπήμων Od. 4. 519. But even in the latter case we might render, 'a home-journey that brought no harm.' In Od. 8. 566 it is used as an epithet of the Phaeacians, the 'safe' guides.

272. Πληιάδες. Cp. Hesiod, Opp.

Ἄρκτον θ', ἣν καὶ ἄμαξαν ἐπὶ κλησὶν καλέουσιν,

intelligible, unless we suppose, with Porson, 'duae lectiones commixtae erant, ἐσορῶντα et ὄρῶντα, vel ἐσορῶντι et ὄρῶντι.'

619 Πληιάδες σθένος δβριμον Ὀρίωνος | φεύγουσαι, with Götting's note:— 'magna pars Graecorum cum Boeotis stellarum imagines venationem Orionis ita repraesentare putabant, ut Orion cum Sirio cane ἄρκτον, πελειάδας (πληιάδας, columbas), ὑάδας (suculas), πτωκάδα (leporem) cet. persequeretur . . Jones vero *plaustrī* (ἀμάξης) imaginem cum bubulco Boote in iisdem siderum sedibus videre sibi videbantur.' According to this view the Pleiads were regarded as a flock of doves, scared by the hunter Orion (see Od. 12. 65, and note); and to this fancy Aeschylus refers in a Fragment quoted by Athenaeus 491 A, where he describes them, with a characteristic oxymoron, as ἀπτεροὶ πελειάδες. There was a legend that the Pleiads were nymphs in the train of Artemis, pursued by Orion and changed into doves; or seven sisters, whose names and parentage vary in different stories: the most common representing them as children of Atlas by the ocean nymph Pleione. Hesiod (Opp. 383) therefore calls them Ἀτλαγγεῖαι, and, as they were born on Mount Cyllene, Pindar and Simonides give them the epithet ὄρειαι, (Pind. Nem. 2. 11). Among this sisterhood are generally reckoned Maia, mother of Hermes by Zeus; Electra, the ancestress of the Dardanids; Taygete, mother by Zeus of Lacedaemon. Then come three, whose names are connected with Boeotian legend, Alcyone, Celaeno, and Sterope. Last of all is Merope, the only mortal sister of the group, wife of Sisyphus and mother of Glaucus. This inferiority of Merope is one expression of the story of the 'lost Pleiad,' but other forms of the legend put Electra in place of Merope. The actual group of stars consists of 1 star of the first magnitude, 3 of the 5th, 2 of the 6th, and several smaller stars; but they are ordinarily represented as a cluster of seven, one of them being rarely visible. When the Pleiads rise, in the middle of May, harvest is near; and the Pleiads as the harbingers of promised plenty were, perhaps, regarded as a flight of doves bringing nectar and ambrosia to Zeus. At the

time of their setting, towards the end of October, the storms of winter are near, and Orion is visible in the evening sky. At this season of the year that form of the story would be most in vogue which represents them as flying in dismay before the mighty hunter. Hesiod (Opp. 622) seems to prefer the etymology which connects them with πλεῖν, as though they marked the seasons when the sailor might put to sea, or when he was safer on shore. Others referred the word to πλείων, because the Pleiads are a group of stars, ὅτι πλείους ὁμοῦ κατὰ συναγωγὴν εἰσι Schol. Il. 18. 486. Hyginus, f. 192 'quia plures erant Pleiades dictae.' Cp. Manil. 5. 522 'Pleiadum glomerabile sidus.' The Latin equivalent for the Pleiads was Vergiliae, as marking by their rising the close of spring (*ver*); unless the right orthography be Virgiliae, from *virga*, with a possible reference to the term βότρυς, by which name this 'cluster' of stars was also known in Greece.

Βοώτης is called by Hesiod Ἀρκτοῦρος, or 'bear-watcher.' He may be said to 'set late,' because the brilliancy of his light keeps him long visible after dawn. But Sir G. C. Lewis (Astron. of Ancients, p. 59) suggests that the epithet 'slow-setting,' as applied to Boötes, alludes to the fact that his disappearance is a long process, because at the time of setting the constellation is in a somewhat vertical position; whereas his rising is rapid, because his horizontal position brings him speedily into view. Cp. Catull. (66. 67), where the Coma Berenices says, 'vertor in occasum tardum dux ante Boöten | qui vix sero alto mergitur Oceano.'

273. Ἄρκτον. The Bear (*Ursa Maior*) (the 'lesser bear' is a later conception) stands at bay, and watches (δοκεῖ Il. 8. 340) Orion; a picturesque way of representing the revolutions of the two constellations in concentric circles; the Bear moving in the lesser one. Cp. Manil. Astron. 1. 502 'Arctos et Orion adversis frontibus ibant.' From the fact of 'turning round on the same spot' (αὐτοῦ στρέφεται), the bear was also called Helice. This must be regarded

ἢ τ' αὐτοῦ στρέφεται καί τ' Ὀρίωνα δοκεύει,
οἷη δ' ἄμμορός ἐστι λοετρῶν Ὀκεανοῖο.
τὴν γὰρ δὴ μιν ἄνωγε Καλυψὼ, δια θεάων,
ποντοπορευέμεναι ἐπ' ἀριστερὰ χειρὸς ἔχοντα.
ἐπτὰ δὲ καὶ δέκα μὲν πλέεν ἡματα ποντοπορεύων,
ὀκτωκαίδεκάτῃ δ' ἐφάνη ὄρεα σκιδόντα

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277. χειρὸς] γρ. νηὸς Schol. H. M., which Nauck adopts.

as only a poetical description, for the circles described by the Bear and Orion are not so near together as to justify such language. Perhaps the general result may be thus summed up. Odysseus may be supposed to be steering generally in an eastward direction. This keeps the Bear on his left hand. We may suppose the time of the year to be about the Autumnal Equinox. Near midnight Boötes would be just setting in the NW. horizon, and the Pleiads just rising in the SE. An hour or two later Orion would come up in the SE., and become a conspicuous constellation. The Bear, whose head is turned towards the rising Orion, seems to the poet to be looking suspiciously at the Hunter, who has thus appeared in the sky.

ἐπικλησιν καλέουσιν, 'they sur-name;' ἐπικλησιν being an adverbial accusative with καλέουσι. The word generally denotes a later or nick-name (κλησις ἐπὶ τῇ πρώτῃ πρόσθετος), given to commemorate some peculiarity. Cp. Il. 7. 138; 16. 177; 22. 29, 506. Similar is the use of ἐπώνυμος, as in Od. 7. 54; 19. 409; Il. 9. 562.

275. οἷη δ' ἄμμορος. On this expression Aristotle (Poet. c. 25) remarks, καὶ τὸ 'οἷη δ' ἄμμορος' κατὰ μεταφορὰν τὸ γὰρ γνωριμώτατον μόνον. Of course, as a matter of fact, the Bear is not the only constellation that never sets. Strabo considers that Homer here includes under ἄρκτος the whole of the northern heavens, but the description given of the wheeling of the Bear so as to confront Orion sufficiently disproves this. Heliodorus, quoted in Apoll. Lex. Hom., admits that Homer made the statement through ignorance (ὅτι ἡγνόει). Sir G. C. Lewis suggests, as a more probable solution of the difficulty, that the Great Bear was the only group of stars in the northern sky

which had in Homer's time been reduced to a constellation. Cp. Virg. Georg. 1. 246 'Arctos Oceani metuentes aequore tingi,' Ov. Met. 13. 725 'Arcton aequoris expertem.' Sophocles, Trach. 130, compares the ceaseless recurrence of joy and sorrow to the ἀρκτου στροφάδες κέλευθοι. And Callimachus gives a fresh mythological colouring to the story by making Tethys, out of regard for Hera, refuse a refuge in the waters to Callisto (the Bear), the concubine of Zeus.

With λοετρῶν Ὀκεανοῖο cp. Il. 5. 5 foll. of Sirius, ὅς τε μάλιστα λαμπρὸν παμφαίνῃσι λελουμένος Ὀκεανοῖο.

277. ἐπ' ἀριστερὰ χειρὸς. It is probable that ἀριστερός is related to ἀριστοί by the same euphemism as that which employs the word εὐώνυμος for 'left.' The comparative termination expresses the distinct contrast of left and right. Ἀριστερά is not found in Homer as a substantive without the preposition ἐπὶ. Sometimes it occurs without any dependent genitive, as in Od. 3. 171; Il. 2. 526; 7. 238; 12. 201, 219, 240; being parallel to the phrase ἐπὶ δεξιὰ Il. 7. 238; 12. 239. It is also frequently followed by a genitive, as μάχης Il. 5. 355; 11. 498, νηῶν Il. 12. 118, τοῦν Il. 23. 336, στρατοῦ Il. 13. 326. In addition to these passages Ameis quotes Xen. Anab. 1. 8. 4 τὰ δεξιὰ τοῦ κέρατος. But the use with χειρὸς is found only here in Homer, with the exception of an imitation of the phrase in h. Hom. Merc. 153. In Pindar Pyth. 6. 19 we have σύ τοι σχεθὼν νιν ἐπὶ δεξιὰ [ἐπιδέξια] χειρὸς ὀρθάν | ἀγεις ἐφημοσύναν, and in Aratus Phaen. 278 κατὰ δεξιὰ χειρὸς is used with the same meaning. It is not unlikely that here χειρὸς has a picturesque reference to the hand of the steersman, as presenting a sort of centre point from which the various directions seem to diverge.

γαίης Φαιήκων, ὅθι τ' ἀγχιστον πέλεν αὐτῷ.
εἶσατο δ' ὥς ὅτε ρινὸν ἐν ἡεροειδέι πόντῳ.

280

Τὸν δ' ἐξ Αἰθιοπῶν ἀνίων κρείων ἐνοσίχθων
τηλόθεν ἐκ Σολύμων ὁρέων ἴδεν· εἶσατο γάρ οἱ
πόντον ἐπιπλάων· ὁ δ' ἐχώσατο κηρόθι μᾶλλον,
κινήσας δὲ κάρη προτὶ δν μυθήσατο θυμὸν.

285

ἌΩ πόποι, ἦ μάλα δὴ μετεβούλευσαν θεοὶ ἄλλως
ἀμφ' Ὀδυσῇ ἐμεῖο μετ' Αἰθιοπέσσι ἐόντος,
καὶ δὴ Φαιήκων γαίης σχεδὸν, ἔνθα οἱ αἶσα
ἐκφυγείν μέγα πείραρ οἰζύος, ἣ μιν ἰκάνει.

281. ὅτε ρινόν] εἰ μὲν ρινὸν ἀναγνωστέον, ἔσται, ἐφάνη ὡς ἀσπίς· εἰ δὲ ἐρινόν, ἔσται, συκία Schol. V. ὁ μὲντοι Ἀρίσταρχος ἐρινόν· ἔνιοι δὲ ρινὸν κατὰ Οἰνωτροῦς τὰ νέφος Schol. P. Q. T. Fäsi conj. ὥς ὅτε τε ρινὸν ἡεροειδέι. The lemma of Vindob. 56 and Schol. Par. ap. Cram. An. Par. 3. 17. 14 give a good reading, viz. ὥς τε ρινόν.

280. ὅθι τε, 'at the part where (the land) lay nearest to him.'

281. ὥς ὅτε ρινόν. If we adopt this reading (see crit. note), the simile of the shield must mean that the low land of Phaeacia seemed to form the circumference, while the mountains rising inland resembled the boss. It is doubtful whether the final syllable of ὅτε could remain short before the digammated ρινόν or ρινός. Cp. inf. 426 ἔνθα κ' ἀπὸ ρινός δρύφθη, also Od. 22. 278. It is difficult to understand the meaning of the division of letters said to represent the reading of Aristarchus, ὥς ὅτ' ἐρινόν, unless we can suppose that the sight of a large fig-tree (on the far horizon, so that its stem would not be in view) resembled the mass of a mountain-group. And if the word ἐρινόν really exists, it means a fig, not a fig-tree. Besides, it is more natural to supply γαῖα as the subject to εἶσατο than ὕψος. The interpretation of the Scholl. ρινόν (Hesych. ἐρινόν) = ἀχλὺς 'mist' looks no better than a makeshift. The easiest solution in every way is to read ὥς τε ρινόν. If ὥς ὅτε be retained, it must be taken as a condensed expression equivalent to εἶσατο ὥς ρινὸν ὅτε εἶδεται. For this use of ὥς ὅτε cp. Od. 19. 494; Il. 2. 394; 4. 462; 12. 132; 13. 471, 571; 18. 219.

282. Αἰθιοπῶν. See Od. 1. 22. Poseidon had gone to visit the Aethiopians and to receive a sacrifice at their hands.

283. Σολύμων. Strabo places the Solymi on the heights of the Taurus chain in Lycia and Pisidia (I. 12. 10). Homer does not seem, like Herodotus (1. 173), to identify the Solymi with the Lycians: on the contrary, we should gather from Il. 6. 168-186 that the two peoples were hostile to one another. Possibly a colony from Crete settled in the district Milyas, driving back the original inhabitants into mountain fastnesses.

284. μᾶλλον. That is, his smouldering anger against Odysseus blazed up afresh, when he saw him near the Phaeacian land, and so, almost independent of the sovereign of the seas.

286. πόποι. This word is best regarded as an interjection like παπαῖ, almost always expressive of astonishment, anger, or sorrow. But cp. Il. 2. 272. The Schol. on Od. 1. 32 says, πόποι οἱ θεοὶ κατὰ τὴν τῶν Δρυόπων φωνήν, as an alternative interpretation, and some of the Alexandrine poets seem to have employed it accordingly as a vocative, as, indeed, it might be taken in h. Hom. Merc. 309; but the best grammarians concur in taking it as an interjection.

μετεβούλευσαν ἄλλως. The adverb forms a sort of epexegetis to the preposition in composition.

288. σχεδόν, sc. Ὀδυσσεὺς ἐστι.

289. πείραρ οἰζύος. See note on Od. 12. 51.

ἀλλ' ἔτι μὲν μὴν φημι ἄδην ἐλάαν κακότητος.²⁹⁰
 Ὡς εἰπὼν σύναγεν νεφέλας, ἐτάραξε δὲ πόντον
 χερσὶ τρίαιναν ἐλών· πάσας δ' ὀρόθυεν ἀέλλας
 παντοίων ἀνέμων, σὺν δὲ νεφέεσσι κάλυψε
 γαῖαν ὁμοῦ καὶ πόντον· ὀρώρει δ' οὐρανόθεν νύξ.
 σὺν δ' Εὐρὸς τε Νότος τ' ἔπεσε Ζέφυρός τε δυσαιῆς²⁹⁵
 καὶ Βορέης αἰθρηγενέτης, μέγα κῦμα κυλίνδων.
 καὶ τότε Ὀδυσσεὺς λύτο γούνατα καὶ φίλον ἦτορ,
 ὀχθήσας δ' ἄρα εἶπε πρὸς δὴν μεγαλήτορα θυμόν·
 ὦ μοι ἐγὼ δειλὸς, τί νύ μοι μήκιστα γένηται;
 δεῖδω μὴ δὴ πάντα θεὰ νημερτέα εἶπεν,³⁰⁰
 ἢ μ' ἔφατ' ἐν πόντῳ, πρὶν πατρίδα γαῖαν ἰκέσθαι,
 ἄλγέ' ἀναπλήσειν· τὰ δὲ δὴ νῦν πάντα τελεῖται,
 οἷοισιν νεφέεσσι περιστέφει οὐρανὸν εὐρὺν

^{296.} αἰθρηγενέτης] Ῥιανὸς καὶ Ἀριστοφάνης αἰθρηγενεῖς λέγουσι Schol. H. P. Q.
^{302.} ἀναπλήσειν] γράφεται ἀναπλήσαι Schol. T. V.

^{290.} ἀλλ' ἔτι .. κακότητος, 'but I promise that I will yet drive him to his heart's content along the road of misery.' Cp. Il. 19. 423 οὐ λήξω πρὶν Τρῶας ἄδην ἐλάσαι πολέμοιο. In this rendering κακότητος is a local genitive, as in ἐπειγόμενος ὁδοῖο, διαπρήξαι πεδίνοιο, etc. But other commentators take ἄδην as a real accusative, as if from ἄδη, 'satiety,' in which case ἐλάσαι ἄδην will mean 'to drive him to satiety,' κακότητος being directly dependent upon ἄδην. The translation given here may be taken as combining the substantival and adverbial force of the word. Collet, Miscell. Crit. p. 309, proposes to read ἐλάαν from ἐῶ to 'satiare.' But this seems to make tautology with ἄδην, and it loses the particular liveliness of the phrase ἐλάαν in the mouth of Poseidon, who appeared on the scene with his καλλίτριχες ἵπποι, inf. 380.

^{293.} Join συν-κάλυψε, 'shrouded up.' νεφέεσσι is the instrumental dative.

^{294.} ὀρώρει .. νύξ. Both the language and the rhythm are meant to suggest the sudden descent of darkness. 'At one stride comes the dark.' Coleridge, Anc. Marin.

^{295.} Join συν-έπεσε, 'dashed to-

gether.' So inf. 317 μισγομένων ἀνέμων.

^{296.} αἰθρηγενέτης, 'sky-born.' Schol. P. Q. V. interprets it as 'bringing fair weather,' αἰθρίαν καὶ εὐδίαν ποιῶν, or 'producing cold,' αἰθρον ποιῶν, τουτέστι πᾶγον. But the passive sense is supported by αἰθρηγενέτης Od. 14. 446. The north wind is thus represented as a land wind, coming down from the heights and not up from the sea. Cp. Plut. fluv. 5. 3 Κανκάσιον ὄρος .. Βορέου κοίτη. In Il. 15. 171, 19. 358 we find αἰθρηγενεῖς as an epithet of Boreas.

^{299.} μήκιστα, 'in the issue.' Cp. Virg. Aen. 2. 70 'quid misero mihi denique restat?' but the meaning is not quite the same.

^{300.} δεῖδω μὴ .. εἶπεν. The aorist indicative implies that his anxiety is about a fact which has already taken place. Cp. Soph. Elect. 580 ὅρα .. μὴ πῆμα σάντη τίθης (not τίθης), 'take care that you are not making' (but the reading is not certain, as the best MS. has the corrupt. τίθης); and similarly, Eur. Ion 1523 ὅρα σὺν .. μὴ τῷ θεῷ τὴν αἰτίαν προστίθης, or, better, Hel. 119 σκοπεῖτε μὴ δόκησιν εἶχετ' ἐκ θεῶν.

^{303.} οἷοισιν νεφέεσσι may be taken as equivalent to οὐνεκα τοιοῖσι, or, perhaps, as an ejaculation.

Ζεὺς, ἐτάραξε δὲ πόντον, ἐπισπέρχουσι δ' ἀέλλαι
 παντοίων ἀνέμων. νῦν μοι σῶς αἰπὺς ὄλεθρος.³⁰⁵
 τρισμάκαρες Δαναοὶ καὶ τετράκις, οἳ τότε ὄλοντο
 Τροίῃ ἐν εὐρείῃ, χάριν Ἀτρεΐδῃσι φέροντες.
 ὥς δὴ ἐγὼ γ' ὄφελον θανέειν καὶ πότμον ἐπισπεῖν
 ἥματι τῷ ὅτε μοι πλεῖστοι χαλκήρεα δοῦρα
 Τρῶες ἐπέρριψαν περὶ Πηλεΐωνι θανόντι.³¹⁰
 τῷ κ' ἔλαχον κτερέων, καί μευ κλέος ἦγον Ἀχαιοί·
 νῦν δέ με λευγαλέφ θανάτῳ εἴμαρτο ἀλῶναι.³¹⁵
 Ὡς ἄρα μιν εἰπόντ' ἔλασεν μέγα κῦμα κατ' ἄκρης,
 δεινὸν ἐπεσσύμενον, περὶ δὲ σχεδὴν ἐλέλιξε.
 τῇλε δ' ἀπὸ σχεδῆς αὐτὸς πέσε, πηδάλιον δὲ
 ἐκ χειρῶν προέηκε· μέσον δέ οἱ ἴστων ἔαξε
 δεινὴ μισγομένων ἀνέμων ἐλθοῦσα θύελλα,
 τηλοῦ δὲ σπεῖρον καὶ ἐπὶ κριον ἔμπεσε πόντῳ.³²⁰
 τὸν δ' ἄρ' ὑπόβρυχα θῆκε πολὺν χρόνον, οὐδ' ἐδυνάσθη
 αἶψα μάλ' ἀνσχεθέειν μεγάλου ὑπὸ κύματος ὀρμῆς³²⁵

^{312.} ἀλῶναι] Ἰζίων (i. e. Demetrius the Grammarian of Adramyttium) ἀλέσθαι Schol. H.; for which Buttm. reads ἀλέσθαι. ^{314.} ἐπεσσύμενον] Ἀρίσταρχος ἐπισσύμενον διὰ τοῦ Schol. H. P. This implies that Aristarchus regarded the form ἐπεσσύμενον as a perf. pass.; and his reading is intended to represent a present or aorist. ^{315.} πέσε] Ῥιανὸς, αὐτὸν βάλε, δ καὶ ἄμεινον Schol. B. H. P. Q.

^{304.} Odysseus, being ignorant that it is Poseidon's work, attributes the storm to Zeus. So Schol. P. Q. T. κατὰ τὴν κοινὴν δόξαν εἰς Δία ἀναφέρει τὴν αἰτίαν τοῦ χειμῶνος.

^{305.} σῶς, 'certain.' Perhaps there is an ironical tone in the word, as we say 'safe to be destroyed.' σῶς = σά-ος, cp. Lat. sa-nus. The phrase occurs again in Il. 13. 773.

^{309.} ἥματι τῷ. The scene is described in Od. 24. 37 foll. In the struggle for the possession of the corpse of Achilles, Ajax bears off the body on his shoulders, while Odysseus keeps the Trojans at bay.

^{311.} κλέος ἦγον, carrying on the force of κέ, 'would have spread my fame,' like κλέος φέρειν or φορέειν Od. 3. 204; 19. 333; or, according to others, 'would have brought back tidings of me.'

^{312.} λευγαλέος, 'miserable,' stands to λυγρὸς as ὀτραλέος to ὀτρυνός. For

the introduction of ε in the first syllable some compare πευκάλιμος with πυκνός, but Curtius refers them to different roots.

εἴμαρτο, 'had been fated,' even before I began this voyage.

^{313.} κατ' ἄκρης, 'down from above.' Cp. Od. 8. 508, and Virg. Aen. 1. 114 'ingens a vertice pontus | in puppim ferit.'

^{316.} προέηκε, 'tossed it from his hand.' This describes the suddenness of the act more graphically than μεθέηκε, 'let it go.'

^{319.} ὑπόβρυχα, probably a metaphorical accusative from ὑπόβρυχος, as in Hdt. 7. 130 Θεσσαλίαν πᾶσαν ὑπόβρυχα γενέσθαι. See Od. 3. 458 note. As the subject to θῆκε we must supply θύελλα, or rather κῦμα implied in θύελλα, and expressed in the next line, 'it kept him long under water.'

^{320.} ὑπὸ .. ὀρμῆς should be taken with ἀνσχεθέειν, 'to emerge from beneath the rush of the wave.' So ὑπ'

+ acc. from ὑπὸ ὀρμῆς acc. βρυχα in Latin poets

εἵματα γάρ ῥ' ἐβάρυνε, τὰ οἱ πόρε δία Καλυψώ.
ὄψ' ἐ δὲ δὴ ῥ' ἀνέδν, στόματος δ' ἐξέπτυσεν ἄλμην
πικρὴν, ἣ οἱ πολλὰ ἀπὸ κρατὸς κελάρυζεν.
ἀλλ' οὐδ' ὥς σχεδὴς ἐπελήθετο, τειρόμενός περ,
ἀλλὰ μεθορμηθεὶς ἐνὶ κύμασιν ἐλλάβετ' αὐτῆς,
ἐν μέσση δὲ καθίζε τέλος θανάτου ἀλεείνων.
τὴν δ' ἐφόρει μέγα κῦμα κατὰ ῥόον ἔνθα καὶ ἔνθα.
ὥς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας
ἄμ πεδίον, πυκινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,
ὥς τὴν ἄμ πέλαγος ἄνεμοι φέρον ἔνθα καὶ ἔνθα·
ἄλλοτε μὲν τε Νότος Βορρὴ προβάλεσκε φέρεσθαι,
ἄλλοτε δ' αὐτ' Εὐρος Ζεφύρῳ εἴξασκε διώκειν.

Τὸν δὲ ἶδεν Κάδμου θυγάτηρ, καλλίσφυρος Ἰνώ,

329, 330. ἄμ πεδίον, .. ἄμ πέλαγος] διὰ τοῦ μ γραπτέον Schol. P. Al. ἀμπεδίον, ἀμπέλαγος.

ἀπῆλθε ἡμῶνους λύνει Od. 7. 5. This is better than to give ὑπὸ the force of *propter* and to join it with οὐκ ἐδυνάσθη.

325. μεθορμηθεὶς, 'having made a dart after it.'

327. κατὰ ῥόον ἔνθα καὶ ἔνθα. Properly speaking this expression implies a contradiction, as a current is supposed to set in one direction: but in this conflict of divers winds, Odysseus was in the midst of a maze of cross currents and eddies.

328. ὀπωρινός, from ὀπώρα, 'the ripening season.' It includes our 'mid-summer' as well as 'autumn,' beginning with the rising of the Dog Star and ending with the setting of the Pleiads; that is, from the end of July to the end of October. It follows directly after θέρους Od. 11. 192, etc.

329. πυκινὰ. See the description of the 'wind-witch,' as given by Schleiden, 'The Plant, p. 354: 'In autumn, on the Russian Steppes, the stem of the thistle-plant rots off, and the globe of branches dries up into a ball, light as a feather, which is then driven through the air by the winds. Numbers of such balls often fly at once over the plain with such rapidity that no horseman can catch them; now hopping with short, quick, springs along the ground, now caught by an eddy and rising

suddenly a hundred feet into the air. Often one "wind-witch" hooks on to another; twenty more join company, and the whole gigantic, yet airy, mass rolls away before the piping east wind.'

Notice the transition to the indicative mood. See note on Od. 4. 335.

333. Ἰνὼ Λευκοθέη. The connection of Ino with sea-faring life, though not explained, is yet hinted at by the legends which represent her as drowning herself along with her son Melicertes (*Melkart*, a name of Phoenician origin). This son is known in Greek as Palaemon; cp. Eur. I. T. 270 ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ, | δέσποτα Παλαίμων. Ino had two sons, Learchos and Melicertes, but Athamas their father, in a fit of madness inspired by Hera, slew Learchos, and Ino leaped from a sea-cliff between Megara and Corinth, with her other boy in her arms, to preserve him from a worse fate. The sea-gods saved them, and took them to live in the waters; λέγοντι δ' ἐν καὶ θαλάσῃ | μετὰ κόραισι Νηρήος ἄλγαις βίοντον ἀφθιτον | Ἰνοὶ τετάρχῃ τὸν δλον ἀμφὶ χρόνον Pind. Ol. 2. 28. She received divine honours in many places on the Greek coast. In the Hellenising period of Roman religion, Mater Matuta was identified with Leucothea, and Portunus with Palaemon.

Λευκοθέη, ἣ πρὶν μὲν ἔην βροτὸς αὐδήεσσα,
νῦν δ' ἄλδος ἐν πελάγεσσι θεῶν ἐξ ἔμμορε τιμῆς.
ἣ ῥ' Ὀδυσσῇ ἐλέησεν ἀλώμενον, ἄλγε' ἔχοντα·
[αἰθυλῇ δ' ἐικυῖα ποτῇ ἀνεδύσετο λίμνης,]
ἴξε δ' ἐπὶ σχεδὴς πολυδέσμου εἰπέ τε μῦθον·
'Κάμμορε, τίπτε τοι ὧδε Ποσειδάων ἐνοσίχθων
ᾠδύσατ' ἐκπάγλως, ὅτι τοι κακὰ πολλὰ φυτεύει;
οὐ μὲν δὴ σε καταφθίσει, μάλα περ μενεαίνων.
ἀλλὰ μάλ' ὧδ' ἔρξαι, δοκέεις δέ μοι οὐκ ἀπινύσσειν'

334. αὐδήεσσα] ὁ μὲν Ἀριστοφάνης τὰς ἀνθρωποειδεῖς θεὰς αὐδήεσσας φησὶν οἶονε φωνὴν μετεληφύιας· ὁ δὲ Ἀριστοτέλης οὐδήεσσαν λέγει, οἶονε ἐπίγειον· οὕτως καὶ Χαμαιλέων Schol. H. P. Q. Schol. H. on Od. 10. 136 gives Ἀρίσταρχος οὐδήεσσα, which Dind. has corrected to Ἀριστοτέλης. We are told on the authority of Scholl. E. P. Q. T. that Aristotle wrote οὐδήεσσα as the epithet of Ino, but αὐλήεσσα of Circe and Calypso, as living solitary in their own palaces. This seems impossible, as these adjectives in -εις express a participation in the nature of the noun from which they are derived. 337.] οὐκ ἐφέρετο ἐν τοῖς πλείοσι. Ἀρίσταρχος δὲ περὶ τῆς μὲν ἀθετήσεως διστάζει, γράφει δὲ διὰ τοῦ ὕ ὑπεδύσατο. Buttm. asks if this implies three readings, ἀνεδύσατο, ὑπεδύσατο, and ἐπέδυσσας. ποτῇ] σὺν τῷ ὕ γραπτέον Schol. V. γράφεται καὶ ποτῇ, ἀμεινον δὲ χωρὶς τοῦ ὕ ἐν δοτικῇ Schol. H. P. Q.

The surname Leucothea may contain a picturesque reference to the white foam of the stormy waves, or more likely to the fair calm (λευκὴ γαλήνη Od. 10. 94) which a sea-goddess had the power to produce. Leucothea is the single instance in Homer of such an apotheosis of a mortal. See on Od. 11. 601 foll.

334. αὐδήεσσα. The word αὐδήεις was considered of doubtful interpretation by the ancients. Cp. Eustath. αὐδήεσσα ἢ ἡ διαβόητος κατὰ τοὺς παλαιούς, ὃ ἐστὶν ἀοιδίμος διὰ τὰ ἐπ' αὐτῇ ἐμβάντα, ἢ ἡ ἐνδοξος· εὐγενὴς γάρ· ἢ κατὰ Ἀριστοφάνην ἢ χρωμένη ἀνθρωπίνῃ φωνῇ.. γράφεται δὲ καὶ οὐδήεσσα, τούτῃσι ἐπίγειος, νύμφη γὰρ ἦν καὶ οὐκ ἐκ τῶν οὐρανίωνων. The interpretation of Aristophanes, 'speaking with human voice,' seems to be the best. The word is used in Homer of the horse Xanthus when gifted with human speech by Hera, Il. 19. 407; of Circe, Od. 10. 136; of Calypso, Od. 12. 449; of ἀνθρωποι, Od. 6. 125; and Hesiod (Theog. 142 foll.) distinguishes ἀθάνατοι from θνητοὶ αὐδήεντες. Some have compared αὐδήεις with μέροψ, making the former the distinguishing mark between mortals and immortals, and μέροψ (= 'articulating')

the point of contrast between civilised men and savages or wild beasts. This seems right for αὐδήεις, but it is hardly possible that μέροψ should mean, as it was formerly interpreted, μερίζων τὴν ὄψα. It is rather connected with σ-μερ, Skt. *smar*, and means 'thinking' creatures; or with *mar* and *mor*—'mortal' beings. The use of two distinct languages by gods and men respectively is alluded to in Homer several times. See on Od. 10. 305. The form οὐδήεσσα, accepted by Barnes, and, among recent editors, by Düntzer, would come from a noun οὐδος, a collateral form of οὐδας. See critical note.

335. θεῶν .. τιμῆς, 'enjoyeth her meed of honour from the gods;' cp. θεῶν ἀπο μῆδεα εἰδώς Od. 6. 12.

337. See critical note. The line is probably an interpolation, imitated from inf. 353. ποτῇ too is unsuitable, if it be a noun, to describe the coming up of the bird through the water; and it is difficult to suppose that it is the dative feminine of an adjective ποτῆς equivalent to ποτηνός.

340. ὅτι .. φυτεύει is an explanation of ὧδ' ἐκπάγλως, which latter word is a metathesis for ἐκπλάγως, from ἐξ-πλάγ-ην (ἐκπλήσσω).

εἵματα ταῦτ' ἀποδὺς σχεδὶν ἀνέμοισι φέρεσθαι
 κάλλιπ', ἀτὰρ χεῖρεσσι νέων ἐπιμαίεο νόστου
 γαίης Φαιήκων, ὅθι τοι μοῖρ' ἐστὶν ἀλύξαι. 345
 τῇ δέ, τόδε κρήδεμνον ὑπὸ στέρνοιο τάνυσσαι
 ἄμβροτον· οὐδέ τί τοι παθέειν δέος οὐδ' ἀπολέσθαι.
 αὐτὰρ ἐπὴν χεῖρεσσιν ἐφάψεται ἡπείροιο,
 ἄψ ἀπολυσάμενος βαλέειν εἰς οἶνοπα πόντον
 πολλὸν ἀπ' ἡπείρου, αὐτὸς δ' ἀπονόσφι τραπέσθαι. 350
 Ὡς ἄρα φωνήσασα θεὰ κρήδεμνον ἔδωκεν,
 αὐτὴ δ' ἄψ ἐς πόντον ἐδύσετο κυμαίνοντα
 αἰθυίῃ ἐικυῖα· μέλαν δέ ἐ κῦμα κάλυψεν.
 αὐτὰρ ὁ μερμήριξε πολύτλας δῖος Ὀδυσσεύς,
 ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν· 355
 ὦ μοι ἐγὼ, μή τίς μοι ὑφαίνῃσιν δόλον αὐτε
 ἀθανάτων, ὅτε με σχεδὶς ἀποβῆναι ἀνώγει.

346. στέρνοιο] στέρνοισι, διχῶς αἱ Ἀριστάρχειαι Schol. H. P. τάνυσσαι] So accented in 1 aor. med. imperat., τὸ δὲ τανύσαι ἀπαρέμφατον, διὰ τὸ βαλέειν Schol. P.
 347. δέος] Αἱ. κακόν.
 349. ἄψ] Aristoph. wrote here, and in Od. 8. 92, αἴψ'.
 357. ὅτε με] Bekker, ed. 2, writes δ τε and ὅ τ' in several places where the

344. ἀτὰρ χεῖρεσσι, 'but swimming with your hands strive to get home on the Phaeacian shore:' literally, 'grasp your return.'

345. γαίης depends on νόστου, as in νόστον Ἀχαιῶδς, Od. 23. 68; cp. also γῆς πατρίδας νόστος Eur. I. T. 1066. Others take γαίης Φαιήκων in direct apposition to νόστου, inasmuch as his getting home actually consisted in a landing on Phaeacian ground. Notice that νόστος is used here merely of 'coming' to a place, without any idea of 'returning.' But, probably, the notion of getting home, coming to rest, is not absent.

346. τῇ, used like the French *tiens*; compare also the use of ἀγρεῖ; the plural form τῇτε is given by the Schol. on Aristoph. Acham. 204. Probably τῇ is the root τα with the imperatival termination -θι, so that τῇ is related to τά-θι as ἴστη to ἵσταθι. Join τῇ with τάνυσσαι, as βάσκ' ἴθι, *vade age*, etc. Cp. Od. 10. 287.

ὑπὸ στέρνοιο. Cp. Il. 4. 106 ὑπὸ στέρνοιο τυχήσας.

349. ἀπολυσάμενος, 'having unbound it from thee.'

350. ἀπονόσφι τραπέσθαι. This expresses the reverential attitude of those who must not gaze on the actual working of superhuman power. The same injunction is given by Circe, Od. 10. 528, and reappears in the story of Orpheus and Eurydice, as told by Virgil, Georg. 4. Cp. Theocr. 24. 93 ἄψ δὲ νέεσθαι | ἀστρεπτος, Virg. Ecl. 8. 101 'rivoque fluenti | transque caput iace nec respexeris.'

353. ἐικυῖα. Not like a sea-bird in shape, but in the sudden plunge with which she dives into the sea. Nitzsch compares from Apoll. Rhod. 4. 966, a similar description of the Nereids, ἐνθ' αἰμὲν κατὰ βένθος ἀλγικαὶ αἰθυῖαι | δύνον.

356. μή .. ὑφαίνῃσιν, so μή σε κηχεῖω Il. 1. 26, μή τοι κατὰ πάντα φάγωσι Od. 15. 12.

δόλον αὐτε. Odysseus was suspicious of Calypso; now αἰεῖν he mistrusts Leucothea.

357. ὅτε .. ἀνώγει. The common reading is ὅτε, which Aristophanes is said

ἀλλὰ μάλ' οὐ πῶ πείσομ', ἐπεὶ ἐκάς ὀφθαλμοῖσι
 γαῖαν ἐγὼν ἰδόμεν, ὅθι μοι φάτο φύξιμον εἶναι.
 ἀλλὰ μάλ' ὧδ' ἔρξω, δοκέει δέ μοι εἶναι ἄριστον· 360
 ὅφρ' ἂν μὲν κεν δούρατ' ἐν ἁρμονίῃσιν ἀρήρη,
 τόφρ' αὐτοῦ μενέω καὶ τλήσομαι ἄλγεα πάσχων·
 αὐτὰρ ἐπὴν δὴ μοι σχεδὶν διὰ κῦμα τινάξῃ,
 νήξομ', ἐπεὶ οὐ μὲν τι πάρα προνοῆσαι ἄμεινον.
 Εἶος ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν, 365
 ὥρσε δ' ἐπὶ μέγα κῦμα Ποσειδάων ἐνοσίχθων,
 δεινόν τ' ἀργαλέον τε, κατηρεφές, ἤλασε δ' αὐτόν.
 ὥς δ' ἄνεμος ζαῆς ἥϊων θημῶνα τινάξῃ

ordinary reading is ὅτε or ὅτ', inasmuch as the meaning 'because' does not attach to ὅτε, and ὅτι is never elided (but cp. Od. 15. 317). On the present passage Schol. H. P. remarks, γράφεται δ τε με. χωρίζει Ἀριστοφάνης διὰ τὸ ὅτε, and, in the Palatinus, over δ is written διό. Porson supposed Aristophanes to take δ τε as ὅτε, which Buttm. denies. But Hentze-Ameis, Anh. takes ὅτε as masculine. The places which Bekker alters in the Odyssey are 8. 78, 299; 14. 90, 366; 20. 333, to which La Roche adds the present passage. Cp. Il. 1. 518; 17. 25; 21. 488; Od. 13. 314 as illustrations of the force of δ. 364. πάρα] ἀναστρεπτόν τὴν πάρα. δηλοῖ γὰρ τὸ πάρεστιν, ἐπεὶ οὐδὲν μοι πάρεστιν ἄμεινον προνοήσασθαι Schol. H. M. T. On which Dind., 'Μοι ab scholiasta additum esse potest. Non improbabilis tamen Cobeti coniectura est veterem versus scripturam fuisse, νήξομ', ἐπεὶ οὐ μὲν μοί τι πάρα.' It is unusual to find ἐπεὶ | οὐ without synizesis. 365. εἶος] MSS. εἶως or εἴως. Nauck and Ahrens write ἦος.

to have separated into δ τε; compare δ θαλαλίας ἀγόμεν, 'in that he spake boldly,' Od. 1. 382, where δ is used without the generalising τε. Nearly parallel to the present passage is Od. 13. 128 οὐκέτ' ἐγὼ γε .. τιμήεις ἔσομαι ὅτε με βροτοὶ οὐ τι τίουσιν, where οὐκέτι seems to suggest ὅτε, and to stand as a sort of antecedent to it. There seems no reason why ὅτε should be separated here. The use of the Lat. *cum* shows how a temporal conjunction can gain a causal sense even when used with a present indicative, as in Plaut. Capt. 1. 2. 42 'laudo, malum eum amici tuum ducis malum.' Cp. Il. 16. 34 γλαυκὴ δέ σε τίτε θάλασσα | πέτραι τ' ἡλίβατοι, ὅτι τοι νόος ἐστὶν ἀπηρῆς with Il. 16. 433 ὦ μοι ἐγὼν, ὅτε μοι Σαρπηδόνα .. μοῖρα δαμῆναι. See, generally, Monro, H. G. § 269 foll.

358. The emphasis is on ἐκάς, not on ἰδόμεν. 'I will not yet do her bidding, for the shore, when I caught sight of it, was far away.'

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359. φύξιμον, used substantively, 'a place of refuge.'

361. ὅφρ' ἂν .. κεν. This is similar to the frequent use in Attic Greek of ἂν .. ἂν, a combination which is never found in Homer. The passages in which ἂν .. κεν occur are Il. 11. 187 ὅφρ' ἂν μὲν κεν ὄρῃς, Il. 13. 127 φάλαγγες ἄς οὐτ' ἂν κεν Ἀρης ὀνόσαιτο μετελθών, Il. 24. 437 σοὶ δ' ἂν ἐγὼ πομπὴς καὶ κε κλυτὸν Ἄργος ἱκοίμην, Od. 6. 259 ὅφρ' ἂν μὲν κ' ἀγροῖς [κεν ἀγροῖς] ἴομεν, Od. 9. 334 τοὺς ἂν κε καὶ ἤθελον αὐτὸς ἐλέσθαι. A double κε is found in Od. 4. 733. See Monro, H. G. § 363. Nauck suggests that ὅφρ' ἂν μὲν was a correction for the apparently unmetrical εἶως (ἦος) μὲν.

363. Join διὰ .. τινάξῃ.

366. ὥρσε δέ, apodosis to εἶος, as in Od. 4. 121.

368. ἥϊων, 'corn.' Cp. Od. 2. 289. Such heaps of corn are left after winnowing, as in Il. 5. 502 ὑπολευκαίνονται ἀχυρμαί.

καρφαλέων, τὰ μὲν ἄρ τε διεσκέδασ' ἄλλυδις ἄλλη,
ὥς τῆς δούρατα μακρὰ διεσκέδασ'. αὐτὰρ Ὀδυσσεὺς 370
ἀμφ' ἐνὶ δούρατι βαῖνε, κέληθ' ὥς ἵππον ἐλαύνων,
εἵματα δ' ἐξαπέδυνε, τὰ οἱ πόρε δια Καλυψώ.
αὐτίκα δὲ κρήδεμνον ὑπὸ στέρνοιο τάνυσσεν,
αὐτὸς δὲ πρηνὴς ἀλλὶ κάππεσε, χεῖρε πετάσσας,
νηχέμεναι μεμαῶς· ἴδε δὲ κρείων ἐνοσίχθων, 375
κινήσας δὲ κάρη προτὶ δν μυθήσατο θυμόν·

ὣς τῶν νῦν κακὰ πολλὰ παθὼν ἀλώω κατὰ πόντον,
εἰς ὃ κεν ἀνθρώποισι διοτρεφέεσσι μιγῆης·
ἀλλ' οὐδ' ὥς σε ἔολπα ὀνόσσεσθαι κακότητος·

ὣς ἄρα φωνήσας ἵμασεν καλλίτριχας ἵππους, 380
ἵκετο δ' εἰς Αἶγας, ὅθι οἱ κλυτὰ δώματ' ἔασιν.

373.] See on sup. 346. 378. διοτρεφέεσσι] γράφεται Φαιήκεσσι Schol. B. The meaning must be that Φαιήκεσσι is a v. l. for ἀνθρώποισι, or a gloss on ἀνθρώποισι διοτρεφέεσσι.

369. τὰ μὲν ἄρ τε. The enclitic goes closely with τὰ. This demonstrative clause is not uncommon in such combinations, as Od. 22. 302 οἱ δ' ὥστ' αἰγυπιοὶ .. ἐπ' ὀρνίθεσσι θόρωσι | ταὶ μὲν τ' ἐν πεδίῳ νέφεα πτώσσουσιν ἔνται, Il. 4. 482 αἰγυριος ὥς | ἡ δ' ἄρ' ἐν εἰαμνῇ .. πεφύκει .. τὴν μὲν θ' ἀρματοπηγὸς ἀνὴρ .. ἐξέταμεν.

371. ἀμφ' ἐνὶ δούρατι, 'he bestrode a single plank, as one mounted on a riding-horse.' There is only one other place in Homer in which the art of riding is alluded to, Il. 15. 679 ὥς δ' ὅτ' ἀνὴρ ἵπποισι κελητίζειν εὖ εἰδώς, and even there it is not the action of an ordinary rider that is described, but the feats of an acrobat or voltigeur, like those mentioned in Sil. Ital. 10. 470 'nudo staret tergo dum rapta volucris | transigeret cursu sonipes certamina campi.' The feat of Diomed, Il. 10. 513, was a case of necessity: he rode the horses ὑπ' ἀνάγκης (Schol. ad loc.). And the simile in Od. 13. 81 refers to a team of horses drawing a chariot. In Hesiod we have the description of a mounted procession at a wedding, τοὶ δ' αὖ προπάροιθε πόλῃος | νῶθ' ἵππων ἐπιβάντες ἐθύνεον Scut. Herc. 285.

373. The tenses are graphic. Odysseus succeeds in scrambling on the

plank, and, bestriding it, he rests there while he strips himself. Then he ties the scarf round his chest and plunges into the sea.

377. ἀλώω. Imperative from ἀλάομαι. With the form ἀλώω (i. e. ἀλάου), as though from ἀλόομαι, cp. ὀράω and ὀρώω, ἀντιάω and ἀντιόω.

378. διοτρεφέεσσι. This epithet is generally used of a king or chieftain, being under the special protection of Zeus; as warriors are under the tutelage of Ares and are called θεράποντες Ἄρης. In this passage it is applied to a whole people, the Phaeacians, who are called, sup. 35, ἀγχιθεοί. Compare δῖοι as a national epithet of Achaeans and Pelasgians.

379. ἀλλ' οὐδ' ὥς .. κακότητος, 'yet I expect, that not even so [i. e. not even though thou reach the shore at last], wilt thou disparage thy misery.' A threat uttered in sarcastic language; as if Odysseus would not be satisfied with anything short of the extremity of suffering. Cp. sup. 290, and the words of Priam to the Trojans, Il. 24. 241 ἡ ὀνόσασθ' ὅτι μοι Κρονίδης Ζεὺς ἄλγε' ἔδωκεν; Od. 17. 378 ἡ ὀνοσαι ὅτι τοι βίον κατέδουσιν ἄνακτος;

381. Αἶγας. The first interpretation of Schol. E. V., sc. Αἶγαί, πόλις Ἀχαιῶν,

Αὐτὰρ Ἀθηναίη, κόυρη Διὸς, ἀλλ' ἐνόησεν·
ἡ τοι τῶν ἄλλων ἀνέμων κατέδησε κελεύθους,
παύσασθαι δ' ἐκέλευσε καὶ εὐνηθῆναι ἅπαντας·
ᾤρσε δ' ἐπὶ κραιπνὸν Βορέην, πρὸ δὲ κύματ' ἔαξεν, 385
ἕως ὃ γε Φαιήκεσσι φιληρέτμοισι μιγείη
διογενὴς Ὀδυσσεὺς, θάνατον καὶ Κῆρας ἀλύξας.

Ἔνθα δὴ νύκτας δύο τ' ἡματα κύματι πηγῷ
πλάζετο, πολλὰ δὲ οἱ κραδίη προτιόσσετ' ὄλεθρον.
ἀλλ' ὅτε δὴ τρίτον ἡμαρ ἐνπλόκαμος τέλεσ' ἦως, 390
καὶ τότε ἔπειτ' ἀνεμος μὲν ἐπαύσατο ἡ δὲ γαλήνη
ἔπλετο νηνεμία, ὃ δ' ἄρα σχεδὸν εἰσίδε γαίαν
ὄξυ μάλα προῖδων, μεγάλου ὑπὸ κύματος ἀρθείς.

386. [as] τινὲς δὲ γράφουσιν, ὅπως (sc. ὅπως) Φαιήκεσσι Schol. B. H. P. Q. Perhaps this explains the line noticed in the preceding note; which may have run ὅπως Φ. 389. πλάζετο] So Aristarchus, Αἰολικῶς ἐκτείνων τὸ ἄ. This may mean that he regarded it as coming from πλάσσω, and not from πλάζομαι, 'to wander.' Schol. P. Q. 391. ἡ δὲ] Ἀρίσταρχος ἡ δὲ, ἀρθρον δεχόμενος τὸ ἡ. οἱ δὲ ἀντὶ τοῦ καὶ (i. e. ἡδὲ) Schol. H. The same reading is assigned to Aristarchus by Schol. A. on Il. 15. 127 ἡ δ' ἐπέεσσι καθάπτετο θοῦρον Ἄρηα, instead of ἡδ'. See on Od. 12. 168. 393. ὑπό] ἐν τῇ Ἀριστοφάνους καὶ Ῥιανού, ἐπὶ κύματος Schol. H. accepted by Nauck.

seems on the whole the most probable. In Il. 8. 203 Αἶγαί is coupled with the Achaean Ἑλίκη, as cities connected with the cult of the Ionian Poseidon; cp. also Il. 13. 21. How the sea spent its fury on this coast may be gathered from Ovid's description of Helice and Buris, as cities overwhelmed but still visible in the water (Met. 15. 293). The Schol. P. describes Aegae as a submerged island beyond Euboea, or else near Samothrace. Pliny (N. H. 4. 18) understands by Aegae a precipitous islet between Tenos and Chios. The word itself is descriptive of waves and storms, being connected with αἰσσω, ἐπ-αιγ-ίζω, etc. Cp. Artemidor. 2. 12 καὶ γὰρ τὰ μεγάλα κύματα αἶγας ἐν τῇ συνηθείᾳ λέγομεν, καὶ τὸ φοβερώτατον πέλαγος Αἶγαίον λέγεται. The same root appears in Aegina, αἰγιαλός, Αἰγιαλία, etc.

384. εὐνηθῆναι. With this metaphor cp. Il. 12. 281; 5. 524.

385. πρὸ δὲ κύματ' ἔαξεν, 'and beat down the waves in front of him.' The conflict of winds had raised a heavy cross sea, in which no swimmer could live. Ameis quotes here Tac. Ann. 2.

23 'postquam incerti fluctus variis undique procellis desierunt, omne caelum et mare in aquilonem cessit.'

388. πηγῷ (πήγνυμι). This adjective includes the idea of 'solid' as well as 'big.' Cp. Od. 21. 334 ξείνος μάλα μὲν μέγας ἡδ' εὐπηγῆς, of a man in good condition, Il. 9. 124 ἵππους | πηγούς ἀθλοφόρους. Here it may be compared with τρόφι κύμα Il. 11. 307, τροφόντα κύματα Od. 3. 290.

390. τέλεσε, not in the sense of 'ending,' but of bringing into full and perfect action. When day-light has fully come, dawn may be said to be over.

391. ἡ δὲ γαλήνη. See critical note. This reading of Aristarchus gives a better contrast to ἀνεμος μὲν. 'And there came a breathless calm.' Or if νηνεμία be taken as an adjective used substantively (like ὑγρή Od. 1. 97, ζεφυρή Od. 7. 119), it will be in apposition to γαλήνη, 'a calm, a hushing of the wind;' so Il. 5. 523 νηνεμῆς, 'in still weather.' Cp. Hdt. 7. 188, where νηνεμία is coupled with αἰθρία.

393. ὄξυ .. προῖδων, 'with a quick look forward as he was lifted by a

ὥς δ' ὅτ' ἂν ἀσπασίος βίοτος παίδεσσι φανήη
 πατρὸς, ὃς ἐν νούσῳ κῆται κρατέρ' ἄλγεα πάσχω, 395
 Ⓞ δηρὸν τηκόμενος, στυγερὸς δέ οἱ ἔχραε δαίμων,
 ἀσπασίον δ' ἄρα τὸν γε θεοὶ κακότητος ἔλυσαν,
 ὥς Ὀδυσῆ' ἀσπαστὸν εἰσατο γαῖα καὶ ὕλη,
 Ⓞ νῆχε δ' ἐπειγόμενος ποσὶν ἠπείρου ἐπιβῆναι.
 ἀλλ' ὅτε τόσσον ἀπῆν ὅσον τε γέγωνε βοήσας, 400
 καὶ δὴ δοῦπον ἄκουσε ποτὶ σπιλάδεσσι θαλάσσης·
 ῥόχθει γὰρ μέγα κύμα ποτὶ ξερὸν ἠπείριοι
 δεινὸν ἐρευγόμενον, εἴλυτο δὲ πάνθ' ἄλδος ἄχνη·
 οὐ γὰρ ἔσαν λιμένες νηῶν ὄχιοι, οὐδ' ἐπιωγαί,

395. κῆται] The MSS. give κείται. The conjunctive κῆται is a conjecture of G. Hermann, Opusc. 2. 55. 398. Ὀδυσῆ'] Bekker objects to the elision of iota after a vowel, and writes Ὀδυσεῖ. Eustath. however says, ἐξδὴν Ὀδυσεῖ γράψαι διὰ διφθόγγου συνέληπται ὅμως ἐκ τῆς Ὀδυσῆι δοτικῆς. See Schol. H. on Od. 13. 35 Ὀδυσῆ', τὸ πλήρες Ὀδυσῆι.

great wave.' The wind had fallen, but the ground-swell had not subsided; πολλάκις δὲ παυσάμενων τῶν ἀνέμων μένει τὸ πέλαγος κύματι κοφῶ κυλινδούμενον Schol. Q. T. Thus Odysseus could only catch a glimpse of the coast, as he rose out of the trough of the sea. Cp. Virg. Aen. 6. 357 'prospexi Italiam summa sublimis ab unda.'

394. φανήη. We often find φαίνεσθαι used of the reappearance of things which had been lost. Cp. φάνημεν Od. 9. 466, of the return of Odysseus and his companions to their comrades after their escape from the Cyclops; or οὐ τις ἐξεφάνη, of the loss of the men who were detained by Circe's treachery; or ἐξεφαάνθη, of the reappearance of the planks from the whirlpool, Od. 12. 442. So here, the father's life had seemed lost beyond all hope of recovery. Human skill was not supposed by the ancients to reach to inward ailments; cp. Od. 9. 411 νοῦσόν γ' οὐ πᾶς ἔστι Διὸς μεγάλου ἀλέασθαι. Nitzsch quotes from Seneca (Ep. 95), 'Medecina quondam paucarum fuit scientia herbarum, quibus sisteretur fluens sanguis, vulnera coirent paullatim.' See especially the remarks of Plato (Rep. 406) about invalids and their doctoring, τῇ παιδαγωγικῇ τῶν νοσημάτων ταύτῃ τῇ νῦν ἱατρικῇ πρὸ τοῦ Ἀσκληπιάδαι οὐκ ἐχρᾶν-

το, ὡς φασιν, πρὶν Ἡρόδικον γενέσθαι, i. e. fifth cent. B.C.

396. ἔχραε, 'assails,' a gnomic aorist parallel to κῆται. Cp. ἐπέχραον Od. 2. 50. The form is that of a thematic aorist (χρᾶν- or χρᾶν-).

400. ὅσον τε γέγωνε βοήσας, the personal subject being τις, which is not expressed; cp. Il. 13. 287 οὐδέ κεν ἐνθα τὸν γε μένος καὶ χεῖρας ὄνοιτο. γέγωνε is a perfect with a present signification. Translate, 'as far as one makes himself heard with a shout;' for γεγώνειν οὐ ψιλῶς ἐστὶ φωνεῖν ἀλλ' ἀκουστον φθέγγεσθαι Schol. Venet. on Il. 8. 223. The etymology of the word is most uncertain. Fick refers it to the root *gan*, *gā* = 'cognoscere.' May it be connected with the Lat. *gannire*? The verb occurs in three forms, γεγώνεω, γεγώνισκα, and, more rarely, γεγώναι, as in Eurip. Or. 1218; Soph. Phil. 238.

402. ῥόχθει. We are told by Zosimus, Vit. Demosth., that Demosthenes cured himself of a lisping intonation by repeating over and over the rasping syllables of this line.

403. ἄχνη, the 'sea-spray,' already suggested by the word ἐρευγόμενον.

404. ἐπιωγαί. Not harbours, but roadsteads, where ships might lie under the lee of the land; τόποι ἀλίμενοι μὲν δυνάμενοι δὲ διὰ τὴν ἐκ τῶν ἀνέμων σκέπην δέξασθαι νέας Schol. P. Q. T.

ἀλλ' ἀκταὶ προβλήτες ἔσαν σπιλάδες τε πάγοι τε 405
 καὶ τότε Ὀδυσσῆος λύτο γούνατα καὶ φίλον ἦτορ,
 ὀχθήσας δ' ἄρα εἶπε πρὸς δν μεγάλητορα θυμόν·
 'ὦ μοι, ἐπεὶ δὴ γαῖαν ἀελπέα δῶκεν ιδέσθαι
 Ζεὺς, καὶ δὴ τόδε λαῖτμα διατμήξας ἐτέλεσσα,
 ἔκβασις οὗ πη φαίνεθ' ἄλδος πολιοῖο θύραζε 410
 ἔκτοσθεν μὲν γὰρ πάγοι ὀξέες, ἀμφὶ δὲ κύμα
 Ⓞ βέβρυχεν ῥόθιον, λισσὴ δ' ἀναδέδρομε πέτρη,
 ἀγχιβαθὴς δὲ θάλασσα, καὶ οὐ πῶς ἔστι πόδεςσι
 στήμεναι ἀμφοτέροισι καὶ ἐκφυγέειν κακότητα·
 μή πῶς μ' ἐκβαίνοντα βάλλῃ λίθακι ποτὶ πέτρη 415
 κύμα μέγ' ἀρπάξαν· μελέῃ δέ μοι ἔσσεται ὁρμή.
 εἰ δέ κ' ἔτι προτέρω παρανήξομαι, ἦν που ἐφεύρω
 ἠϊόνας τε παραπλήγας λιμένας τε θαλάσσης,

409. ἐτέλεσσα] γρ. ἐπέρασ(σ)α Schol. H. P. On which Dind., 'est haud dubie glossema, quod ipsum in textu habet M., ἐπέρασσα scriptum, sed superscripto ἐτέλεσσα.' La Roche adopts ἐπέρασσα, comparing Od. 9. 323; 5. 174; 6. 272, etc.

The Schol. further explains ἐπιωγαί as places ἐνθα κλῶνται τὰ κύματα ἢ ὁ ἀνεμος, and this interpretation is right; but his proposed etymology *λωή*, the roar of the wind or water, and ἀγνυμι, cannot be accepted. It is better to refer the word to ἀγνυμι simply, as in the form *κυματογή*, and to consider the initial *l* the representative of the *f* prefixed to ἀγνυμι, or a mere syllable of reduplication, as in *l-αύ-ω*. In Od. 14. 533 we have the uncompounded form *βορέω ὑπ' ἰωγῇ*, according to the reading of Aristarchus, the Scholl. giving *ἰπωγῇ*. But the addition of *ἐπί* to the simple word does not have any more effect upon the meaning than in *ἐπιμάρτυρες*, *ἐπαρωγοί*, etc.

405. ἀκταί are probably 'headlands,' high bluff cliffs, as in Antig. 592 ἀντιπλήγες ἀκταί, while σπιλάδες according to the Scholl. are αἱ διεσχισμέναι καὶ κεκοιλωμέναι πέτραι, jagged points of broken rock.

πάγοι (πήγνυμι) should be something more massive, perhaps 'reefs;' but not necessarily a level range of rock, as we have πάγοι ὀξέες inf. 411.

409. ἐτέλεσσα (see critical note). Cp. Od. 7. 325, where τέλεσσαν means

'completed their journey,' being parallel to ἀπῆνυσαν in the following line. λαῖτμα is then directly governed by διατμήξας, as λαῖτμα διέτμαγον Od. 7. 276. Cp. also Od. 15. 294 νηὺς ἀνύσειε θέουσα θαλάσσης ἀλμυρὸν ὕδαρ.

410. ἔκβασις ἄλδος θύραζε. Here begins the apodosis; 'nowhere is any escape from the sea clear away.' θύραζε is merely epexegetical of ἄλδος, as in Il. 16. 408 ἰχθὺν ἔλκειν ἐκ πόντοιο θύραζε.

411. ἔκτοσθεν seems to imply that there was an outlying range of rocks on which the surf was breaking, within which was deep water and a sheer face of cliff.

415. μή πῶς. See on sup. 356; and cp. Il. 23. 341 μή πῶς ἵππους τε τρώσῃς. χάσμα δὲ τοῖς ἄλλοισιν ἐλεγχείῃ δὲ σοὶ αὐτῷ ἔσσεται, Od. 16. 87 μή μιν κερτομέωσιν, ἐμοὶ δ' ἄχος ἔσσεται αἰνόν. So here, 'and my endeavour will be all in vain,' which is better than to take ἔσσεται in dependence on μή.

418. ἠϊόνας. The etymology of ἠϊών is not clear. It is possibly connected with εἰαμένη, see Buttm. Lexil. s. v.; or more likely with εἶμι, whether as the

δεῖδω μὴ μ' ἐξαυτὶς ἀναρπάξασα θύελλα
πόντον ἐπ' ἰχθυόεντα φέρη βαρέα στενάχοντα, 420
ἢ τί μοι καὶ κῆτος ἐπισσεύη μέγα δαίμων
ἐξ ἁλὸς, οἶά τε πολλὰ τρέφει κλυτὸς Ἀμφιτρίτη·
οἶδα γὰρ ὥς μοι ὁδῶδυσται κλυτὸς ἐννοσίγαιος.

Εἶος ὁ ταυθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
τόφρα δέ μιν μέγα κύμα φέρε τρηχεῖαν ἐπ' ἀκτὴν. 425
ἐνθα κ' ἀπὸ ρινούσ δρύφθη, σὺν δ' ὅστέ' ἀράχθη,
εἰ μὴ ἐπὶ φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη·
ἀμφοτέρησι δὲ χερσὶν ἐπεσσύμενος λάβε πέτρης,
τῆς ἔχετο στενάχων, εἴως μέγα κύμα παρήλθε.

422. ἐξ ἁλός] Ἀρίσταρχος γράφει εἰν ἁλί Schol. H. ἡ διπλή (sc. Aristonici) . . ὅτι ἐν θαλάσῃ ὡς λέγει ἐξ ἁλός Schol. H. P. Q.

Schol. says, because it is a beach on which one may walk, or as the outstretching line of coast, which seems to 'go' forward. We find *ἡίων* Il. 7. 462; 12. 31, or *ἡίονες*, sometimes used merely to describe the sandy sea-beach; so *ἡίονος βαθείης* Il. 2. 92, *ὅθι κύματ' ἐπ' ἡίονος κλύζεσκον* Il. 23. 61. The passages which describe *ἡίων* more specifically are Il. 17. 263 *ἐπὶ προχοῇσι διπτερός ποταμοῖο* | *βέβρυχεν μέγα κύμα ποτὶ ῥόον, ἀμφὶ δέ τ' ἄκραι* | *ἡίονες βοόωσιν ἱρευγομένης ἁλὸς ἔξω*. This may be compared with Od. 6. 138 *ἡίονας προχούσας* in connection with ib. 47 *παρ' ὀχθησὶν ποταμοῖο*. In Il. 14. 35 the drawing up of the ships on shore is thus described—*τῷ βα προκρούσας ἔρυσαν καὶ πλῆσαν ἀπάσης* | *ἡίονος στόμα μακρὸν, ὅσον συνείργαθον ἄκραι*, sc. the promontories of Sigeum and Rhoeteium, enclosing the bay where the Scamander emptied itself into the sea. The general result from a comparison of these passages seems to be that *ἡίονες* are jutting horns of shore, especially such as are found at the mouths of rivers, for the most part lying low, though not always. This interpretation harmonises well with *παραπλήγες*, which is the direct opposite to *ἀντιπλήγες*, used as an epithet of *ἀκταί* Soph. Antig. 592, 'headlands, which oppose a full front to the blow of the waves.' *παραπλήγες* will then mean, not merely 'shelving,' as some give it, but 'where

the seas strike aslant.' This would be the case where the waves fall on the curving sides of a bay, for, instead of striking full upon them, they break slantwise, and run along instead of being hurled back.

422. ἐξ ἁλός. See critical note. If this reading be retained, we may render ἁλός 'shore-water,' as distinct from *πέλαγος*, 'the open sea,' the idea then being that such monsters haunted the rocks and caverns in the coast. See Gieseke, Hom. Lex. *ἁλς*, 'mare potissimum quod alluit littus, cui opponuntur et altum mare et terra.' But the distinction is not carefully observed, as we find *πόντος ἁλός* Il. 21. 59, ἁλὸς ἐν πελάγεσσι sup. 335.

κλυτὸς Ἀμφιτρίτη, see on Od. 3. 88.

426. ἐνθα κε, 'there he would have had his skin stripped, and his bones smashed.'

ὅστέα is probably accusative, parallel to *ρινούς*. This use of the accusative after a passive verb may be compared with such phrases as *ἐπιτετραμμένος τὴν ἀρχήν*, or such colloquial English as 'he was left a fortune.'

427. ἐπὶ φρεσὶ θῆκε . . λάβε πέτρης. The indicative *λάβε* shows that the suggestion was followed. Elsewhere the suggested plan is represented by an infinitive, as Od. 18. 158 *τῇ δ' ἐπὶ φρεσὶ θῆκε . . μνηστήρεσσι φανῆναι*. Cp. also Od. 21. 1 foll.

καὶ τὸ μὲν ὥς ὑπάλυξε, παλιρρόθιον δέ μιν αὖτις Ο 430
πλήξεν ἐπεσσύμενον, τηλοῦ δέ μιν ἔμβαλε πόντῳ.
ὥς δ' ὅτε πουλύποδος θαλάμης ἐξελκομένοιο
πρὸς κοτυληδονόφιν πυκινὰι λάιγγες ἔχονται,
ὥς τοῦ πρὸς πέτρῃσι θρασειάων ἀπὸ χειρῶν Ο
ρίνοι ἀπέδρυφθεν· τὸν δὲ μέγα κύμα κάλυψεν. 435
ἐνθα κε δὴ δύστηνος ὑπὲρ μόρον ὦλετ' Ὀδυσσεύς,
εἰ μὴ ἐπιφροσύνην δῶκε γλαυκῶπις Ἀθήνη.
κύματος ἔξαναδύς, τὰ τ' ἐρεύγεται ἡπειρόνδε, Θ Θ
νῆχε παρέξ, ἐς γαῖαν ὀρώμενος, εἴ που ἐφεύροι
ἡίονας τε παραπλήγας λιμένας τε θαλάσσης. 440
ἀλλ' ὅτε δὴ ποταμοῖο κατὰ στόμα καλλιρρόιο
ἔξε νέων, τῇ δὴ οἱ εἴσατο χῶρος ἄριστος,
λείος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο,
ἔγνω δὲ προρέοντα καὶ εὔξατο δν κατὰ θυμόν·

431. ἐπεσσύμενον] ὁ Ἰζίων [see crit. note, sup. 312] ἀπεσσύμενον, probably to suit more closely with the meaning of *παλιρρόθιον*. 437. εἰ μὴ ἐπιφροσύνην δῶκε] γρ. εἰ μὴ ἐπὶ φρεσὶ θῆκε (sc. θεά) Schol. H. P.

431. ἐπεσσύμενον does not resume *ἐπεσσύμενος* in v. 428, but is the nominative in agreement with *κύμα*, as sup. 314. There is something graphic in the change;—Odysseus flings himself upon the coast, but the wave flings itself on him.

432. ὥς δ' ὅτε, 'and as when many a pebble sticks to the suckers of the polyp, as it is dragged forth from its hole, so the skin from his sturdy hands was stripped off against the rocks.'

433. *κοτυληδόνες*, 'suckers,' are so called from their cup-like shape (*κοτύλη*, connected with *κοῖλος*). Here *κοτυληδονόφιν* stands as a dative parallel with *πέτρῃσι*. There is a general resemblance between the polyp and Odysseus, in so far as both cling with a tenacious grasp, but we must not push the applicability of the simile too far, lest a contradiction be involved. For the small stones stick to the suckers, while the skin of the man's hands is left sticking on the rock which he grasped.

436. ὑπὲρ μόρον. See on Od. 1. 34.

437. ἐπιφροσύνην, 'prudence:' so in the plural *ἐπιφροσύνας ἀνελέσθαι* Od. 19. 22.

438. κύματος . . τὰ τε. For this use of a plural relative after a collective noun in the singular see on Od. 1. 312; cp. also Virg. Aen. 8. 427 'fulmen quae plurima,' etc. For the force of *τὰ τε* see note on Od. 1. 50.

ἔξαναδύς, not only 'rising up from the overwhelming wave,' but rather 'getting outside the line of breakers,' as Odysseus himself interprets it by the word *ἀναχασσάμενος* Od. 7. 280.

439. νῆχε παρέξ, 'he kept swimming along outside;' οὔτε πλησίον πάνυ ὅπερ δηλοῖ ἢ παρά, οὔτε πόρρω ὅπερ δηλοῖ τὸ ἐξ Schol. E. Join ἐς γαῖαν ὀρώμενος.

441. ἔξε κατὰ στόμα. So ἴκοντο κατὰ στρατόν Il. 1. 484.

442. νέων (*νήχω*) is from a root *σνν*. The two forms are analogous to *σμάω* and *σμήχω*, *ψάω* and *ψήχω*.

443. λείος πετράων, 'smooth of all rocks,' i. e. 'free from.' Compare *ἀκμη- νος σίτοις* Il. 19. 163, *ἀχαλκος ἀσπίδων*, ἐπὶ may be rendered 'moreover,' 'besides;' or, more likely, 'thereat.'

444. ἔγνω δὲ προρέοντα. This makes the apodosis to ἀλλ' ὅτε δὴ sup. 441; 'he recognised him (sc. for a god) as

- ‘Κλυθι, ἀναξ, ὅτις ἐσσί· πολύλλιστον δέ σ’ ἰκάνω, 445
 φεύγων ἐκ πόντοιο Ποσειδάωνος ἐνιπᾶς.
 αἰδοῖος μὲν τ’ ἐστὶ καὶ ἀθανάτοισι θεοῖσιν
 ἀνδρῶν ὅς τις ἴκηται ἀλώμενος, ὥς καὶ ἐγὼ νῦν
 σὸν τε ῥόον σά τε γούναθ’ ἰκάνω πολλὰ μογήσας.
 ἀλλ’ ἐλέαιρε, ἀναξ· ἰκέτης δέ τοι εὐχομαι εἶναι.’ 450
 ‘Ὡς φάθ’, ὁ δ’ αὐτίκα παῦσεν ἐδν ῥόον, ἔσχε δὲ κύμα,
 πρόσθε δέ οἱ ποίησε γαλήνην, τὸν δ’ ἐσάωσεν
 ἐς ποταμοῦ προχόας· ὁ δ’ ἄρ’ ἄμφω γούνατ’ ἔκαμψε
 χεῖράς τε στιβαράς· ἀλλὶ γὰρ δέδμητο φίλον κῆρ.
 ᾧδεε δὲ χροῖα πάντα, θάλασσα δὲ κήκιε πολλή 455
 ἂν στόμα τε ῥίνας θ’· ὁ δ’ ἄρ’ ἄπνευστος καὶ ἀναυδος
 κεῖτ’ ὀλιγηπελέων, κάματος δέ μιν αἰνὸς ἵκανε.
 ἀλλ’ ὅτε δὴ ῥ’ ἔμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη,

445. πολύλλιστον] κατ’ αἰτιατικὴν ἀντὶ τοῦ πολυλλίστως Schol. P. T. Eustath. gives both πολύλλιστος (active) and πολύλλιστον. 458. ἔμπνυτο] ἔμπνυτο διὰ τὸ ε Schol. H. ‘ἔμπνυτο est lectio Aristarchea, ut liquet ex Schol. ad Il. 22. 475’ Pors. Vulg. ἄμπνυτο.

he flowed forth.’ Cp. Soph. Antig. 960 ἐγὼ ψαύων τὸν θεόν.

κατὰ θυμόν, ‘in his heart;’ not as the Schol. suggests, because exhausted swimmers have no breath left for words; but cp. Il. 23. 769.

445. πολύλλιστον, ‘greatly longed for;’ so ἀσπασίη τρίλιστος ἐπῆλυθε νύξ ἐρεβεννή Il. 8. 488 Others take it as an epithet acknowledging the divinity of the river-god, εὐχεται τῷ ποταμῷ ὡς ἂν ἐκάστου ἔχοντος δαίμονα Schol. T.

446. φεύγων = ‘in my efforts to escape.’

448. ἀνδρῶν depends on ὅς τις that follows; the relative clause having the force of a substantive. Ameis quotes as instances of the relative sentence following directly the genitive which depends on it, Od. 2. 128; 3. 185; 4. 613; 8. 204; 9. 94; 11. 179; 14. 106, 221; 15. 25, 35, 395; 16. 76; 18. 289; Il. 7. 50; 11. 658; and as instances of the genitive following the relative clause, Od. 1. 401; 3. 401; 4. 196; 7. 156, 322; 11. 147; 18. 286; Il. 4. 232; 15. 494, 743.

451. πρόσθε, i.e. in front of the swimmer, as πρὸ δὲ κύματ’ ἔαξεν sup. 385.

453. γούνατ’ ἔκαμψε. In Il. 7. 118 ἀσπασίως γόνυ κάμψεν is used of rest after battle, from the idea of bending the knees to sit. This is imitated by Aesch. P. V. 404 ἀσμενος δὲ τῶν.. κάμψεν γόνυ, ib. 32 δρυστάδην, ἀπνως, οὐ κάμπτων γόνυ. Cp. Catull. Pel. and Thet. 303 ‘niveos flexerunt sedibus artus.’ But here the addition of στιβαράς χεῖρας shows that the picture is rather that of an exhausted man, with arms dropping at his sides and knees bending under him. So the common phrase λυτο γούνατα.

455. ᾧδεε, imperfect from a present oldéω.

458. ἔμπνυτο (ἐμπνέω), i.e. ἐνέπνυτο, probably a non-thematic formation, with long vowel, which in the middle is irregular.

θυμὸς ἀγέρθη, ‘his spirit was rallied within his breast.’ So when Menelaus saw that his wound was not mortal, ἄπορρον οἱ θυμὸς ἐνὶ στήθεσσι ἀγέρθη Il. 4. 152.

- καὶ τότε δὴ κρήδεμνον ἀπὸ ἔο λῦσε θεοῖο.
 καὶ τὸ μὲν ἐς ποταμὸν ἀλιμυρήεντα μεθήκεν, 460
 ἄψ δ’ ἔφερεν μέγα κύμα κατὰ ῥόον, αἶψα δ’ ἄρ’ ἰνὼ
 δέξατο χερσὶ φίλησιν· ὁ δ’ ἐκ ποταμοῖο λιασθεῖς ο
 σχοίνῳ ὑπεκλίνθη, κύσε δὲ ζεῖδωρον ἄρουραν
 ὀχθήσας δ’ ἄρα εἶπε πρὸς δν μεγαλήτορα θυμόν
 ‘ὦ μοι ἐγὼ, τί πάθω; τί νύ μοι μήκιστα γένηται; 465
 εἰ μὲν κ’ ἐν ποταμῷ δυσκηδέα νύκτα φυλάσσω,
 μή μ’ ἄμυδις στίβη τε κακὴ καὶ θήλυς ἔερση
 ἐξ ὀλιγηπελῆς δαμάσῃ κεκαφηότα θυμόν·
 αὔρη δ’ ἐκ ποταμοῦ ψυχρὴ πνέει ἡῶθι πρό.

459. ἀπὸ ἔο] Ζηνόδοτος ἀπὸ ἔο, ἡ κοινὴ, ἀπὸ ἔθεν Schol. H. P. La Roche points out that this is inaccurate, ἀπὸ ἔο being the reading of Aristarchus, Zenodotus having read ἐοῦ or οῦ, Textkrit. p. 252. 466. φυλάσσω] So Aristarchus, Schol. H. P. Al. φυλάξω. 469. αὔρη δ’ ἐκ] αὔρη γάρ Schol. H. P.

459. ἀπὸ ἔο. The lengthening of the ο depends upon the original form of ἔο, which was σφέο, as the Skt. *sva*, and Lat. *sui*. Cp. Od. 9. 398, 461; 21. 136, 163; Il. 5. 343; 13. 163; 20. 261.

460. ἀλιμυρήεντα. This is commonly rendered ‘running with noise into the sea,’ according to the old interpretations, ἐς θάλασσαν ῥέων, ὁ τὴν ἰδίαν μοῖραν ἐμβάλλον ἐν ἀλί Schol. B. on Il. 21. 190. And it certainly appears in that passage as a generic epithet of rivers. But others prefer to narrow it to the epithet of a river at the moment of embouchement, and render it ‘maris aestu redundans,’ i.e. met and forced back by the sea water.

462. λιασθεῖς, ‘sidling away;’ perhaps connected with κλίνειν, or, according to Döderl., with ἀλεύεσθαι.

466. ἐν ποταμῷ may mean ‘apud fluvium,’ as πόλιν οἰκουμένην ἐν τῷ Εὐφείῳ πόντῳ Xen. Anab. 4. 8. 22, or perhaps actually in the torrent-bed, or at any rate within its banks. Cp. Il. 18. 520 οἱ δ’ ὅτε δὴ ῥ’ ἵκανον ὄθι σφίσιν εἶκε λοχῆσαι | ἐν ποταμῷ.

νύκτα is accusative of duration, as in Od. 22. 195 νύκτα φυλάξεις | ἐνῇ ἐνὶ μαλακῇ.

φυλάσσω, intransitive = ‘keep watch;’ cp. Il. 10. 192.

467. μή.. δαμάσῃ, see on sup. 356. θήλυς is used in seven places besides

the present as an adjective of two terminations only, viz. Od. 6. 122; 10. 527, 572; Il. 5. 269; 10. 216; 19. 97; 23. 409. Transl. ‘I fear lest the cruel frost and fresh dew quench my life exhausted after my swooning.’ θήλυς, connected with θάω and θάλλω, bears the meaning of ‘nourishing’ or ‘freshening;’ but this is no boon to an exhausted man who wants warmth, and thus ‘fresh’ is used here, with the implied suggestion of ‘cold.’ Döderl. renders ‘soaking dew,’ from its immediate connection with θηλή, comparing μυδαλός as an epithet of dew, Il. 11. 53. But compare τεθαλυῖα ἔερση Od. 13. 245.

468. κεκαφηότα, here and in Il. 5. 698 = ‘gasping,’ from root καφ (καφ), as in καπ-ύω, καπ-νός, κάπος, interpreted by Hesych. as πνέυμα. ibid. ἐγ-κάπ-τει = ἐκπνέει. Curtius compares Lat. *vafor* for *cvafor*, and Lithuanian. *kvār-a-s*. For the form we may compare κεκορηότα, κεκοτῆότε, τετετιηότες, βεβαρηότα, κεχαρηότα, all peculiar to Homer. κεκαφηότα is commonly taken in agreement with θυμόν ‘my exhausted spirit;’ but Eustath. ad loc. is probably right in rendering it ἐκπεπνευκότα τὴν ψυχὴν, with which we may compare Il. 22. 467 ἀπὸ δὲ ψυχὴν ἐκάπυσεν.

469. αὔρη ἐκ ποταμοῦ. Ameis compares Livy 21. 54 ‘quicquid aurae fluminis appropinquabant, afflabat acrior

εἰ δέ κεν ἐς κλιτὺν ἀναβὰς καὶ δάσκιον ὕλην 470
θάμνοισι ἐν πυκινούσι καταδράθω, εἴ με μεθείη
ρίγος καὶ κάματος, γλυκερὸς δέ μοι ὕπνος ἐπέλθῃ,
δεῖδω μὴ θήρεσσιν ἔλωρ καὶ κύρμα γένωμαι.

ἌΩς ἄρα οἱ φρονέοντι δοάσσατο κέρδιον εἶναι
βῆ ῥ' ἵμεν εἰς ὕλην· τὴν δὲ σχεδὸν ὕδατος εὗρεν 475
ἐν περιφαινομένῳ· δοιοῦς δ' ἄρ' ὑπήλυθε θάμνους,
ἐξ ὁμόθεν πεφυῶτας· ὁ μὲν φυλῆς, ὁ δ' ἐλαίης.
τοὺς μὲν ἄρ' οὐτ' ἀνέμων διάη μένος ὑγρὸν ἀέντων,
οὐτε ποτ' ἥελιος φαέθων ἀκτίσιν ἔβαλλεν,
οὐτ' ὄμβρος περάσκει διαμπερές· ὥς ἄρα πυκνοὶ 480
ἀλλήλοισιν ἔφυν ἐπαμοιβαδῖς· οὗς ὑπ' Ὀδυσσεὺς

471. μεθείη] This is the reading of the majority of MSS. Al. μεθείη, or, as La Roche gives the reading of Aristarchus, μεθήη, Textkrit. p. 406. The reading ἐπέλθοι also occurs, to harmonise with μεθείη. 477. ἐξ ὁμόθεν] ἐξομόθεν P. in text and scholium. πεφυῶτας, ἐν τοῖς ὑπομνήμασι γεγραῶτας Schol. H. Q. This seems to mean that πεφυῶτας is a correction by Aristarchus. 478. διάη] See note below.

frigoris vis.' Herodotus, 2. 27, remarks as a peculiarity that the Nile has no αὐρη blowing from it.

ἡῶθι πρό. Compare Ἰλιόθι πρό Od. 8. 581, οὐρανόθι πρό Il. 3. 3; in each case πρό is adverbial, in the two latter cases having a local meaning = 'at Ilium, in front thereof,' etc. In the combination ἡῶθι πρό the adverb lends a temporal exegesis = 'in the morning, early.' So πρό is used adverbially, Il. 13. 799 πρό μὲν τ' ἄλλ', αὐτὰρ ἐπ' ἄλλα, Il. 19. 118 πρό φάωσδε. A converse usage is ἀπ' οὐρανόθεν Od. 11. 18.

471. εἰ με μεθείη. There is a great preponderance of MSS. in favour of this optative (see crit. note). And there is no syntactical difficulty in adopting it, but a real advantage, for μεθείη is not parallel to καταδράθω or ἐπέλθῃ, both of which verbs follow upon εἰ δέ κεν. We see in μεθείη a further possible result of καταδράθω, which is therefore accurately expressed by a more distant mood. 'But if having mounted to the hill side and thick wood I should take my rest, in the hope that my chill and weariness might quit me, and if sweet sleep should steal upon me, I fear, etc.'

476. ἐν περιφαινομένῳ, 'in a clearing, i. e. on ground with a clear open

space round it; compare the description of Circe's palace, Od. 10. 211 περισκέπτῳ ἐνὶ χώρῳ.

477. ἐξ ὁμόθεν πεφυῶτας. It seems better to join ἐξ with ὁμόθεν on the analogy of παρ' αὐτόθι Il. 23. 147; or perhaps κατ' αὐτόθι Od. 21. 90. A similar phrase is ἐξ οὐρανόθεν Il. 8. 21. We may translate 'growing from the same spot,' or even 'from the same root;' as Phaeacia was a land of marvel. Others join ἐξ with πεφυῶτας. Compare ἐνὸς αὐχένος ἐκπεφυῶται Il. 11. 40.

φυλῆς, according to some commentators, is a sort of evergreen thorn (*Rhamnus alaternus* Linn.), still called φυλῆς in Corfu. But it is generally and best taken with Eustath., Scholl., and Dioscorides as = ἀγριέλαιος, 'wild olive.' Heysch. adds to the uncertainty, by giving as a further interpretation εἶδος συκῆς ἢ εἶδος δένδρου ὁμοῖον πρίνῳ.

478. διάη, al. διὰει. For these forms varying between the thematic and non-thematic conjugation, see Monro, H. G. § 18.

480. ὥς ἄρα πυκνοί, 'so thick they grew, intertwining with one another.'

481. ἀλλήλοισι should be taken closely with ἐπαμοιβαδῖς.

Join ὑπὸ-δύσσετο.

δύσσετ'. ἄφαρ δ' εὐνὴν ἐπαμήσατο χερσὶ φίλησιν
εὐρείαν· φύλλων γὰρ ἔην χύσις ἥλιθα πολλή,
ὅσσον τ' ἡ δὴ δύο ἡ τρεῖς ἀνδρας ἔρυσθαι 485
ῶρη χειμερίῃ, εἰ καὶ μάλα περ χαλεπαῖνοι.
τὴν μὲν ἰδὼν γήθησε πολύτλας δῖος Ὀδυσσεὺς,
ἐν δ' ἄρα μέσση λέκτο, χύσιν δ' ἐπεχεύατο φύλλων.
ὥς δ' ὅτε τις δαλὸν σποδιῇ ἐνέκρυψε μελαίνῃ
ἀγροῦ ἐπ' ἐσχατιῇς, φ' μὴ πάρα γείτονες ἄλλοι,
σπέρμα πυρὸς σώζων, ἵνα μὴ ποθεν ἄλλοθεν αὖτοι, 490
ὥς Ὀδυσσεὺς φύλλοισι καλύψατο· τῷ δ' ἄρ' Ἀθήνη
ὑπνον ἐπ' ὄμμασι χεῦ, ἵνα μιν παύσειε τάχιστα
δυσπονέος καμάτοιο, φίλα βλέφαρ' ἀμφικαλύψας.

490. αὖτοι] So most MSS. Ixion read αὐῇ, which Herm. de legg. subtil. ii. 7 and Nauck prefer, but the optative expresses well a merely possible case. La Roche, following Schol. on Od. 1. 272 and Eustath. 1547. 61, writes the word with the rough breathing.

482. ἐπαμήσατο, 'gathered together.' So ἀμψάμενος, Od. 9. 247, of the Cyclops collecting the curd he had made. Cp. Il. 24. 164 κόπρος ἔην κεφαλῇ τε καὶ αὐχένι τοῖο γέροντος | τὴν βα κυλινδόμενος καταμήσατο χερσὶν ἔησι. If ἀμψ in the sense of 'cutting' and ἀμψάσθαι in the sense of 'collecting' are words with the same etymology, it is difficult to understand the wide divergence of meaning in the two voices. It may be that 'collect' is the true meaning of both, and that the idea of 'cutting' has come in without reference to etymology because it is the ordinary and recognised way of 'gathering' the harvest. The quantities also vary: the active gives ἀμ, while the middle voice and the verb in compounds have ἄμ. It has been proposed to connect the word with ἄμα or ἄμυδς, but more likely the initial α is merely prosthetic, so that we may connect the word with Germ. mähen, 'to mow,' or Lat. me-to, mes-sis. The process here described is the piling of a broad cushion or bed of leaves on which to lie.

483. χύσις, 'for there was a great litter of leaves in full plenty, enough to shelter two or three men, in storm-time,

even though the weather should be very wild.'

With χύσις ἥλιθα πολλή cp. λήιδα .. ἥλιθα πολλήν Il. 11. 677.

484. With ὅσσον τε. ἔρυσθαι compare the familiar phrase οἷός τε, as in Od. 19. 160.

486. τὴν, sc. χύσιν.

488. ὥς δ' ὅτε. The picture here is of a man dwelling in a place so remote and lonely, that he has no neighbours near him from whom to get a light in case his fire should go out. Therefore, 'in order that he may not have to get a light from elsewhere' (ἵνα μὴ ποθεν ἄλλοθεν αὖτοι), he keeps a brand smouldering under a heap of ashes, so as to be able to fan it up into a flame at his pleasure. The point of comparison is that Odysseus kept up his spark of life under a warm covering of leaves.

490. With ἵνα μὴ .. αὖτοι compare Xen. Mem. 2. 2. 12 οὐκοῦν καὶ τῷ γείτονι βούλει σὺ ἀρέσκειν, ἵνα σοι καὶ πῦρ ἐναυῇ ὅταν τοίτου δέῃ;

492. παύσειε, sc. ὕπνος, as shown by the gender of ἀμφικαλύψας.

493. δυσπονέος, a metaplastic form of the genitive of δύσπονος, as if from an adjective of the form δυσπονήης.

ΟΔΥΣΣΕΙΑΣ Ζ.

Ὀδυσσεὺς ἀφίξις εἰς Φαίακας.

Ὡς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς
ὑπνῷ καὶ καμάτῳ ἀρήμενος· αὐτὰρ Ἀθήνη
βῆ ῥ' ἐς Φαιήκων ἀνδρῶν δῆμόν τε πόλιν τε,
οἳ πρὶν μὲν ποτ' ἔναιον ἐν εὐρυχόρῳ Ὑπερείῃ,
ἀγχοῦ Κυκλώπων ἀνδρῶν ὑπερηνορέοντων,
οἳ σφεας σινέσκοντο, βλήφι δὲ φέρτεροι ἦσαν.
ἔνθεν ἀναστήσας ἄγε Ναυσίθοος θεοειδῆς,

2. ἀρήμενος] ἕτεροι ἀρήμενος Eustath. A few MSS. give βεβαρήμενος.

2. ἀρήμενος. This word the Schol. interprets by βεβλαμμένος. It is used (Od. 9. 403) to express the affliction of the blinded Cyclops; and (Od. 18. 53) the miserable plight of Odysseus when disguised as a beggar, δῖος ἀρήμενος. In Il. 18. 435 we have γῆραι λυγρῷ ἀρ., and in Od. 11. 136 γῆραι ὑπὸ λιπαρῷ ἀρ. The etymology is uncertain. Döderl. regards it as a perfect participle from ἀρᾶν, a simpler form of ἀράσσειν, comparing ἀρατὸν ἔλκος Soph. Ant. 972, and suggesting a connection with ἀραίος. Düntzer refers it to ἀρή (ᾶ), a word itself of doubtful derivation; cp. ἀρὴν ἀμύναι Il. 12. 334. Thiersch takes it from a form *faréō* = *baréō*, as if it were *farήμενος*, and this notion of 'over-weighed' suits well with a similar phrase, καμάτῳ δδγκότες ἡδὲ καὶ ὑπνῷ Od. 12. 281. Unless we can translate ὑπνῷ by 'sleepiness,' we must regard the whole expression as an instance of syllepsis; as in Tacit. Ann. 4. 14 'ubi nocte et laetitia incaluisse videt'; or it may be a sort of ἐν διὰ δυοῖν, meaning 'oppressed with the sleep that weariness brings.' Cp. Horace, Od. 3. 4. 11 'ludo fatigatumque

somno.' Some interpreters, according to Eustath., joined ὑπνῷ with καθεῦδε.

4. εὐρυχόρῳ, see on Od. 4. 635; and Eustath. ad loc. ἀεὶ παρ' Ὀμήρῳ εὐρύχορος συστέλλει τὴν παραλήγουσαν, ἔνθα δηλαδὴ ἐστὶν εὐρὺ χορεύειν. τὸ δὲ γε παρὰ τοῖς ὑστερον εὐρύχορον πλάτος μόνον χώρας δηλοῖ.

Ὑπερείῃ, see on Od. 5. 34.

5. ὑπερηνορέοντων (ὑπέρ, ἀνὴρ) is usually in Od. the epithet of the μνηστήρες. In the Iliad it is only used twice; of the Trojans, Il. 4. 176; of Deiphobus, Il. 13. 258. The word is in the form of a participle from a present ὑπερηνόρεω, which is not found (cp. ὑπερμενέων); nor does the adjective ὑπερηνός occur in Homer, except as a proper name, Il. 14. 516, though it is found in Hesiod, Theog. 995; Eur. Phoen. 185. The change of the α to η is illustrated by ἡνεμόεις from ἀνεμος.

6. βλήφι δέ. This gives the reason of their being able to oppress their Phaeacian neighbours.

7. ἄγε . . εἰσεν. The change of tense shows that the second fact is the result and completion of the first.

6. ΟΔΥΣΣΕΙΑΣ Ζ.

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εἶσεν δὲ Σχερίῃ, ἐκὰς ἀνδρῶν ἀλφειστάων,
ἀμφὶ δὲ τείχος ἔλασσε πόλει, καὶ ἐδείματο οἴκους,
καὶ νηοὺς ποίησε θεῶν, καὶ ἐδάσσατ' ἀρούρας.
ἀλλ' ὁ μὲν ἤδη κηρὶ δαμείς Ἀιδόσδε βεβήκει,
Ἀλκίνοος δὲ τότ' ἦρχε, θεῶν ἀπο μήδεα εἰδώς.
τοῦ μὲν ἔβη πρὸς δῶμα θεὰ γλαυκῶπις Ἀθήνη,
νόστον Ὀδυσσῇ μεγαλήτορι μητιόωσα.
βῆ δ' ἔμιν ἐς θάλαμον πολυδαίδαλον, ᾧ ἐνὶ κούρῃ
κοιμᾶτ' ἀθανάτησι φυὴν καὶ εἶδος ὁμοίῃ,
Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
παρ δὲ δὺ' ἀμφίπολοι, χαρίτων ἀπο κάλλος ἔχουσαι,
σταθμοῖν ἐκάτερθε· θύραι δ' ἐπέκειντο φαειναί.
ἡ δ' ἀνέμου ὥς πνοιή ἐπέσσυτο δέμνια κούρης, ὃ
στῇ δ' ἄρ' ὑπὲρ κεφαλῆς, καί μιν πρὸς μῦθον ἔειπεν,
εἰδομένη κούρῃ ναυσικλειτοῖο Δύμαντος,
ἥ οἱ ὁμηλικὴ μὲν ξην, κεχάριστο δὲ θυμῷ.
τῇ μιν εἰσαμένη προσέφη γλαυκῶπις Ἀθήνη·

8. δὲ Σχερίῃ] So Aristarchus, Schol. E. Q. Others δ' ἐν Σχερίῃ. Apoll. ἐς Σχερίην.

9. τείχος. Walls are mentioned first, not only because they mark the site and size of the city, but as showing that their former experience had taught the Phaeacians to live in a 'fenced city,' where they might defend themselves against dangerous neighbours.

10. ἐδάσσατο, sc. allotted them for cultivation; so ἀρουραὶ is used of an inheritance, Il. 22. 489. Cp. Tacit. Germ. 26.

18. δὺ' ἀμφίπολοι. So Penelope (Od. 1. 331) is accompanied by two hand-maidens. The present passage shows that the maidens slept in their young mistress's room at night; probably upon mattresses on the floor, placed so near the door that it could not be opened without waking the attendants.

χαρίτων. Homer mentions no definite number of 'Graces,' and names only one, Πασιθέην (i.e. πᾶσι θεῖα, omnibus spectaculum) χαρίτων μίαν ὀπλοτεράων Il. 14. 275. And in Il. 18. 382 the wife of Hephaestus is called Χάρις, named by Hesiod, Theog. 945. Aglaia. Χάριτες are described as attendants of Aphrodite

Od. 8. 364, and, generally, 'habebatur Gratiarum donum quicquid venustum aut gratum erat, teste Pindaro, Olymp. 14' (Bothe ad loc.). Hesiod (Theog. 909 foll.) calls them daughters of Eury-nome, and names them Aglaia, Euphrosyne, and Thalia. Later mythology represented them as the daughters of Aphrodite by Bacchus. The cult of the Χάριτες was doubtless of very old standing in the Boeotian Orchomenus, in Sparta, Athens, and Paros. In Sparta, only two were worshipped, by the names of Κλήτα and Φαέννα: in Athens they were called Αὔξω and Ἡγεμόνη.

19. ἐπέκειντο (cp. ἐπιθεῖναι Il. 5. 751), 'were closed'; i.e. 'lay to,' on their σταθμοί.

20. ἀνέμου ὥς πνοιή. Cp. h. Hom. Merc. 146 Διὸς δ' ἐριούνιος Ἑρμῆς | δοχμαθεῖς μεγάρῳ διὰ κλήθρον ἔδυνε, | αὐρῇ ὑπωρινῇ ἐναλίγκιος, Virg. Aen. 6. 702 'par levibus ventis volucrique simillima somno.'

23. ὁμηλική, equivalent to ὁμηλιξ, as Od. 3. 49.

24. μιν is governed by προσέφη, and

‘Ναυσικάα, τί νύ σ’ ὦδε μεθήμονα γείνατο μήτηρ; 25
 εἴματα μὲν τοι κείται ἀκηδέα σιγαλόεντα,
 σοὶ δὲ γάμος σχεδὸν ἐστίν, ἵνα χρή καλὰ μὲν αὐτὴν
 ἐννυσθαι, τὰ δὲ τοῖσι παρασχεῖν οἷ κέ σ’ ἄγωνται.
 ἐκ γάρ τοι τούτων φάτις ἀνθρώπους ἀναβαίνει
 ἐσθλή, χαίρουσιν δὲ πατὴρ καὶ πότνια μήτηρ. 30
 ἀλλ’ ἴομεν πλυνέουσai ἅμ’ ἡοὶ φαινομένηφι·
 καὶ τοι ἐγὼ συνέριθος ἅμ’ ἔψομαι, ὄφρα τάχιστα
 ○ ἐντύνειαι, ἐπεὶ οὐ τοι ἔτι δὴν παρθένος ἔσσαι·
 ἦδη γάρ σε μῶνται ἀριστῆες κατὰ δῆμον

29. φάτις] Καλλίστρατος χάρις (i. e. pleasure at the spectacle). μεταποιῆσαι δὲ φησι τὸν Ἀριστοφάνην, φάτις Schol. H. P. In the lemma of Cod. Harl. ἀνθρώπων is given.

is not to be taken as the reflexive pronoun with *ἐισαμένη*. For the form of the sentence cp. Od. 13. 429 ὡς ἄρα μιν φαιμένη ῥάβδῳ ἐπεμάσσετ’ Ἀθήνη, and for the construction, Od. 11. 241 τῷ δ’ ἄρ’ ἐισάμενος, ‘to whom having likened himself,’ which shows that μιν is not needed as a reflexive.

25. γείνατο. This form of expression is equivalent to τί νυ ὦδε μεθήμων πέφυκας; Trans. ‘Why hath thy mother such a lazy daughter in thee?’ The words serve to point a contrast between the thrifty housewifery of the queen and the idleness of the princess. Cp. Il. 13. 777 ἐπεὶ οὐδ’ ἐμὲ πάμπαν ἀνάκλειδα γείνατο μήτηρ, Horace, Od. 3. 10. 11 ‘non te Penelopen difficilem procis | Tyrrhenus genuit parens.’

26. Join κείται ἀκηδέα. The epithet σιγαλόεντα is a fixed one (cp. Schol. Venet. on Il. 8. 551 οὐκ ἐπὶ τῆς τότε ἀλλ’ ἐπὶ τῆς φύσει), and is so inseparable from its noun that no contradiction is felt by the combination of ἀκηδέα with it: cp. also inf. 74 ἐσθῆτα φαινήν. By a similar acceptance of the fixed epithet, the comrades of Odysseus, who have just ruined their master by their selfishness, are still called ἐρίηρες, Od. 12. 397; and the horses of Antilochus, though called ἀκύποδες Il. 23. 304, are specified, ib. 310, as βάρδιστοι θέειν.

27. σοὶ δὲ γάμος, ‘and thy wedding’ is near, at which (so ἵνα Od. 4. 821) thou thyself must don fine clothes, and give other garments (τὰ δὲ the antithesis to καλὰ μὲν, as if καλὰ δὲ had been

written; compare τοὺς δὲ Od. 5. 48) to those who are going to take thee to their home.’ The subjunct. with *κε* expresses expectation.

28. ἄγωνται may refer generally to the family into which the bride marries, or more likely, may have a special application to the torchlight procession (Il. 18. 492 foll.; Hesiod, Scut. 273) in which the bride was conducted to her new home by the bridegroom and his friends. To the splendour of such a pageant the bride could herself contribute by giving handsome dresses to those who took part in it.

29. ἐκ τούτων, i. e. from such sumptuous style.

ἀναβαίνει, ‘good report spreads among men.’ This construction with ἀναβαίνειν finds no exact parallel, though Eustath. says well, ἀναβαίνειν ὁμοιότητά τινα ἔχει πρὸς τὸ ἀναδέδραμε. It does not seem necessary, with Nitzsch, to write ἀναβαίνει. The φάτις may be regarded as *rising*, as it were stage by stage, from those immediately concerned in the procession to what we should call ‘the public.’

32. συνέριθος, ‘fellow-worker.’ On this the Schol. says, by way of suggesting an etymology, κυρίως ἢ συνεργούσα εἰς τὰ ἔργα. The word is more probably to be referred to the root *er* or *ar*, which appears in ἀρ-ω, ἀρ-τύω.

33. ἐντύνειαι. The *υ* in this aorist subjunctive is long, so that εαι (as in ἔσσαι ibid.) must be scanned as one syllable.

πάντων Φαιήκων, ὅθι τοι γένος ἐστὶ καὶ αὐτῇ. 35
 ἀλλ’ ἄγ’ ἐπότρυνον πατέρα κλυτὸν ἠῶδι πρὸ
 ἡμιόνους καὶ ἄμαξαν ἐφοπλίσαι, ἢ κεν ἄγῃσι
 ζώστρά τε καὶ πέπλους καὶ ῥήγεα σιγαλόεντα,
 καὶ δὲ σοὶ ὦδ’ αὐτῇ πολὺ κάλλιον ἢ ἐπὶ πόδεσσιν
 ἔρχεσθαι· πολλὸν γὰρ ἀπὸ πλυνοῖ εἰσὶ πόληος. 40
 ‘Ἡ μὲν ἄρ’ ὡς εἶποῦσ’ ἀπέβη γλαυκῶπις Ἀθήνη
 Οὐλυμπόνδ’, ὅθι φασὶ θεῶν ἔδος ἀσφαλὲς αἰεὶ

35. ὅθι . . . αὐτῇ] In textu Harl. ὅθι τοι γένος ἐστὶ καὶ αὐτῇ (cp. Od. 15. 267). Atque ἐστὶ a prima manu fuit etiam in P.; ad eandemque scripturam refertur Scholium vulgatum quoque: (sc. ἐν οἷς καὶ αὐτῇ ὀνομάζῃ τοῖς ἀρίστοις) Buttm.

35. ὅθι τοι. See crit. note. If we read ἐστὶ and αὐτῇ we must render ‘to whom thou also thyself belongest by birth.’ But the better reading is ἐστὶ and αὐτῇ ‘where thou hast thine own family-ties.’ In this translation ὅθι . . . αὐτῇ is exegetical of ἀριστῆες, according to the interpretation of the Schol. H. P. T. ὅπου ἐν τοῖς ἀρίστοις καὶ σοὶ αὐτῇ τὸ γένος. With τοι αὐτῇ compare τοι . . . αὐτῇ Od. 11. 134, τοι . . . αὐτῇ Il. 6. 272. But the position of the words makes it more likely that ὅθι takes up δῆμον, not ἀριστῆες, so that Athena is reminding Nausicaa that she is being wooed by the noblest native suitors.

36. ἠῶδι πρὸ. See on Od. 5. 469.

37. ἄμαξα, in Attic Greek ἄμαξα, is a four-wheeled cart as distinct from the two-wheeled ἄρμα. The etymology is supposed to be ἄμα and ἄγω, or, according to Grashof, ἀμφι-ἄξων, i. e. with two axles.

40. πλυνοῖ. In Il. 22. 153 such πλυνοῖ or washing-tanks are described as καλοὶ λαίνοι. See inf. 86-91.

42. Οὐλυμπόνδ’, ὅθι φασὶ. Cp. Il. 2. 783 εἰν Ἀρίμοις ὅθι φασὶ Τυφώεος ἔμμεναι εὐνάς, Il. 24. 615 ἐν Σιπύλῳ ὅθι φασὶ θεῶν ἔμμεναι εὐνάς. No doubt the words ὅθι φασὶ sound strange in the present passage, which one might suppose to be the enunciation of a universal belief, and not the quoting of a local tradition. The Schol. E. Q. maintains that ὅθι φασὶ is appropriate here if Ὀλυμπος be taken as the mountain of that name, but unsuitable if it be regarded as equivalent to οὐρανός. Eustath. seems to interpret the words just the other way, and to consider

that if οὐρανός be intended here, τότε τὸ φασὶν οὐ κατ’ ἐνδοιασμὸν κείσεται ἀλλὰ κατὰ κοινὴν δόξαν. But many modern editors see in the words ὅθι φασὶ a distinct indication of the later introduction of the whole passage, as Köchly, Diss. 1. p. 17 ‘pulchros illos versus non ab initio hic positos fuisse non solum ex isto prorsus inaudito ὅθι φασὶ, quod toto caelo ab omni nostri carminis indole distat; sed etiam inde concludi potest quod emblemata splendissimum vix loco minus commodo inseri poterat.’ But this seems needlessly strong; the verses are possibly suspicious, because the context requires no special allusion to Olympus; but the actual description is not irreconcilable with the general Homeric picture of Olympus. Olympus may be called an idealised mountain on which Zeus and the gods of heaven have their home, and on the highest peak of which is the palace of the great king. No doubt every soaring height presented itself to an imaginative mind as a natural throne for the powers of heaven. But Olympus was peculiarly regarded by the Greeks as their Holy Hill, like the mountain Meru of the Indians, or Elburz of the Persians. The epithets which Homer applies to Olympus are μακρός Od. 10. 307; Il. 5. 398, αἰπός Il. 5. 367, νιφόεις Il. 18. 616, ἀγάννιφος Il. 1. 420, μέγας Il. 1. 530, πολύπτυχος Il. 8. 411, πολυχειράς Il. 5. 754, and αἰγλήεις Il. 1. 532; Od. 20. 103. Thus Olympus is placed before us as a lofty mountain with several peaks and deep valleys; and on some one of its heights the gods dwell, Ὀλυμπος ἱν’ ἀθανάτων ἔδος ἐστὶ Il. 5. 360. But

ἔμμεναι· οὐτ' ἀνέμοισι ^{ferro. stube} τινάσσεται οὔτε ποτ' ὄμβρῳ
 δεύεται οὔτε χιῶν ^{cum nubi} ἐπιπίλναται, ἀλλὰ μάλ' αἶθρῃ ^{sky}
 πέπταται ^{spread} ἀνέφελος, λευκή δ' ἐπιδέδρομεν αἶγλη· ^{bright}
 τῷ ἐνι τέρπονται μάκαρες θεοὶ ἡματα πάντα.
 ἐνθ' ἀπέβη γλαυκῶπις, ἐπεὶ διεπέφραδε ^{ed. m. 1848} κούρη. ^{dia. 1848}

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44. αἶθρη] 'Ριανὸς αἰθῆρ Schol. H. P., on which Lehrs, Aristarch. 174, says, 'hoc ferri potest si μάλα explices sane.' 46. τῷ] 'Ριανὸς, τῇ ἐνι, πρὸς τὴν αἶγλην Schol. H. P.

Olympus and all its scene soon passes into legendary ground; its height is such that Hephaestus, when thrown from it, is a whole day reaching the level of the earth, Il. 1. 590 foll.; and it is coupled with οὐρανός, as being under the special charge of the Ὀρεῖ, to raise or drop the cloud-curtains that hang before its celestial palaces. Aristarchus decides that Homer always means by Olympus the mountain of that name; a mountain never actually identified with Heaven, yet rising far into it.

But the picture of Olympus as one of the mountains of Greece takes away all meaning from the boast of Zeus—that he could fasten a cord to the summit of Olympus, and draw up thereto earth and gods and all, Il. 8. 18 foll. It is a further question how far the present passage can be reconciled with the usual Homeric conception of Olympus. Is the phrase αἶθρη ἀνέφελος compatible with the epithets νιφέας and ἀγάννιφος quoted above? Is the conception of Olympus in the Odyssey more supramundane than in the Iliad? To these questions it may be answered, that there is no difficulty in supposing that νέφη and αἶθρη are both appropriate. The mountain has its clouds, which make a sort of boundary between the mundane and celestial regions, while the topmost summit stands up clear in the blue sky, above the storms, in serene calm, like the land of the Hyperboreans, 'at the back of the North Wind.' So Eustath. τοιοῦτος μὲν δ' Ὀλύμπτος τάγε ἄνω, τὰ γὰρ κάτω καὶ μετὰ τὰ νέφη ἀγάννιφος πού λέγεται.

A similar picture is given by Lucan, 2. 271 'nubes excedit Olympus | lege deum: minimas rerum discordia turbat; | pacem summa tenent.' Cp. Lucr. 3. 18 seq. 'apparet Divum numen sedesque quietae, | quas neque concu-

tiunt venti, neque nubila nimbis | aspergunt, neque nix acri concreta pruina | cana cadens violat, semperque innubilis aether | integit, et large diffuso lumine ridet.' Also Seneca de Ira, 3. 6 'pars superior mundi et ordinator ac propinqua sideribus nec in nubem cogitur, nec in tempestatem impellitur, nec versatur in turbinem.' Tennyson imitates the passage in his 'Morte d'Arthur,' describing the 'island valley of Avilion;' compare also Coleridge's 'Hymn in the Vale of Chamouni.'

θεῶν ἔδος. Compare Pind. Nem. 6. 5 ὁ δὲ χάλκεος ἀσφαλὲς αἰεὶ ἔδος μένει οὐρανός.

45. πέπταται, 'is outspread;' so πέπτατο αὐγὴ Il. 17. 371. The word is used also simply of clothes laid out as a covering, Il. 5. 195. Cp. Joel 2. 2 'the morning spread upon the mountains.'

ἀνέφελος is the better reading, not ἀννέφελος. A short final vowel preceding the word νέφος is frequently lengthened in Homer, as δὲ νεφέεσσι Od. 5. 293; 9. 68, ποτὶ νέφεα Od. 8. 374, διὰ νεφέων Il. 22. 309. Among words beginning with ν a fair proportion can be shown to have begun with σν (as νευρή, νιφάς, νέω, νύμφη). And it has been held that νέφος originally began with a double consonant, as shown by δνόφος, κνέφας, but the form nubes in Latin is against this idea. Eustath. quotes as similar metrical lengthenings ἀκάματος and ἀθάνατος. See generally Monro, H. G. § 371.

ἐπιδέδρομεν, 'floats over it;' used conversely of ἀχλὺς Od. 20. 357.

With αἶγλη compare αἶγληντος Ὀλύμπου Il. 1. 532.

47. διεπέφραδε (διαφράζω), aor. redupl.; cp. Od. 17. 590. In Od. 10. 549 ἐπέφραδε stands alone without an object; but in Il. 20. 340 we find διεπέφραδε πάντα.

Αὐτίκα δ' Ἥως ἦλθεν εὐθρόνος, ἥ μιν ἔγειρε
 Ναυσικάαν ^{with robes} εὐπεπλον· ἄφαρ δ' ἀπεθαύμασ' ὄνειρον,
 βῆ δ' ἱμέναι ^{at home} διὰ δώμαθ', ἵν' ἀγγεῖλειε τοκεῦσι,
 πατρὶ φίλῳ καὶ μητρὶ· ^{she found} κιχήσατο δ' ἔνδον ἔοντας.
 ἡ μὲν ἐπ' ἐσχάρῃ ^{at her hearth} ἦστο σὺν ἀμφιπόλοισι γυναιξίν,
 ἡλάκατα ^{with} στρωφῶσ' ^{purple} ἀλιπόρφυρα· τῷ δὲ θύραζε
 ἐρχομένῳ ξύμβλητο μετὰ κλειτοῦς βασιλῆας
 ἐς βουλήν, ἵνα μιν κάλεον Φαίηκες ἀγαυοί.

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ἡ δὲ μάλ' ἀγχι ^{near} σταῖσα φίλον πατέρα προσέειπε·
 'Πάππα φίλ', οὐκ ἂν δὴ μοι ἐφοπλίσσεις ^{make ready} ἀπήνην ^{my cart}
 ὑψηλὴν εὐκυκλον, ἵνα κλυτὰ εἴματ' ἀγῶμαι
 ἐς ποταμὸν ^{to the river} πλυνέουσα, τά μοι ^{my robes} βέρυπῳμένα ^{soiled} κεῖται;
 καὶ δὲ σοὶ αὐτῷ ^{to thee} ἔοικε μετὰ πρώτοισιν ἔοντα

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50. διά] Al. κατά. La Roche compares Od. 4. 679, 17. 479 in favour of διά. 57. ἐφοπλίσσεις] 'Ριανὸς ἐφοπλίσσειαν, οἱ δὲ ὡς δηλονότι Schol. H. P.

49. ἀπεθαύμασε, 'was lost in wonder at.' Cp. Hdt. 1. 30 ἀποθαύμασας τὸ λεχθέν. For the use of ἀπό in composition in an intensive sense compare ἀπειπεῖν Od. 16. 340, ἀπαρέσσασθαι Il. 19. 183, ἀπομνηνέω ib. 62, and, perhaps, ἀπομύναται Od. 2. 377. So we have *de* used in Latin, as in 'demirari,' 'decantare,' 'detonare,' 'desacvire.'

53. ἡλάκατα, 'the yarn' (Od. 17. 97) spun off from the ἡλακᾶτη or distaff. No form of the word in the singular is found. But for the change in meaning we may compare μῆρος and μῆρία, *aedes* sing. and plur. In Od. 4. 135 the colour of the wool that Helen is spinning is *ιοδνεφές*. The common interpretation of ἀλιπόρφυρα is *αλουργά*, *τουτέστιν ἐκ θαλασσίας πορφύρας*, as Hesych. and others. Perhaps there is an allusion intended to the famous Phoenician purple dye from the *murex*. The Schol. Q. on Od. 13. 108 and Eustath. interpret the word as *εοικότα τῇ θαλάσῃ πορφυρίζουσα*, a rendering which is certainly supported by the form of the compound; *άλι* being a true locative case. Ebeling, Hom. Lex., quotes as one interpretation 'wie Purpur in der Salzfluth.' Compare ἀλίπλοος, ἀλιμυρής.

54. ξύμβλητο, she 'met' him, by VOL. I.

hastening down the μέγαρον and catching him at the door.

With μετὰ βασιλῆας ἐς βουλήν cp. Il. 1. 423 ἐς Ὀκείανδον μετ' ἀμύμονας Αἰθιοπίας.

57. οὐκ ἂν δὴ. A tentative, beseeching, form of question; 'Could you not get me ready?' Hentze (Philolog. 29. 140) quotes for similar questions introduced by the optative with ἂν in a negative sentence, Il. 3. 52; 5. 32, 456; 10. 204; 24. 263; Od. 7. 22; 22. 132.

ἀπήνη is a cart for carrying a load, like ἄμαξα, with four wheels, generally drawn by mules or oxen. On ἀπήνη see Lobeck, Pathol. 94 'synonyma sunt plurima: πῆνα Hes. Gallicumque "benna." γάπος ὄχημα Τυρρηνοί Hesych. καπάνη (media longa), ἀμάνη, ἄμαξα, ἀγαννα, nec sciri potest unane horum omnium stirps fuerit, an specie similis, re diversa.'

59. βέρυπῳμένα. An unusual form for the commoner method of reduplication ἐρρυπῳμένα. Schol. P. Q. quotes βεραπισμένῳ νύμφῃ from Anacreon; and Eustath. says that Homer preferred the form because of its correctness, τῆς καλλιφωνίας τὴν κανονικὴν ὁρθότητα προέκρινε. But it is really much more a question of metre.

60. σοὶ . . ἔοικε . . ἔοντα βουλευέιν. For this change of construction cp. Od.

S

βουλὰς βουλευεῖν καθαρὰ χροὶ εἶματ' ἔχοντα.
 πέντε δέ τοι φίλοι υἱὲς ἐνὶ μεγάροις γεγάασιν,
 οἱ δὲ ὀπυῖοντες, τρεῖς δ' ἠἰδοὶ θαλέθοντες
 οἱ δ' αἰεὶ ἐθέλουσι νεόπλυτα εἶματ' ἔχοντες
 ἐς χορὸν ἔρχεσθαι· τὰ δ' ἐμῇ φρενὶ πάντα μέμνην.⁶⁵
 ὧς ἔφατ'· αἶδετο γὰρ θαλερόν γάμον ἐξονομῆναι

16. 465, and Od. 10. 563. 565. The MSS. vary between *ἔοντα*, *ἔχοντα* and *ἔοντι*, *ἔχοντι*. Nauck declares for the latter. Classen discusses this construction thoroughly in his *Beobacht. über dem Hom. Sprach.* pp. 140 foll.

61. βουλὰς βουλευεῖν. In such constructions the accusative is closely connected with the verb, but not with that kind of dependence in which the action of the verb passes over to the object; but rather the accusative represents the particular sphere in which the action expressed by the verb exerts itself. This construction properly belongs to intransitive verbs, though an analogous usage is found with verbs transitive. Generally speaking the use is peculiar to poetry, as we may see by comparing such an expression as *βίον ζῆν* with *βίον ἀγειν*; or, in English, 'they have been asleep' with such a phrase as 'they have slept their sleep.' It is a method of avoiding in poetry the constant employment of such common verbs as 'to make,' 'to do,' 'to perform.' But an additional emphasis is also given by the use of this cognate accusative, as may be seen from such expressions as 'dicta dicere,' or, Plaut. *Aul.* 4. 1. 6, 'servitutum servire.'

The most complete form of this cognate accusative is found when the verb and the noun are of identical stems. This is called by the grammarians *σχῆμα ἐτυμολογικόν*. And from the identity of stem, and therefore close similarity in sound, we find τὸ τοιοῦτον *σχῆμα παρωνομασία* καλεῖται Schol. D. on Il. 2. 121. As instances may be quoted, *ἀγορὰς ἀγορεύειν* Il. 2. 788, *ἰδρῶ ἰδρούειν* Il. 4. 27, *μάχην μάχεσθαι* Il. 12. 175; 15. 414, 673; 18. 533 [?]; Od. 9. 54 [?], *νείκεα νεικεῖν* Il. 20. 251, *πόλεμον πολεμίζειν* Il. 2. 121, *ἀπειλὰς ἀπειλεῖν* Il. 13. 219, *βουλὰς βουλευεῖν* here and Il. 10. 147, *δαῖτα δαινύειν* Od. 3. 67, *ἔπος εἰπεῖν* Il. 1. 108; Od. 8. 397 (this phrase is never used in the *Iliad*,

unless *ἔπος* have the addition of a pronominal or adjectival qualification, as Il. 1. 108; 3. 204; 7. 375, 394; 15. 206; 20. 250; 24. 744; but in the *Odyssey* it is found without such an addition, as Od. 8. 397; 16. 469; 19. 98), *μῦθον μυθεῖσθαι* Od. 3. 140, *νόον νοεῖν* Il. 9. 104. The same construction is also found with verbs more distinctly transitive, as *αἰχμὰς αἰχμάσσειν* Il. 4. 324, *κτέρεα κτερεῖσθαι* Od. 1. 291, compared with *κτερεῖσθαι* *ἑταῖρον* Il. 23. 646, *ἔργα ἐργάζεσθαι* Od. 20. 72, *τέμενος τάμνειν* Il. 6. 194, *φυτεύειν φυτόν* Od. 9. 108, *χοῆν χεῖσθαι* Od. 10. 518. As a further stage we find instead of the accusative identical in stem with the verb, an accusative of the same meaning or of one closely allied, as *ἀπολαλέναι μόρον* Od. 1. 166, *ἄλλυσθαι οἶτον* Il. 8. 34, *διζύνειν κακά* Il. 14. 89, *μογεῖν ἄλγεα* Od. 21. 207, *εὐδεν ὕπνον* Od. 8. 445, or *δωτεῖν ὕπνον* Od. 10. 548, *ὕρκον δμνύναι* Od. 5. 178, *ζῶειν βίον* (but with the addition *ἀγαθόν*) Od. 15. 491, *ὑποστήναι ὑπόσχεσιν* Il. 2. 286, *εἰλαπίνην δαίνυσθαι* Il. 23. 201 (cp. *δαίνυναι τάφον* Od. 3. 309, *γάμον* Od. 4. 3), *δδὸν ἐλθέμεναι* Il. 1. 151; Od. 3. 316, *δδὸν οἶχεσθαι* Od. 3. 693. Cp. *ἀγγελίην ἐλθεῖν* Il. 11. 140, etc.

Analogous to this is the use of the accusative with a verb (though it has no relation to the meaning of the verb), as *πῦρ δεδορκῶς* Od. 19. 446, *δασεσθαι δλεθρον* Od. 2. 152, *πνέειν μένος* Od. 22. 203, etc., *ἔλκος βάλλειν* Il. 5. 795, *οὐλήν ἐλαύνειν* Od. 24. 332, *ὄρκια τάμνειν* Od. 24. 483, *δμνύναι ὕδωρ* Il. 14. 271. Cp. *πέπληγον χορὸν* Od. 8. 264. See on the whole question La Roche, *Hom. Stud.* § 19 foll.

65. μέμνην. On Nausicaa, the only daughter of the house, devolved all the weight of this part of the household care, as she says in a tone of sportive seriousness.

66. γάμον. Preparation for her marriage was the reason urged upon

πατρὶ φίλῳ· ὁ δὲ πάντα νόει καὶ ἀμείβετο μύθῳ·
 'Οὔτε τοι ἡμιόνων φθονέω, τέκος, οὔτε τευ ἄλλον.
 ἔρχεν' ἀτὰρ τοι δμῶες ἐφοπλίσσουσιν ἀπήνην
 ὑψηλὴν εὐκυκλον, ὑπερτερὴν ἀραρυῖαν.⁷⁰
 ὧς εἰπὼν δμῶεσσιν ἐκέκλετο, τοὶ δ' ἐπίθοντο.

οἱ μὲν ἄρ' ἐκτὸς ἄμαξαν εὐτροχὸν ἡμιονεῖην
 ὦπλεον, ἡμιόνους θ' ὑπαγον ζεύξαν θ' ὑπ' ἀπήνην·
 κούρη δ' ἐκ θαλάμοιο φέρειν ἐσθῆτα φαεινὴν.
 καὶ τὴν μὲν κατέθηκεν ἐνξέστῳ ἐπ' ἀπήνην,
 μήτηρ δ' ἐν κίστῃ ἐτίθει μινδοεικέ' ἐδωδὴν
 παντοίην, ἐν δ' ὄψα τίθει, ἐν δ' οἶνον ἔχευεν
 ἀσκῶ ἐν αἰγείῳ· κούρη δ' ἐπεβήσεται ἀπήνης.
 δῶκεν δὲ χρυσῆν ἐν ληκύθῳ ὑγρὸν ἔλαιον,
 εἰως χυτλώσαιο σὺν ἀμφιπόλοισι γυναιξίν.⁷⁵
 ἢ δ' ἔλαβεν μαστίγα καὶ ἦνια σιγαλδόντα,
 μαστίξεν δ' ἐλάαν· καναχὴ δ' ἦν ἡμιόνου.⁸⁰
 αἱ δ' ἄμοτον τανύοντο, φέρον δ' ἐσθῆτα καὶ αὐτήν,

74, 75. φέρειν, κατέθηκεν] Ἀριστοφάνης 'φέρων,' γράφει καὶ 'κατέθηκεν,' οἱ δμῶες Schol. H. P. Did Aristoph. read *κούραι* or *κούρη*!

her by Athena, in the dream. θαλερός is used as an epithet of youths in the flower of their age, and may easily be transferred to γάμος, 'marriage in her maiden-prime;' or it may be a fixed epithet of γάμος in the sense of 'fruitful;' which would further explain the feeling of αἰδώς which kept her silent upon the subject.

69. ἔρχεν, 'away then!'

70. ὑπερτερὴν. The Scholl. interpret this of a box for baggage. In this sense it may be compared with *πείρινθα*, which is similarly affixed to an ἄμαξα, Od. 15. 131; Il. 24. 267. Others take it as meaning a movable 'hood' or 'awning' to protect the passengers from the sun or rain. The word itself, meaning 'upper-works' (*ὑπέρτερος*), gives no clue; but perhaps the participle ἀραρυῖαν suggests something forming a part, though a movable part, of the cart, and so makes the signification 'awning' somewhat more likely.

73. ὑπαγον .. ὑπ' ἀπήνην. This expression comes from the idea of the horses or mules being brought up, and

put with their necks under the yoke. So ζεύξαι ὑπ' ὄχεσφι Il. 23. 130, ὑπ' ἀμάγεσσιν Il. 24. 782. Cp. also ζεύξασθ' ὑπ' ἄρματ' ἀγοντες Od. 3. 476.

80. χυτλώσαιο. χύτλον, related to χυτός as φύτλη to φυτόν, is properly anything 'poured.' Its technical sense is a mixture of oil and water called ὑδρέλαιον Dioscor. 2. 10, etc., used by bathers. χυτλούσθαι thus comprehends both processes of bathing and anointing, described inf. 96 foll. The ancients used alkali (κονία) only in place of soap; so that the addition of oil to the water would naturally make a true soap in the process of washing.

83. ἄμοτον. The old etymology, which Aristarchus supports, is from ἀ privative and μοτόν, 'lint;' so that the word would mean 'with unstaunching flow.' Others refer it to root μα, as in με-μα-ώς, or compound it of ἀ privative and root με, as in μέ-τρον. The pace however was only constant, not rapid, for the maids followed on foot: cp. ὅπως ἄμ' ἐποίατο πεζοῖ inf. 319. Translate, 'they stepped straight on without flagging.'

οὐκ οἶν, ἅμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλαι.

Αἰ δ' ὅτε δὴ ποταμοῖο ῥόον περικαλλέ' ἴκοντο,

ἐνθ' ἣ τοι πλυνοὶ ἦσαν ἐπηετανοί, πολὺ δ' ὕδωρ

καλὸν ὑπεκπρορρεῖ ἰμάλα περ' ῥυπόωντα καθήραι,

ἐνθ' αἶ γ' ἡμιόνους μὲν ὑπεκπροέλυσαν ἀπήνης.

καὶ τὰς μὲν σέυαν ποταμὸν πάρα δινῆεντα

τρώγειν ἄγρωστιν μελιηδέα· τὰ δ' ἀπ' ἀπήνης

εἴματα χερσὶν ἔλοντο καὶ ἐσφόρεον μέλαν ὕδωρ,

στεῖβον δ' ἐν βόθροισι θοῶς ἔριδα προφέρουσαι.

αὐτὰρ ἐπεὶ πλυνάν τε καθήραν τε ρυπα πάντα,

ἑξείης πέτασαν παρὰ θῖν' ἄλός, ἥχι μάλιστα

λαίγγας ποτὶ χερσὸν ἀποπλύνεσκε θάλασσα.

αἰ δὲ λοεσσάμεναι καὶ χρυσάμεναι λίπ' ἐλαίῳ

δείπνον ἔπειθ' εἶλοντο παρ' ὀχθησὶν ποταμοῖο,

εἴματα δ' ἡελίοιο μένον τερσήμεναι αὐγῇ.

87. ὑπεκπρορρεῖ] This is the reading of the MSS., but the present tense seems contrary to Homeric usage. Friedländer, followed by Nauck, would read ὑπεκπρόρειν. ῥυπόωντα] γρ. ῥυπόεντα Schol. P. 95. ἀποπλύνεσκε] γρ. ἀποπύνεσκε Vind. 56. ἀποπύνεσκε] ἀπέριπτε Schol. V.

86. ἐπηετανοί, 'constantly supplied.' See on Od. 4. 89. The πλυνοὶ seem to have been tanks dug at the side of the river, having a free communication therewith above and below, so that the water was continually passing in and out of them. The full force of the prepositions in ὑπεκπρορρεῖ seems to be that the water wells up from beneath (ὑπό), passes on (πρό), and flows out again (ἐκ). So in ὑπεκπρόελυσαν (inf. 88) they removed the mules from under the yoke, detached them from the cart, and turned them off to graze. Cp. ὑπεκπροθέειν Il. 9. 506, ὑπεκπροφυγῖν Od. 12. 113.

87. μάλα... καθήραι, 'so as to clean clothes though very dirty.' This clause forms a sort of epexegetis to καλόν and πολὺ, 'water plentiful and clear.'

90. ἄγρωστις is often rendered 'clover,' which the epithet μελιηδής seems to suit. Others regard it as 'couch grass' (*Triticum repens*), which has a peculiarly sweet root: others as 'dog-tooth grass' (*Cynodon dactylon*), which forms the principal pasturage of India, under the name Doorba.

91. μέλαν. See on Od. 4. 359.

ἐσφόρεον ὕδωρ, 'carried them into the water.' Cp. εἰρερον εἰσανάγουσι Od. 8. 529, σπέος εἰσερύσαντες Od. 12. 317, ἐπαληθεῖς Αἰγυπτίου Od. 4. 83.

94. ἥχι μάλιστα, 'just where.' Cp. Il. 13. 789 ἐνθα μάλιστα μάχη καὶ φύλοισι ἦεν, Soph. O. C. 900 ἐνθα δίστομοι | μάλιστα συμβάλλουσιν ἐμπόρων ὁδοί.

95. ἀποπλύνεσκε. The variant ἀποπύνεσκε, and the interpretation of Schol. V. ἀπέριπτε, would make the meaning of the verse, 'just where the sea washed up the line of shingle on the shore.' But Nitzsch, with greater probability, joins ποτὶ χερσὸν directly with θάλασσα, 'where the sea beating on the shore scoured the pebbles clean.' Compare ῥόχθει μέγα κύμα ποτὶ ξερὸν Od. 5. 402. This would represent almost a fixed point of the beach, for the rise and fall of the tide in the Mediterranean is very slight; and of course the poet transfers this phenomenon to his Phaeacian coast.

96. λίπ' ἐλαίῳ. See on Od. 3. 466.

98. μένον τερσήμεναι (infinitive from and aorist ἐτέρσην, from τέρσσομαι), 'waited for the clothes to dry.' Com-

85

90

95

αὐτὰρ ἐπεὶ σίτου τάρφθεν δμωαί τε καὶ αὐτῇ,

σφαίρῃ ται δ' ἄρ' ἐπαίζον, ἀπὸ κρήδεμνα βαλοῦσαι

τῇσι δὲ Ναυσικάα λευκώλενος ἤρχετο μολπῆς.

οἷη δ' Ἀρτεμις εἴσι κατ' οὐρεος λοχέαιρα,

100. ται δ' ἄρ'] πᾶσαι διὰ τοῦ δ' Schol. H. P., πᾶσαι meaning, says La Roche ad loc., 'omnia exemplaria recensionis Aristarchae.' Here δέ gives the apodosis. On the unusual position of δέ see Schnorr de Carolsfeld, verbb. collocatio Homericæ, p. 48: 'Ut particula δέ a secunda sede in tertiam recedat apud Homerum rarissime fit. Accidit autem ita ut subiiciatur et vocabulo cui praecedit pronomen δ, si pronomen δ ab articuli natura proxime abest (cp. Il. 1. 54 τῇ δεκάτῃ δέ etc.), et vocabulis quae ita cohaerent, ut τρὶς μάκαρες (cp. Od. 6. 155). Maior libertas, ni fallor, huius unius loci est, ubi ex Aristarchi recensione hoc legitur σφαίρῃ ται δ' ἄρ' ἐπαίζον, nec solum Aristarchea lectione continetur, quod a consuetudine Homericæ discrepet, sed etiam eis lectionibus quae sunt: σφαίρῃ ται γ' ἄρ', et ται γ' ἄρ'. Solet enim particula ἄρα apodosis addita nisi particulis a primo apodosis verbo non seiungi.' 102. κατ' οὐρεος] γρ. οὐρεα ὅπερ ἄμεινον Schol. H. Kayser considers οὐρεα to be the reading of Aristarchus, and Nauck adopts it.

pare μένον δ' ἐπὶ ἔσπερον ἐλθεῖν Od. 1. 422.

100. ται δ' ἄρ' ἐπαίζον. See critical note.

101. μολπῆς. The Schol. interprets τῆς παιδίας ('the game'). See on Od. 1. 152. But there is no reason to doubt that it was accompanied with a measured chant and a dance movement, to which the throwing and catching of the ball kept time. So in Od. 8. 371 foll. we have ball-play combined with ὀρχηθμός. Cp. Athen. 1. 25 ὀρχήσεις δ' εἰσὶ παρ' Ὀμήρῳ, αἱ μὲν τινες τῶν κυβιστητῶν, αἱ δὲ διὰ τῆς σφαίρας, ἥς τὴν εὔρεσιν Ἀγαλλίς ἡ Κερκυραία γραμματικὴ Ναυσικάα ἀνατίθησιν ὡς πολιτικὴ χαρίζομένη.

102. οἷη δ' Ἀρτεμις. This passage is imitated by Virgil in his description of Dido, Aen. 1. 502 foll., 'qualis in Eurotae ripis,' etc., which passage is thus criticised by Valerius Probus (quoted by Aul. Gell. Noct. Att. 9. 9), 'nihil quicquam tam improspere Vergilium ex Homero vertisse quam versus hos amoenissimos, quos de Nausicaa Homerus fecit. Primum omnium id visum esse dicebant Probo, quod apud Homerum quidem virgo Nausicaa, ludibunda inter familiares puellas in locis solis, recte atque commode confertur cum Diana venante in iugis montium inter agrestes deas: nequaquam autem conveniens Vergilium fecisse, quoniam Dido in media urbe ingrediens inter Tyrios principes, cultu atque incessu serio, "instans operi," sicut ipse ait, "regnisque futuris," nihil eius similitudinis capere possit, quae lusibus atque

venatibus Dianae congruat. Tum postea quod Homerus studia atque oblectamenta in venando Dianae honeste aperteque dicit; Vergilius autem cum de venatu deae nihil dixisset pharetram tantum facit eam ferre in humero, tanquam sit onus et sarcina. praeter ista omnia florem ipsum totius loci Vergilium videri omisisse, quod hunc Homeri versum exigue secutus sit, βία δ' ἀριγνώτη πέλεται· καλαὶ δὲ τε πᾶσαι, quando nulla maior cumulationeque pulcritudinis laus dici potuerit quam quod una inter omnes pulcras excelleret, una facile et ex omnibus nosceretur.'

κατ' οὐρεος. See critical note. We may suppose that Artemis descends from some peak, and then travels along the ridges of the hills, ἡ κατὰ Τηθύγετον κ.τ.λ. Taygetus (the 'huge' mountain, from τὰς, see on Od. 4. 11) was also called Pentadactylus, from its five peaks. It is a mountain range in the western portion of Lacedaemon, running from north to south, and ending in the promontory of Taenarus, after a course of nearly seventy miles. The sides of Taygetus were covered with pine forest, and the region round the principal summit Taletum was called Theras, 'the hunting-grounds,' Paus. 3. 20. 55 4. 5. Erymanthus is a lofty range between Arcadia, Achaia, and Elis. As Erymanthus was the fabled haunt of the great Erymanthian boar slain by Heracles, κάπροι has a peculiar appropriateness here.

λοχέαιρα, not from λός and χαίρω, but originally λοχέαιρα, from χέω. See

100

ἡ κατὰ Τηϋέγον περιμήκετον ἡ Ἐρύμανθον,
τερπομένη κάπροισι καὶ ὠκείης ἐλάφοισι·

τῇ δέ θ' ἄμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο,
ἀγρονόμοι παίζουσι· γέγηθε δέ τε φρένα Λητώ·

πασάων δ' ὑπὲρ ἡ γὰρ κάρη ἔχει ἡδὲ μέτωπα,
ρεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι·

ὥς ἡ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμής·

Ἄλλ' ὅτε δὴ ἄρ' ἐμελλε πάλιν οἰκόνδε νέεσθαι

ζεύξασ' ἡμιόνους πτύξασά τε εἵματα καλὰ,

ἐνθ' αὐτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,

ὥς Ὀδυσσεὺς ἔγροιο, ἴδοι τ' εὐώπιδά κούρην,

ἡ οἱ Φαιήκων ἀνδρῶν πόλιν ἡγήσαιο.

σφαῖραν ἔπειτ' ἔρριψε μετ' ἀμφίπολον βασιλεια·

ἀμφιπόλου μὲν ἄμαρτε, βαθεῖη δ' ἐμβαλε δίνη,

106. ἀγρονόμοι] Μεγακλείδης ἀγρόμενοι παίζουσιν ἀνὰ δρία παιπαλόντα· Schol. H. P. 116. ἐμβαλε] Restored by Wolf to the text from Eustath. and Harl. Schol. Others read ἐμπεσε, which Nitzsch thinks may have been the original reading.

Schol. on Il. 16. 465, comparing νεῖαιρα, from νέος. For the word χέω used of shooting cp. βέλεα χέοντο Il. 15. 590, ἐκχέουσ' ὀιστοῦς Od. 22. 3.

106. ἀγρονόμοι. The paroxytone accent is right here, as νέμειν and νέμεσθαι are used actively in the sense of 'haunting.' Schol. H. P. Q. notices that others accented the word proparoxytone; and Schol. E. V. proposes ἀγρᾶν νέμευσαι as a possible interpretation. In Soph. O. T. 1103 we find ἀγρόνομοι πλάκες. Cp. Il. 20. 8 νυμφάων . . αἱ τ' ἄλσεα καλὰ νέμονται.

παίζουσι seems used here with the notion of 'hunting,' which we technically call 'sport;' so Soph. El. 566 πατήρ ποθ' οὐμός, ὡς ἐγὼ κλύω, θεᾶς | παίζων κατ' ἄλσος ἐξεκίνησεν ποδοῖν | στικτὸν κεραστήν ἔλαφον.

107. ὑπὲρ . . ἔχει. The simplest construction is not, as usually given, ὑπέρχει πασάων, 'overtops all by her head;' but 'lifts her head above all,' as of the horse in Il. 6. 509 ὑψοῦ δὲ κάρη ἔχει. But compare on the other hand Il. 3. 210 στάντων μὲν Μενέλαος ὑπείρεχεν εὐρέας ὤμους with ib. 227 ἔξοχος Ἀργείων κεφαλὴν τε καὶ εὐρέας ὤμους, which rather supports the meaning, 'overtops them by head and shoulders.'

110. δὴ ἄρ' (unusual hiatus) ἐμελλε. This means 'she now thought of packing up and going home;' the actual preparations, described by ζεύξασα καὶ πτύξασα, are not begun till inf. 252. The two participles here give a nearer definition of νέεσθαι.

114. ἡ οἱ ἡγήσαιο, 'who should be guide for him.' Cp. Od. 7. 22; 15. 82.

115. ἔπειτα, 'so then;' introducing the first stage in the carrying out of Athena's intention. On this passage Eustathius speculates as to what particular sort of ball-play this might be, and suggests that it is ἡ λεγομένη ἐφετίνδα, in which the thrower made a show of tossing the ball to one of the players, and then suddenly flung it to another: this form of the game was also called φεννίς (φενακίζειν). He further tells us that the Lacedaemonians excelled all other people in ball-play; that Alexander the Great was the most expert of all kings; and that of private individuals the most skillful was Sophocles the tragedian, who wrote a satyric drama called Πλύντριάς, or 'washerwomen,' in which he himself took the part of Nausicaa.

116. ἄμαρτε, sc. Nausicaa, who is also the subject to ἐμβαλε.

105

110

115

αἱ δ' ἐπὶ μακρὸν ἄυσαν. ὁ δ' ἔγρετο διὸς Ὀδυσσεὺς,
ἐξόμενος δ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν·

Ἦ μοι ἐγὼ, τέων αὐτε βροτῶν ἐς γαῖαν ἰκάνω;

ἢ ῥ' οἱ γ' ὕβρισταί τε καὶ ἀγριοὶ οὐδὲ δίκαιοι,

ἦε φιλόξεينوι, καὶ σφιν νόος ἐστὶ θεοῦδης;

ὥς τέ με κουράων ἀμφήλυθε θήλυς αὐτῇ,

νυμφάων, αἱ ἔχουσ' ὀρέων αἰπεινὰ κάρηνα

καὶ πηγὰς ποταμῶν καὶ πῖσα ποιεῖντά·

ἢ νύ που ἀνθρώπων εἰμὶ σχεδὸν αὐδηέντων;

ἀλλ' ἄγ', ἐγὼν αὐτὸς πειρήσομαι ἡδὲ ἴδωμαι·

Ἦς εἰπὼν θάμνων ὑπεδύσετο διὸς Ὀδυσσεὺς,

altered to ἐμβαλε, lest any one might imagine Nausicaa had fallen into the water. 122-125] See note on text. 125. ἢ νύ που] The line is variously ended in different editions with a full-stop, or a mark of interrogation.

117. ἐπὶ μακρὸν ἄυσαν. Join ἐπὶ . . ἄυσαν, 'they cried aloud thereat,' as ἐπὶ δ' αὐτὸς ἄυσε Il. 15. 321, ἐπὶ δὲ πλῆμναι μέγ' ἄντευσ Hes. Scut. Herc. 309.

119. τέων αὐτε. Cp. Ebeling, Hom. Lex. s. v., 'αὐτε interrogantis est cum quadam indignatione atque minantis vel graviter ferentis quod quidem iterum fiat.' See Il. 1. 202; 20. 16; 21. 394; Od. 10. 281; 11. 93; 20. 33. Perhaps our impatient use of 'now!' is near enough for translation.

121. θεοῦδης, 'god-fearing.' Before Buttm. θεοῦδης was generally regarded as another form of θεοειδής. It should, however, be classed under those nouns with stems in -εος which are subject to Hypphaeresis, or dropping a vowel before another vowel, as κλέα for κλέε-α. So θεοῦδης, θεοῦδία (for θεοδής). Monro, H. G. § 105. 4. Diintzer regards it as equivalent to θεοαδής, from root ἀδ, σφαδ, in the sense of 'god-pleasing;' so also Schol. P. νόος θεοῦδης here is a sort of exegesis of φιλόξεينوι, men who ἔδεισαν μῆνιν Ζηνὸς ξεινίου. Cp. Il. 13. 625.

122. ὥς τε to be joined with κουράων, 'as it were the voice of girls.' Cp. Od. 4. 45 ὥς τε γὰρ ἡελίου αἴγλη πέλεν ἡ ἐσλήνης.

κουράων is further defined by the addition of νυμφάων, cp. Od. 4. 63 ἀνδρῶν . . διοτρεφέων βασιλῆων. The voice of nymphs may further have suggested to him the presence of

mortals, as sacrifices and altars to the nymphs are mentioned in Od. 13. 350; 17. 210. Homer speaks of nymphs of fountains and streams, νηίδες Il. 6. 22; nymphs of mountains, ὄρεστιάδες Il. 6. 420, and ἀγρονόμοι, as sup. 105. They are represented as daughters of Zeus in Il. 6. 420, having their origin from springs, groves, and rivers, Od. 13. 350, and worshipped in sacred grottos, Od. 14. 435. The two lines, 123-4, though accepted without objection by the Scholl., are suspected or rejected by many modern editors. Nitzsch remarks that 124 is identical with Il. 20. 9 and h. Hom. Ven. 99; and that the supposition that the cry came from nymphs would really give very little hint about the place being inhabited by mortals. Bothe objects to the combination κουράων νυμφάων, and proposes to read ἡ νυμφέων. The Schol. supposes it was the loneliness of the place that suggested the presence of nymphs, and the alternative possibility of the presence of mortals is given in ἢ νύ που, which he writes with the disjunctive ἢ.

126. πειρήσομαι may be the subjunctive of the aorist, as being parallel to ἴδωμαι, or, more likely, indic. future of mere statement of what is going to happen, followed by the mood that expresses intention. See Od. 12. 383. For the converse arrangement see Od. 2. 222.

127. θάμνων ὑπεδύσετο. So with genitive, implying the notion of escape, κακῶν ὑποδύσσει Od. 20. 53.

120

125

ἐκ πυκινῆς δ' ὕλης πτόρθον κλάσε χειρὶ παχείῃ
 φύλλων, ὡς ῥύσαιτο περὶ χροῖ μήδεα φωτός.
 βῆ δ' ἵμεν ὥς τε λέων ὀρεσίτροφος, ἀλκί πεποιθὼς, 130
 ὅς τ' εἰς ὕμενος καὶ ἀήμενος, ἐν δέ οἱ ὅσσε
 δαίεται· αὐτὰρ ὁ βουσί μετέρχεται ἢ οἴεσιν
 ἢ μετ' ἀγροτέρας ἐλάφους· κέλεται δέ ἐ γαστήρ
 μήλων πειρήσονται· καὶ ἐς πυκινὸν δόμον ἐλθεῖν
 ὥς Ὀδυσσεὺς κούρησιν ἐνπλοκάμοισιν ἔμελλε 135
 μίξεσθαι, γυμνὸς περ ἐὼν· χρεῖω γὰρ ἴκανε.
 σμερδαλέος δ' αὐτῇσι φάνη κεκακωμένος ἄλμη,
 τρέσσαν δ' ἄλλυδις ἄλλη ἐπ' ἡϊόνας προῦχούσας·
 οἷη δ' Ἀλκινόου θυγάτηρ μένε· τῇ γὰρ Ἀθήνη
 θάρσος ἐνὶ φρεσὶ θῆκε καὶ ἐκ δέος εἴλετο γυνῶν. 140

132. μετέρχεται] κρείσσον γράφειν ἐπέρχεται Eustath.

128. πτόρθον... φύλλων, a somewhat loose genitive resembling the material genitive, as τάπησ ἐρίοιο Od. 4. 124, ἄλσος αἰγείρων inf. 291; or the genitive of contents, like οἶνου πίθοι Od. 2. 340, οἶνον ἀσκός Od. 5. 265.

129. ὡς ῥύσαιτο, 'that girt about his body it might cover his nakedness.'

130. ἀλκί. This metaplastic form of the dative from ἀλκή occurs four times in the Iliad, but only here in the Odyssey.

131. With ὕμενος καὶ ἀήμενος Nitzsch compares νιφόμενος Xen. Hellen. 2. 4. 3. So in Arist. Ach. 1075 τηρεῖν νιφόμενον τὰς ἐσβολάς. For the passive of ἄμμι cp. ἄμμι Il. 21. 386.

ὅσσε is used here as a neuter plural with a singular verb, as in Il. 12. 466; 23. 477. It is found with a plural verb in Il. 13. 617; 16. 792; 17. 695; 19. 17, etc.; with a dual verb Il. 15. 608; 17. 679. In h. Hom. ad Sol. 9, the form ὅσσοις for the dative occurs, as in Hesiod, Scut. 145, etc. There is a similar confusion between plural and dual in the adjectives found with ὅσσε, in Il. 13. 435 we find θέλξας ὅσσε φαινώ, in Il. 14. 236 ὅσσε φαινώ, etc. The grammarians supposed a nominative ὁ ὅσσος or τὸ ὅσσος. The form ὅσσε is probably *akše*, Skt. *akshi*.

132. βουσί μετέρχεται... ἢ μετ' ἐλά-

φους. The change from dative to accusative is strictly accurate. He pursues the flying deer, while his ravages in the farmyard are confined within a narrower circle and imply no such movement.

133. κέλεται δέ, 'and his belly bids him go even into the close-shut fold to make an attack on the sheep.' Compare 'suadet enim vesana fames' Virg. Aen. 9. 340.

135. ἔμελλε, 'was fain.' The main point of comparison in the simile between the lion and Odysseus, is that both are pushed by hunger into an act of unusual boldness; χρεῖω γὰρ ἴκανε.

138. τρέσσαν, 'fled scared.' According to Aristarchus τρεῖν always has the notion of 'fleeing'; but the meaning is certainly not strongly brought out in every passage, as ἄλλ' αὐτοὶ τρεῖν ἄσπετον Il. 17. 332, μὴ λίην τρέε Il. 21. 288. The general force is like that of Lat. 'trepidare.' Pausanias (1. 32) tells us that this scene was depicted in the Propylaea at Athens, by Polygnotus.

ἡϊόνας. The scene is laid near the mouth of a river, so that there is no difficulty here in translating 'jutting spits,' probably of low sandy beach, common in such places. See on Od. 5. 441.

140. Join ἐκ with εἴλετο.

στῇ δ' ἄντα σχομένη· ὁ δὲ μερμήριξεν Ὀδυσσεὺς,
 ἢ γούνων λίσσοιτο λαβὼν εὐώπιδα κούρην,
 ἢ αὐτῶς ἐπέεσσιν ἀποσταδὰ μειλίχοισι
 λίσσοιτ', εἰ δείξειε πόλιν καὶ εἴματα δόλη.
 [ὥς ἄρα οἱ φρονέοντι δοᾶσσαν κέρδιον εἶναι, 145
 λίσσεσθαι ἐπέεσσιν ἀποσταδὰ μειλίχοισι,
 μή οἱ γούνα λαβόντι χολώσαιο φρένα κούρη.
 αὐτίκα μειλίχον καὶ κερδαλέον φάτο μῦθον·
 'Γουνούμαί σε, ἄνασσα· θεὸς νύ τις, ἢ βροτὸς ἐσσι;
 εἰ μὲν τις θεὸς ἐσσι, τοῖ οὐρανὸν εὐρὺν ἔχουσιν, 150
 Ἀρτέμιδί σε ἐγὼ γε, Διὸς κούρη μέγαλοιο,
 εἰδὸς τε μέγεθός τε φυὴν τ' ἀγχιστα εἴσκω·
 εἰ δέ τίς ἐσσι βροτῶν, τοῖ ἐπὶ χθονὶ ναιετάουσι,
 τρισμάκαρες μὲν σοὶ γε πατὴρ καὶ πότνια μήτηρ,
 τρισμάκαρες δὲ κασιγνήτοι· μάλα ποῦ σφισι θυμὸς 155
 αἰὲν εὐφροσύνησιν ἰαίνεται εἵνεκα σεῖο,

144.] The verse was suspected by Athenocles, a pupil of Aristarchus, partly because of the repetition of λίσσοιτο, and partly because the present question is only whether he should clasp her knees or address her from a distance. Schol. H. P. 149. ἢ βροτὸς] τὸν ἢ δ' Ἀσκαλωνίτης περισπᾷ, ἐρωτηματικὸν νομίζων· δ καὶ χαριέστερον· οἱ δὲ ἐνέκλιναν ὡς εἰ ἔλεγεν εἴτε θεὸς εἴτε ἄνθρωπος Schol. P. 156. εὐφροσύνησιν] γρ. ἐν εὐφροσύνησιν κακῶς· οὐδέποτε γὰρ Ὀμηρος ἀδιαιρέτως τὴν εὐφροσύνην φησὶ τὸ ὀνομαστικόν Schol. P. Q.

141. σχομένη, 'halting.' Lit. 'having checked herself [from flight].' So Eustath. ἐπισχοῦσα ἑαυτὴν τῆς φυγῆς. Cp. φρεσὶ δ' ἔσχετο Od. 17. 238, σχέσθαι βίης Od. 4. 422. This is far simpler than to supply such a noun as χεῖρας or κρήδεμνον, as in Od. 1. 334 ἄντα παρείδον σχομένη λιπαρὰ κρήδεμνα.

143. αὐτῶς, 'as he was;' further defined by ἀποσταδὰ.

148. κερδαλέον. Through the sense of 'gain-getting,' the derivatives of κέρδος take almost any colouring, from the wise counsel of a goddess, κερδοσύνη ἡγήσατ' Ἀθήνη Il. 22. 247, to the selfishness of Agamemnon, who is called κερδαλέφρων Il. 1. 149; or the craftiness of Sisyphus, ὃς κέρδιοςτος γένετ' ἀνδρῶν Il. 6. 153. Compare also the titles κερδαλέη and κερδῶ for the fox, in Pindar and Archilochus.

149. ἄνασσα. This form of address is only elsewhere used in Homer of Demeter, Il. 14. 326, and Athena, Od. 3. 380. There is thus a special compliment implied in the application of it to a woman.

Compare with the sentiment Virg. Aen. 1. 331 'quam te memorem, virgo? namque hand tibi vultus | mortalis, nec vox hominem sonat; o dea certe, | an Phoebe soror, an nympharum sanguinis una?' Also Ovid, Met. 4. 312 'qui te genuere beati, | et frater felix, et fortunata profecto | si qua tibi soror est, et quae dedit ubera nutrix.'

156. εὐφροσύνησιν, cp. δεσιφροσύνησιν Od. 15. 470, and for other feminine plurals to express an abstract idea cp. τεκτοσύνησιν Od. 5. 250, ποδοκείνησιν Il. 2. 792, πολυκερδείνησιν Od. 24. 167. Similarly, ἀτασθαλίαι, ὑπεροπλίαι, ἱπποσύναι, etc.

λευσσόντων τοιόνδε θάλος χορὸν εἰσοιχνεύσαν.
 κείνος δ' αὖ περὶ κῆρι μακάτατος ἔξοχον ἄλλων,
 ὃς κέ σ' ἐέδνοισι βρίσας οἰκόνδ' ἀγάγηται.
 οὐ γάρ πω τοιοῦτον ἴδον βροτὸν ὀφθαλμοῖσιν,
 οὔτ' ἀνδρ' οὔτε γυναῖκα σέβας μ' ἔχει εἰσορόωντα.

160

Δήλω δὴ ποτε τοῖον Ἀπόλλωνος παρὰ βωμῷ
 φοῖνικος νέον ἔρνος ἀνερχόμενον ἐνόησα.

ἦλθον γάρ καὶ κείσε, πολὺς δέ μοι ἔσπετο λαὸς
 τὴν ὁδὸν ἢ δὴ μέλλεν ἐμοὶ κακὰ κῆδε ἔσσεσθαι.

165

ὥς δ' αὐτὼς καὶ κείνο ἰδὼν ἐτεθήπεα θυμῷ = ετεβήπειν ἢ τεβήπειν.

160. τοιοῦτον ἴδον] Bekk. τοῖον φείδον. La Roche follows Grashof in writing τοῖονδε ἴδον. Nauck gives τοιοῦτον ἐγὼ ἴδον. 165. μέλλεν] So with majority of MSS. The lemma of Schol. P. gives ἡ δὴ μέλλεν] followed by a notice of Aristonicus, [ἡ διπλῇ] ὅτι οὐκ οἶδεν ὁ ποιητὴς τὸ μέλλεν. Ἀττικῶν γὰρ ἐστὶ τῶν μεταγενεστέρων. But to make any sense of this we must alter μέλλεν in the Scholium to ἡμέλλεν, which is the regular Attic form.

157. λευσσόντων. For this use of the genitive of the participle, notwithstanding the dative case of the pronoun σφίσι, cp. Od. 9. 256 ἡμῖν δὲ κατεκλίσθη φίλον ἦτορ | δεισάντων, ib. 458 τῷ κέ οἱ ἐγκέφαλος γε... θεινομένου βραίοιο, also Od. 14. 527; 17. 231; 22. 17; 11. 14. 25; 16. 531. In each of the two lines quoted above it is possible to suppose the genitive suggested by ἦτορ or ἐγκέφαλος, but the connection is loose; and the genitive is evidently tending towards its 'absolute' use; which it actually reaches in such phrases as καὶ κεν τοῦτ' ἐθέλοιμι Διὸς γε διδόντος ἀρέσθαι Od. 1. 390. Classen (Hom. Sprach. p. 174 foll.) calls this construction 'das letzte Stadium vor dem volligen Durchbruch des Genetiv zur Unabhängigkeit.' See more on Od. 4. 646.

θάλος... εἰσοιχνεύσαν. For the 'constructio ad sensum,' the participle agreeing with the gender implied in θάλος, cp. Il. 22. 87 φίλον θάλος, δν τέκεν αὐτή, Od. 11. 90 ἦλθεν ἐπὶ ψυχῇ Θηβαίου Τειρεσίαο | χρύσειον σκήπτρον ἔχων, Il. 11. 690 ἐλθὼν ἐκάκωσε βίη Ἡρακλεΐη. Also Eur. Bacch. 130 τῆς σῆς τὸδ' ἔρνος, ὦ τάλαινα, νηδύος | αἰσχίστα καὶ κάκιστα κατθανόνθ' ὄρω.

158. περὶ κῆρι. See on Od. 5. 36; μακάτατος... ἄλλων ib. 105.

159. ἐέδνοισι βρίσας, 'having prevailed by his gifts.' σέ is governed by ἀγάγηται, not by βρίσας, for βρίθειν in

Homer always bears a neuter sense, as in Il. 18. 561; Od. 16. 474; 9. 219. So in Soph. Aj. 130 χειρὶ βρίθειν, Eur. Troad. 216 ὄλβῳ βρίθειν. But in Pind. Nem. 8. 30; Aesch. Pers. 346, etc., it is used transitively. So Eustath. here, τὸ βρίσας ἀντὶ τοῦ νικήσας ἴδων, πλήθει τοὺς ἄλλους μνηστῆρας.

162. Δήλω. This visit to Delos seems to belong to the voyage when the Greeks sailed from Aulis to Troy, passing through the Cyclads to Delos, thence by Icaria to Samos, and so on by Lesbos (Od. 4. 342) to Lemnos and the Trojan coast, as still in the route described by Nestor, Od. 3. 169 foll. Nitzsch quotes from Voss, to the effect that Delos was in Agamemnon's time the regular oracle for sea-faring men. There would seem to have been a palm-tree always preserved in the precinct of Delos, like the μορία or sacred olives in the Academia at Athens; cp. Soph. O. C. 705. The Schol. refers to the πρωτόγονος φοῖνιξ, connected with the childbearing of Leto, Eur. Hec. 458; and Cicero (de Legg. 1. 1. 2) declares that the palm was still to be seen in his day, 'quod Homericus Ulixes Deli se proceram et teneram palmam vidisse dixit, hodie monstrant eandem;' so too Pliny, N. H. 16. 99. 44.

164. ἦλθον... τὴν ὁδόν. See note on βουλάς βουλεύειν sup. 61.

166. ὥς δ' αὐτὼς (the words always

δὴν, ἐπεὶ οὐ πῶ τοῖον ἀνήλυθεν ἐκ δόρυ γαίης,
 ὥς σέ, γύναι, ἀγαμαί τε τέθηπά τε δεΐδιά τ' αἰνῶς
 γούνων ἄψασθαι· χαλεπὸν δέ με πένθος ἰκάνει.
 χθιζὸς ἔεικοστῷ φύγον ἡματι οἶνοπα πόντον·
 τόφρα δέ μ' αἰεὶ κῦμ' ἐφόρει κραιπναί τε θύελλαι
 νήσου ἀπ' Ὀγυγίης· νῦν δ' ἐνθάδε κάββαλε δαίμων,
 ὄφρα τί πού καὶ τῇδε πάθω κακόν· οὐ γὰρ οἶω
 παύσεσθ', ἀλλ' ἔτι πολλὰ θεοὶ τελέουσι πάροιθεν.
 ἀλλὰ, ἀνασσο', ἐλέαιρε· σέ γὰρ κακὰ πολλὰ μογήσας
 ἐς πρώτην ἰκόμην, τῶν δ' ἄλλων οὐ τινα οἶδα
 ἀνθρώπων, οἳ τῇδε πόλιν καὶ γαίαν ἔχουσιν.

170

175

172. κάββαλε] Al. κάμβαλε, which Bekk., La Roche and Ameis adopt from Cod. Harl., Vind. 56, etc.

thus separated by δέ in Homer) seems to begin the comparison at the wrong end. It would run more naturally ὥς καὶ κείνο ἰδὼν ἐτεθήπεα, ὥς αὐτὼς σέ ἀγαμαί, whereas it takes the reverse order, 'tantum, illud conspicatus, obstupui quantum te iam nunc admiror.'

167. ἀνήλυθεν ἐκ δόρυ γαίης. There is a difficulty about this arrangement of words. As a rule, the preposition is not separated from its noun except by enclitic pronouns and particles, or other unemphatic words. And it is very doubtful if we can meet that difficulty by treating ἐκ as an adverb, for ἐκ and ἐν do not seem to be so used when standing unsupported by any particles. Nor can the arrangement be explained as a case of tmesis; for tmesis, with the preposition put after the verb, is only found with disyllabic prepositions. The line must be regarded as a case of licence unusual in Homer, and may be compared with εὔροι δ' ἐν πῆματα οἴκῳ Od. 9. 535, δῆεις δ' ἐν πῆματα οἴκῳ Od. 11. 115, or Od. 10. 290 βαλέει δ' ἐν φάρμακα σίτῳ, where, however, Bekker and Nauck read ἐνί with one or two MSS, which would enable the preposition to be regarded as in tmesis.

170. χθιζός, used with the adverbial force of χθές, as in Od. 2. 262, etc. Compare 'sic venias hodie' (for hodie) Tibull. 1. 7. 53. 'Aeneas se matutinus agebat' (for mane) Aen. 8. 465.

171. τόφρα, i.e. for the whole space of twenty days.

172. κάββαλε, 'cast me ashore;' not ἀκινδύνον καταγωγὴν, but τὴν ἀπὸ πνευμάτων δεινῶν ἐξεργιμένην, as the Schol. remarks. 'For I do not think,' says Odysseus, 'that my hardships will cease, but the gods, ere that, will bring many of them to pass.'

173. καὶ τῇδε, 'here too;' i.e. as well as in all other scenes of my misery.

174. πάροιθεν, 'ere that,' sc. before the ἀνάπαυσις comes. The Schol. cannot be right in rendering πάροιθεν as ἐς τὸ μετέπειτα, 'hereafter;' for Homer uses ὅπθεν and ὀπίσσω in that sense, as Il. 1. 343, Od. 2. 270. Compare here Il. 23. 20 ἤδη τοι τελέω τὰ πάροιθεν ὑπέστην.

175. σέ... ἐς πρώτην. The pronoun is thrown out of its natural place in order to put it into a peculiarly emphatic position, and so as exactly to balance τῶν δ' ἄλλων. For ἐς used with persons compare Il. 7. 312 ἐς Ἀγαμέμνονα, Od. 3. 317 ἐς Μενέλαον.

177, 178. πόλιν... ἄστυ. There does not seem to be an intentional distinction here drawn between the two words, such as appears in later Greek, when all political ideas were connected with πόλις. But even the etymology points to a distinction which lies at the bottom of this difference. πόλις (Skt. puri) is connected with the root πλε or πελ, and points to the settlement of a multitude of people; while ἄστυ (Fāstu) is merely a 'dwelling,' from root vas, which appears in the Skt. vāstu = 'domus.' Cp.

ἄστυ δέ μοι δείξον, δὸς δὲ ῥάκος ἀμφιβαλέσθαι,
 εἴ τί που εἴλυμα σπειρῶν ἔχες ἐνθάδ' ἰούσα.
 σοὶ δὲ θεοὶ τόσα δοῖεν ὅσα φρεσὶ σῇσι μενοινᾷς,
 ἄνδρα τε καὶ οἶκον καὶ ὁμοφροσύνην ὀπάσειαν
 ἐσθλὴν· οὐ μὲν γὰρ τοῦ γε κρεῖσσον καὶ ἀρείον,
 ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχῃτον
 ἀνὴρ ἠδὲ γυνή· πόλλ' ἄλγεα δυσμενέεσσι,
 χάρματα δ' εὐμένετ' ἔσσι· μάλιστα δέ τ' ἐκλυον αὐτοί.'

11. 17. 144 φράξεο νῦν ὅπως κε πόλιν
καὶ ἄστυ σώσεις.

179. *εἴλωμα σπείρων*, as the Schol. interprets *εἰ πού σοι εὐτελὲς ῥάκιον τὴν ἄλλην ἐσθῆτα φρουρεῖν προέβλητο, τοῦτο δὲς μοι ἵνα ἀμπισχωμαι*. Transl. 'a wrapper of the linen,' which they had brought to wash, doubtless a covering of coarse canvas or cloth for packing the clothes. Thus his request is a very modest one.

182. κρείσσον τοῦ γε . . ἢ ὅτι. For this pleonastic use of ἢ with the comparative in addition to the genitive compare II. 15. 509 οὐ τις τοῦδε νόος καὶ μῆτις ἀμείνων | ἢ αὐτοσχεδῆρ' μίμναι χεῖράς τε μένος τε, Eur. Suppl. 1120 τί γὰρ ἂν μείζον τοῦδ' ἔτι θνατοῖς | πάθος ἐξεύροιο; | ἢ τέκνα θανάτῃ ἐσιδίσθαι; Heracl. 298 οὐκ ἔστι τοῦδε παισὶ κἀλλιον γέρας | ἢ πατρὸς ἐσθλοῦ κάγαθοι πεφυκέναι, Cic. in Verr. 4. 35 'quid hoc tota Sicilia est clarius, quam omnes . . convenisse.' This additional clause introduced by ἢ or 'quam' is really the epexegesis of the genitive or ablative of the pronoun. For the sentiment Löwe quotes Eur. Med. 14 ἡπερ μέγιστη γίγνεται σωτηρία | ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ.

184. **ἄλγεα**. This is the accusative in apposition to the foregoing clause. Such an accusative is really expegetical, and may well be compared with the proleptic use of adjective and substantive, as *ἀταν οὐρανίαν φλέγων*, or *διδάσκειν τιὰν ἱππία*. Some Latin writers, as Virgil and Tacitus, imitated this accusative. But the characteristic case in Latin is the dative, as 'exilio' or 'terrori' compared with the Greek *χάρμα γενέσθαι*. *χάρμα* and *πῆμα* are among the words most frequently used in such apposition; as *ἡ μιν τίκε πῆμα βροτοῖσι* Od. 12. 125, *γυναιῖ' εὐεῖδ' ἀνήγες* | *ἐξ*

ἀπὴς γαίης νυὸν ἀνδρῶν αἰχμητῶν, |
πατρὶ τε σὺ μέγα πῆμα πόλῃ τε παντὶ τε
δήμῳ, | δυσμενεῖσιν μὲν χάρμα, κατηρφέειν
δὲ σοὶ αὐτῷ Il. 3. 48 foll., Μενέλαον . . ὄν
τις ὑποστῆσας ἔβαλεν τόξων εὖ εἰδὼς, |
Τρώων ἢ Δυκίων, τῷ μὲν κλέος ἄμμι δὲ
πίνθος Il. 4. 196, which looser apposi-
tion of the accusative to the general
idea of the clause closely resembles the
present passage; as also does ἡ τις
Ἀχαιῶν | ῥίψει χειρὸς ἐλὼν ἀπὸ πύργου,
λυγρὸν ὄλεθρον Il. 24. 734, or θανάτον
νύ τοι ὄρκει ἔταμνον Il. 4. 155. Closely
connected with this usage is the familiar
Homeric construction θαῦμα ἰδέσθαι,
where θαῦμα is the expegetical accusa-
tive in apposition, while the infinitive
defines the sphere of θαῦμα, like the
Lat. equivalent 'mirabile visu.' The
accusative that thus resumes the action
of the foregoing words is common in the
Greek tragedians, as Aesch. Ag. 224
ἔτλα δ' οὖν θυτῆρ γενέσθαι θυγατρὸς,
γυναικοποιῶν πολέμων ἀρωγάν. Com-
pare also Choeph. 199, 200; Eur.
Orest. 1105; Alcest. 7; Androm. 290
foll.; Elect. 1261, etc. For the general
sentiment of the passage compare Livy
3. 72 'hoc socios audire, hoc hostes;
quo cum dolore hos, quo cum gaudio
illos!'

185. *μάλιστα δέ τ' ἔκλουν αὐτοί.* They *hear* the congratulations of friends, and the envious words of foes ; but they *hear* the story of their own joy repeated even better by their own hearts. In some way like this we must seek for the explanation of the strange use of *ἔκλουν*, which is suggested by the thought of what friends and foes will utter in their hearing. For it does not seem possible to render, with Lobeck, ' *se invicem felices praedicant, et ab aliis praedicari audiunt*, inasmuch as *κλῦειν* standing alone could hardly be equivalent to *κλῦναι* and *κλῦσθαι* together.

Τὸν δ' αὖ Ναυσικαῖα λευκώλενος ἀντίον ἤδου·
 'ξεῖν', ἐπεὶ οὔτε κακῷ οὐτ' ἀφρονι φωτὶ ἔοικας,
 Ζεὺς δ' αὐτὸς νέμει ὄλβον· Ὀλύμπιος ἀνθρώποισιν,
 ἐσθλοῖς ἡδὲ κακοῖσιν, ὅπως ἐθέλησιν, ἐκάστω
 καί που σοὶ τάδ' ἔδωκε, σέ δὲ χρὴ τετλάμεν, ἔμπηγς.
 νῦν δ', ἐπεὶ ἡμετέρην τε πόλιν καὶ γαῖαν ἰκάνεις,
 οὐτ' οὖν ἐσθήτος δευήσεαι, οὔτε τευ ἄλλου,
 ὧν ἐπέοιχ' ἱκέτην ταλαπείριον ἀντιάσαντα.
 ἄστνυ δέ τοι δείξω, ἐρέω δέ τοι οὕνομα λαῶν.
 Φαίηκες μὲν τήνδε πόλιν καὶ γαῖαν ἔχουσιν,
 εἰμὶ δ' ἐγὼ θυγάτηρ μεγαλήτορος Ἀλκινόοιο,

193. ἀντίσσαντα] γρ. ἀντίσασθαι Cod. Marc. 613. Probably a late correction to facilitate the construction.

lent to εὖ or κατῶς ἀκούειν. Compare with this passage Il. 13. 734 foll., where it is said of the wise man, τοῦ δὲ τε πολλοὶ ἐπαυρίσκουσι ἄνθρωποι, | καὶ τε πολίαι ἐσάωσε, μάλιστα δὲ καὐτὸς ἀνέγνω. And on this analogy we may accept generally the interpretation of the Schol., ἦτοι αἰσθάνονται καὶ αὐτοὶ τῆς ὠφελείας τῆς πρὸς ἀλλήλους καὶ ἀπολαύουσι. The thought may be illustrated from Prov. 14. 10 'The heart knoweth his own bitterness, and a stranger doth not intermeddle with his joy,' or Aesch. Ag. 859 οὐκ ἄλλων πάρα | μαθοῦς' ἐμυτῆς δύσφορον λέξω βίον.

If on the other hand we are unwilling to assign so artificial a meaning to *κλύει*, we must be content to refer the words generally to familiar intercourse and talk with friends, but this will be at the expense of the antithesis. *ἔκλυον* is the gnomic aorist. But, after all, the expression is very strange, and Nauck's judgment, *verba vitiosa*, seems not improbable.

187. *ἐνελ*. The actual apodosis to the protasis introduced by *ἐνελ* comes after the parenthesis, with the words οὐρ οὖν ἰσθῆτος. The sentence from Ζεὺς το ἔμμεν is a parenthetical reflection suggested by the condition of Odysseus. The sentence from *ἐνελ* to ἰκάνεις adds an additional clause to the protasis, and a fresh reason why Nausicaa is disposed to help him. He looks neither a villain nor a fool—only miserable—and

misery as well as prosperity is dispensed to men by no rule but the will of the gods; besides, he is here on our shores (she thinks) as a suppliant. Therefore I will befriend him.

188-9. The point in these lines lies in the words ὅπως ἐβέλησιν, the *arbitrary* dispensation of good and evil. Compare ἀτὰρ θεὸς ἄλλοτε ἄλλῳ | Ζεὺς ἀγαθὸν τε κακὸν τε διδοί Od. 4. 237. See also Od. 14. 444; Il. 24. 520 foll.

190. τὰδε, 'these hardships which I see.'

193. ὥν ἐπέοιχ' ἱκέτην .. ἀντιάσαντα, supply μηδ' εὐεσθαι from οὐδ' ἐνθ' ἑσθαι above, as in ξείναια ἐν παρέθῃκε ἃ τε ξείνοις (sc. παρθεναίαι) θέμις ἐστὶ Il. 11. 779. Transl. 'which it is right that a woebegone suppliant should not lack, when he has met [one who can help him].' For a similar use of the participle compare ὥς οὐκ ἂν ἔλποιο νεώτερον ἀντιάσαντα | ἐρέμεν Od. 7. 293, ἄργαλέον σέ, θεά, γυνῶνα βροτῶ ἀντιάσanti Od. 13. 312, ἀλλὰ τιν' ὕμμι· δῖω δόμεναι θεῶν ἀντιά-σαντα Il. 10. 551. The general sense conveyed by ἀντιάσαντα is that there is something of suddenness or emergency in the case.

ταλαπείριον. Cp. Schol. P. V. on Od. 7. 24 Ἀρίσταρχος μὲν ἀντὶ ταλαίπωρος τινὲς δὲ ἀντὶ τοῦ ξένου καὶ πόρρωθεν πεπερακὸς ἢ μακρόθεν ἀφικνήμενος. But both ταλαίπωρος and ταλαπείριος are to be referred to root περ, to which πωρ is related, as φῶρ to root φερ, and δῶμα to root δεμ.

τοῦ δ' ἐκ Φαιήκων ἔχεται κάρτος τε βίη τε.]
 Ἡ ρά, καὶ ἀμφιπόλοισιν ἐνπλοκάμοισι κέλευσε
 'στῆτέ μοι, ἀμφίπολοι, πόσε φεύγετε φῶτα ἰδοῦσαι;
 ἢ μή πού τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν;
 οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτός, οὐδὲ γένηται,
 ὅς κεν Φαιήκων ἀνδρῶν ἐς γαίαν ἵκηται
 195 > δηιοτήτα φέρων μάλα γὰρ φίλοι ἀθανάτοισιν.
 οἰκέομεν δ' ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ,
 ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος.
 205 ἄλλ' ὅδε τις δυστήνος ἀλώμενος ἐνθάδ' ἰκάνει,

201. διερὸς] οὕτως τὸν ζῶντα Ἀρίσταρχος Καλλίστρατος δὲ γράφει διερὸς, ὁ ἐπί-
 πονος Schol. E. H. P. Q. T. Cp. Hesych. 1. 540.

197. τοῦ δ' ἐκ.. ἔχεται. The construction is the same as in Hdt. 6. 109 ταῦτα ὧν πάντα ἐς σὲ νῦν τείνει καὶ ἐκ σέο ἀρτῆται. Cp. Od. 11. 346. The same construction occurs after ἔχουσιν without a preposition, as Il. 9. 102 σέο δ' ἔχεται ὅτι κεν ἄρχῃ.

200. ἢ μή πού, like ἄρα μή in Attic Greek = 'you don't mean that you think, do you?' Cp. Od. 9. 405.

201. οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτός. If διερὸς means, as Schol. P.Q.V. interprets it, ζῶν ἐρρωμένος καὶ ἰκμάδος μετέχων, it is probably to be referred to διαίνα and δέω, the connection of the ideas of 'moisture' and 'flexibility' or 'activity' being the same as in the word ὑγρός Pind. Pyth. 1. 17, etc. Compare also the use of δλί-
 3 βαντες, as in Plato, Rep. 387 C. And διερῷ ποδί in Od. 9. 43 seems to mean 'with nimble foot.' In later Greek, 'moist' is the regular meaning assigned to διερὸς, as διερὸν αἷμα Aesch. Eum. 263, αἶν καὶ διερὴν Hes. Opp. 460, νότιον θέρος ὕδατι ζακότῳ διερὸν Pind. Frag. 74. 11. Following this line of interpretation, διερὸς βροτός stands here as the predicate, and the whole sentence may be rendered, 'That man exists not as a living mortal, nor ever will be born, who shall come as a foe-man to the Phaeacians' land.' This is substantially the interpretation of Schol. B. οὐκ ἔστιν ἀνθρώπος ἐκείνος ἀρτι ζῶν, οὐδὲ γεννηθήσεται, ὅς μέλλει τολμήσαι ἀγαγεῖν ἐς τὴν χώραν ἡμῶν πόλεμον. οὗτος does not specifically refer to

Odysseus, but serves to introduce a general statement, as in Hdt. 3. 155 οὐκ ἔστι οὗτος ἀνὴρ, ὅτι μὴ σὺ, τῷ ἔστι δύναμις, Od. 16. 437 οὐκ ἔσθ' οὗτος ἀνὴρ οὐδ' ἔσσεται οὐδὲ γένηται | ὅς κεν.. ἐποι-
 σει, Il. 21. 103 νῦν δ' οὐκ ἔσθ' ὅς τις θάνατον φύγῃ. Other commentators refer διερὸς to δέσθαι and δέος (cp. Lat. di-rus), and translate it 'timid' or 'fleeing,' in direct apposition to οὗτος ἀνὴρ, 'that man—poor creature that he is.' The Gloss. in Cod. Pal. gives as an interpretation of διερὸς, the words βλαπ-
 τικός, πειρατικός, πειρατής, and this, according to Lehrs (Aristarch. 56), was the view of Aristarchus; 'non est iste vir fugator homo, h. e. non est quem fugere opus sit;' this rendering necessitates a colon after βροτός, and the whole sentence would mean, 'this man' (referring to Odysseus) 'is not a creature to scare us' (taking up πόσε φεύγετε; sup. 199), 'nor will any one be born who shall come,' etc. But the first rendering is far preferable. With οὐδὲ γένηται compare Il. 1. 262 οὐδὲ ἰδωμαι.

204. The words ἐνὶ πόντῳ are not conclusive in deciding that Scheria is to be regarded as an island; they only mean that the Phaeacian land lay far across the sea.

205. ἔσχατοι, used also of the Aethiopians, Od. 1. 23.

206. ἄλλ' ὅδε. The use of ὅδε here, when the direct allusion is made to Odysseus, corroborates the view that οὗτος, sup. 201, has no such specific allusion. Compare ξείνῳ δὴ τι νῦν τῷδε Od. 4. 26.

τὸν νῦν χρὴ κομέειν· πρὸς γὰρ Διὸς εἰσιν ἅπαντες
 ξείνοί τε πτωχοί τε, δόσις δ' ὀλίγη τε φίλη τε.
 ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρώσιν τε πόσιν τε,
 λούσατέ τ' ἐν ποταμῷ, ὅθ' ἐπὶ σκέπας ἔστ' ἀνέμοιο.' 210

Ἦς ἔφαθ', αἱ δ' ἔσταν τε καὶ ἀλλήλησι κέλευσαν,
 καδ' δ' ἄρ' Ὀδυσσεά εἶσαν ἐπὶ σκέπας, ὥς ἐκέλευσε

Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο
 πὰρ δ' ἄρα οἱ φᾶρος τε χιτῶνά τε εἵματ' ἔθηκαν,
 δῶκαν δὲ χρυσῇ ἐν ληκύθῳ ὑγρὸν ἔλαιον,
 215 ἥνωγον δ' ἄρα μιν λούσθαι ποταμοῖο ῥοῇσι.

δὴ ρά τὸτ' ἀμφιπόλοισι μετηύδα διὸς Ὀδυσσεύς·

'Ἀμφίπολοι, στήθ' οὕτω ἀπόπροθεν, ὅφρ' ἐγὼ αὐτὸς

ἄλμην ὥμοισιν ἀπολούσομαι, ἀμφὶ δ' ἐλαίῳ
 220 χρύσομαι· ἢ γὰρ δηρὸν ἀπὸ χροός ἐστιν ἀλοιφή.

ἀντήν δ' οὐκ ἂν ἐγὼ γε λοέσσομαι· αἰδέομαι γὰρ
 γυμνοῦσθαι κούρησιν ἐνπλοκάμοισι μετελθών.'

Ἦς ἔφαθ', αἱ δ' ἀπάνευθεν ἴσαν, εἶπον δ' ἄρα κούρῃ.

αὐτὰρ ὁ ἐκ ποταμοῦ χροὰ νίετο διὸς Ὀδυσσεύς·
 225 ἄλμην, ἢ οἱ νῶτα καὶ εὐρέας ἀμπεχεν ὥμους·
 ἐκ κεφαλῆς δ' ἔσμηχεν ἄλδος χνόον ἀτρυγέτοιο.

212. Ὀδυσσεά] Al. Ὀδυσσῇ. ἀντὶ τοῦ ἐπελθών.

222. μετελθών] Eustath. ἐπελθών. Schol. V.

207. πρὸς Διὸς, lit. 'sent by (or from) Zeus,' and then 'under the guidance' or 'protection' of Zeus. Cp. Il. 1. 238 δικάσπολοι, οἱ τε θέμιστας | πρὸς Διὸς εἰρύσται, and Il. 6. 456 καὶ κεν ἐν Ἀργεῖ ἐοῦσα πρὸς ἄλλης ἱστὸν ὑφαίνοισ. With the sentiment compare Od. 7. 165 Zeús.. ὅς θ' ἰκέτησιν ἄμ' αἰδοίοισιν ὀπηδεῖ.

208. δόσις.. φίλη τε, 'a gift, though small, is welcome;' so Schol. B. ὀλίγη μὲν τῷ δίδοντι, φίλη δὲ τῷ λαμβάνοντι, ἢ γὰρ ἐνδεῖα καὶ τὸ ὀλίγον φίλον ἡγείται. Cp. Il. 1. 167 σοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ' ὀλίγον τε φίλον τε | ἔρχομαι ἔχων. Soph. O. C. 5 συμκρὸν μὲν ἔξαιτοῦντα, τοῦ συμκροῦ δ' ἐτι | μείον φέροντα, καὶ τὸδ' ἔφαρκουν ἔμοι.

212. εἶσαν ἐπὶ σκέπας, 'brought him to the sheltered spot and set him down there.' Compare θάκονδε καθίζανον Od. 5. 3.

214. εἵματα, 'for raiment,' in apposition to φᾶρος and χιτῶνα. Cp. Od. 7. 234, etc.

216. ἥνωγον.. λούσθαι. Nausicaa had said λούσατε sup. 210.

218. οὕτω = 'yonder;' he denotes the distance by a wave of the hand. Cp. Od. 17. 447; Il. 22. 498; and note on Od. 1. 182.

224. With ἐκ ποταμοῦ compare λούειν ἐκ τρίποδος Od. 10. 361.

νίετο χροὰ.. ἄλμην. The double accusative here resembles the construction with ἀφαιρεῖσθαι τινά τι. See on Od. 1. 403. Compare also ὅφρα τάχιστα | Πάτροκλον λούσειαν ἀπο βρότον αἱματόεντα Il. 18. 345, κελαϊνέφες αἶμα κάθηρον | ἐλθὼν ἐκ βελέων Σαρπηδόνα Il. 16. 667, κείσο μετ' ἰχθύσιν οἱ σ' ὠτειλὴν | αἶμα' ἀπολιχμήσονται Il. 21. 122.

226. χνόον (κνώ-κόνις) 'the scurf'

+ appos, app. phrase

αὐτὰρ ἐπειδὴ πάντα λοέσσατο καὶ λίπ' ἀλείψεν,
 ἀμφὶ δὲ εἵματα ^{clothes} ἔσσεσθ' αἱ οἱ πόρε παρθένοιο ἀδμῆς, ^{hair} πορὸν
 τὸν μὲν Ἀθηναίη θῆκεν, Διὸς ἐκγεγαυῖα,
 μείζονα ^{longer} τ' εἰσίδειν καὶ πάσσονα, ^{head} καδ δὲ κάρητός ²³⁰ πασσώνων ²³⁰ πικρῶν
 οὐλας ἦκε κόμας, ὑακινθίνῳ ἀνθει ὁμοίας.

of dry salt. Cp. Od. 23. 237 πολλὰ δὲ
 περὶ χροὶ τέτροφεν ἄλμη.

227. λίπ' ἀλείψεν, see Od. 3. 466.

229. τὸν μὲν, here begins the apodosis.

230. καδ δὲ κάρητός, 'and down from
 his head she showered thick locks of
 hair.'

231. οὐλαὶ κόμαι here, and in Od. 23.
 157, represent the *thick* hair of a vigorous
 man, with which we may contrast the
 description of the old man with bare
 and shining head, Od. 18. 354. The
 same word οὐλος is used as an epithet
 of τάπητες and χλαῖναι, Od. 4. 50; Il.
 10. 134; 16. 224. So in Od. 19. 246
 we find μελανόχρους οὐλοκάρηνος (quite
 different in meaning from οὐλοκάρηνος
 in h. Hom. Merc. 137), and in Hdt. 7. 70
 οὐλότατον τρίχωμα, of the bushy hair
 of the negro; and οὐλόθριξ with the
 same meaning, ib. 2. 104. Buttm. refers
 οὐλος in this sense to εἰλέω, 'squeeze';
 but Curt. assigns it to the same root as
 ἔριον, Skt. *ār-na*, Lat. *vellus*, Germ.
Wolle, and our 'wool.' Authorities are
 divided as to what flower is meant by
 ὑακινθός, some understanding by it a
 variety of the gladiolus, others the hya-
 cinth, as we know it, and Voss, followed
 by Nitzsch, the blue iris. But in Il. 14.
 347 foll. ὑακινθός, together with κρόκος
 and λωτός, is represented as forming a
 carpet for Zeus and Hera, on the top of
 Gargarus; which would be a very un-
 likely soil for the iris, but which might
 well be covered with the ordinary hya-
 cinth or blue-bell. The epithets to
 ὑακινθός, in the passage quoted, are
 πυκνός καὶ μαλακός, which suggest that
 the point of resemblance here is in the
 clustering flowers with curling petals,
 and not in the colour. The Greeks
 seemed to regard the hyacinth as de-
 cidedly dark in hue, as Theocr. 10. 28
 καὶ τὸ ἴον μέλαν ἐντὶ καὶ ἄ γραπτὰ ὑακιν-
 θός. However, there is a real difficulty
 about the colour of Odysseus' hair. In
 Od. 13. 399 it is spoken of as auburn,
 ξανθός δ' ἐκ κεφαλῆς ὀλέσω τρίχας, while
 in Od. 16. 175 his restoration to manly

beauty is thus described, ἀφ δὲ μελαγ-
 χροῖς γένετο, γναθμοὶ δὲ τάνυσθεν,
 κύναναι δ' ἐγένοντο γενειάδες ἀμφὶ
 γένειον. These two statements are
 generally regarded as irreconcilable;
 but it is not impossible to suppose that
 his beard was some shades darker than
 his hair, and further, the *thicker* parts
 of an auburn beard would look so much
 darker than the immediate surface, that
 they might well be described by the
 epithet κύναναι. See Houben ('qualem
 Homerus finxerit Ulixem,' Trever. 1856,
 p. 9), 'neque minus dubitatur quo con-
 silio verba ὑακινθίνῳ ἀνθει ὁμοίας a poeta
 adiecta sint. Veteres enim Eustathius,
 Hesychius, alii ideo esse factum putant,
 ut indicent κόμας esse μελαίνας κατὰ
 τὸν ὑακινθόν τὸ ἀνθος, ὅποιος καὶ τοῖς
 Ἰνδοῖς ὁ περιγηγῆς χρώζει τὰς κόμας.
 Eust. 1561. Eustathium μελαίνας ad
 colorem, non ad densitatem, retulisse
 apparet ex iis quae adiecta sunt, ὅποιος
 κ.τ.λ. At haec opinio reiicienda mihi
 videtur; nam quemcumque florem sub
 voc. ὑακινθίνῳ ἀνθει latere statuis,
 sive nostrum hyacinthum, sive iridum
 speciem quandam, quum dubitari non
 possit quin diversorum generum diversi
 sint colores, dubii haeremus quemnam
 colorem poeta designare voluerit. At,
 si quid video, Homerus in talibus
 imaginibus nullum fere dubitationis
 locum relinquit. Itaque verba adiecta
 ὑακινθίνῳ κ.τ.λ. non ad κόμας solas,
 sed ad οὐλας κόμας referenda esse puto,
 ut poeta his verbis additis nobis
 imagine quadam pingat qualem sibi
 densitatem et plenitudinem capillorum
 in animo finxerit. Quum igitur verbum
 καθῆκε premendum sit, Ulixi tribuenda
 est caesaries longa, demissa, non qui-
 dem horrens et rigida, sed mollis,
 tenera, cirrata.' [Cp. Aristaen. 1. 1.
 p. 3 ἢ δὲ κόμη φυσικῶς ἐνουλισμένη
 ὑακινθίνῳ ἀνθει καθ' Ὁμηρον ἐμφερής,
 quoted by Nitzsch.] 'Et sane tali fere
 modo omnia capita, monumentis anti-
 quis servata, sunt ornata. Quae res,
 quanquam non magnam vim ei tribu-

ὥς δ' ὅτε τις χρυσὸν περιχέυεται ἀργύρῳ ἀνὴρ
 ἰδρις, ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη
 τέχνην παντοίην, χαρίεντα δὲ ἔργα τελείει,
 ὥς ἄρα τῷ κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις.
 ἔξετ' ἐπειτ' ἀπάνευθε κιὼν ἐπὶ θῖνα θαλάσσης,
 κάλλει καὶ χάρισι στίλβων θηέτο δὲ κούρη.
 δῆ ῥα τότ' ἀμφιπόλοισιν ἐυπλοκάμοισι μετηύδα·
 'Κλυτέ μεν, ἀμφίπολοι λευκώλενοι, ὄφρα τι εἴπω.
 οὐ πάντων ἀέκητι θεῶν, οἱ Ὀλυμπον ἔχουσι,
 Φαίηκεσσ' ὃδ' ἀνὴρ ἐπιμίσγεται ἀντιθέοισι·
 πρόσθεν μὲν γὰρ δῆ μοι αἰκέλιος δέατ' εἶναι,
 νῦν δὲ θεοῖσιν ἔοικε, τοῖ οὐρανὸν εὐρὺν ἔχουσιν.

239. κλυτέ μεν] So Schol. H. for the κλυτέ μοι of the MSS.

endame esse sponte apparet, tamen quum
 per totam fere antiquitatem omnes et
 poetas tragicos et pictores et statuarios
 ex Homero tanquam ex fonte perenni
 hausisse inter omnes constet, in tanto
 imaginum consensu et quasi conspira-
 tione haud scio an nullam vim ac-
 pondus habeat. (Notum est, ut unum
 ex multis afferam exemplis, Phidiam,
 Il. 1. 528 seqq. sequentem, Iovis imagi-
 nem finxisse. Schol. A. ἀπὸ τούτων δὲ
 λέγεται τῶν στίχων Φειδίαν τὸν ἀγαλ-
 ματοποιὸν ποιῆσαι τὸν ἐν Ἡλίδι χαλκοῦν
 ἀνδριάντα οὕτως καμπτόμενον καὶ ξυνο-
 θούμενον.) Hoc igitur modo ille versus
 mihi quidem explicandus esse videtur;
 non nova quidem est haec opinio,
 quum iam apud Eustathium legatur ἢ
 καὶ ἄλλως οὐ κατὰ μελανίαν ἢ πρὸς
 ὑακινθόν τῆς κόμης ὁμοίωσις, ἀλλὰ πρὸς
 τὸ οὐλον αὐτῆς, ἡγουν πρὸς τὸ οὐλό-
 τριχον.

232. περιχέυεται here is aor. sub-
 junct. The picture seems to be of the
 fairness of the forehead surrounded by
 an aureole of auburn hair; which
 however is hardly like the colour of
 complexion (μελαγχροῖς) assigned to
 Odysseus in Od. 16. 175.

ἀργύρῳ (locative, as κεφαλῇ τε καὶ
 ὤμοις inf.) is the ground on which the
 gold is laid or plated, as in Od. 3. 384
 χρυσὸν κέρασιν περιχέυας. Cp. Il. 10.
 294; Virg. Aen. 1. 596 'ubi flavo |
 argentum Parius lapis circumdatur
 auro.'

233. Ἥφαιστος . . Ἀθήνη. Nitzsch

quotes from Plato (Polit. 274 C), who,
 among the various gifts of the gods,
 enumerates τέχναι παρ' Ἥφαιστου καὶ
 τῆς συντέχνου. Athena is generally
 represented as the patroness of women's
 work, especially spinning and weaving,
 and so the distaff is one of her regular
 accompaniments. But, under the title
 of Ἀθήνη Ἐργάνη, she was worshipped
 as the tutelary goddess of all artisans;
 see Ovid, Fast. 3. 815 foll., and h. Hom.
 Vulc. 2 Ἥφαιστος . . ὃς μετ' Ἀθηναίης
 γλαυκῶπιδος ἀγλαὰ ἔργα | ἀνθρώπους
 ἐδίδαξεν ἐπὶ χθονός, which last two
 words interpret παντοίην τέχνην, 'art
 in all its branches.' So in Il. 22. 265
 Hector is bidden to use all the prowess
 he has, παντοίῃ δρετῇ, which may be
 compared with Il. 7. 237 foll., where
 Hector enumerates his various martial
 accomplishments.

234. τελείει, sc. ἀνὴρ, a co-ordinated
 clause expressing the result of the
 divine teaching. Such a sentence would
 have been introduced in later Greek
 by ὥστε.

240. Join οὐ . . ἀέκητι, as οὐ . . θεῶν
 ἀέκητι Od. 3. 28. Cp. Virg. Aen. 2.
 777 'non sine numine divum.'

242. δέατο (compare δέσται = φαίνε-
 ται, δοκέι Hesych.) is, perhaps, a form
 of the imperfect from a stem *dea-*, with
 a bye-form *δσα*, both, acc. to Curt.
 Verb. p. 118, to be referred to the
 primary form *di-fa*, which is to be re-
 garded as an expansion of the root *dīu*
 = shine. See Monro, H. G. § 11.

αἱ γὰρ ἐμοὶ τοιούσδε πόσις κεκλημένος εἴη
ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μίμνεν. 245

ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρώσιν τε πόσιν τε.

ᾠς ἔφαθ', αἱ δ' ἄρα τῆς μάλα μὲν κλύον ἡδ' ἐπίθοντο,
πὰρ δ' ἄρ' Ὀδυσσῆι ἔθεσαν βρώσιν τε πόσιν τε.

ἦ τοι ὁ πῖνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεύς
ἄρπαλέως· δηρὸν γὰρ ἐδητύος ἦεν ἄπαστος. 250

Αὐτὰρ Ναυσικάα λευκώλενος ἄλλ' ἐνόησεν

εἵματ' ἄρα πτύξασα τίθει καλῆς ἐπ' ἀπήνης,
ζεύξεν δ' ἡμιόνους κρατερώνυχας, ἂν δ' ἔβη αὐτή.

ὥτρυνεν δ' Ὀδυσῆα, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·

Ὀρσεο δὴ νῦν, ξεῖνε, πόλινδ' ἵμεν, ὄφρα σε πέμψω
πατὴρς ἐμοῦ πρὸς δῶμα δαιφρονος, ἐνθα σέ φημι 256

πάντων Φαιήκων εἰδησέμεν, ὅσοι ἀριστοί.

ἀλλὰ μάλ' ὧδ' ἔρδειν δοκέεις δέ μοι οὐκ ἀπινύσσειν

244, 245] ἄμφω μὲν ὁθετεῖ Ἀρίσταρχος, διστάζει δὲ περὶ τοῦ πρώτου, ἐπεὶ καὶ Ἀλεμάν αὐτὸν μετέβαλε παρθένους λεγούσας εἰσάγων· Ζεῦ πάτερ, αἱ γὰρ ἐμὲ πόσις εἴη· Schol. H. Q. 'μετέβαλε, probabilius μετέλαβε, transtulit ad sua' Dind.

244. κεκλημένος εἴη. Cp. Il. 2. 260 μῆδ' ἐτι Τηλεμάχοιο πατὴρ κεκλημένος εἴην. This so-called 'periphrastic conjugation' is found in Homer only with the perfect passive participle, as in τετελεσμένον ἔσται. See Lehrs, Aristarch. 383. Translate, 'Would that such an one might be called my husband, and that it might please him to bide here!' Compare σὴ παράκοιτις κέκλημαι Il. 4. 60. Ameis suggests that οἱ, standing as it does in an emphatic position, marks the transition from the general sentiment to the thought about Odysseus himself as the possible husband. These two lines incurred the disapproval of some of the older critics. Aristarchus obelises both verses, but is not indisposed to let the former stand. Plutarch (de audiend. poet.) is offended by them, saying, ψεκτίον τὸ θράσος αὐτῆς καὶ τὴν ἀκολασίαν, and Schol. Q. T. remarks, Ἐφορος ἐπαινεῖ τὸν λόγον ὡς ἐξ εὐφροσύνης πρὸς ἀρετὴν ψυχῆς· ἐγὼ δὲ πρὸς τὸ ἀβροδίαιτον τῶν Φαίακων. Modern feeling will doubtless side with Ephorus, regarding the words as expressing the thoughts of an innocent girl, to whom marriage was a certainty and not a mere pos-

sibility; and she has no hearers but her own familiar handmaidens, for Odysseus is ἀπένευθε (sup. 236). In the presence of men, Nausicaa is very different, even before her father, αἰδέτο θαλερὸν γάμον ἐξονομήναι sup. 66. 248. Ὀδυσσῆι ἔθεσαν. Notice the lengthening of the datival iota before a vowel, with no initial F, as in Od. 16. 206. It is more common when a pause in the sense intervenes, as in Od. 8. 224; 10. 520. But the -ι of the Dat. Sing. is so frequently long in Homer that it may be regarded as a doubtful vowel. Considering that this vowel is rarely elided, and that the corresponding Latin case ends in ī, it is highly probable that the Greek -ι was originally long. See Monro, H. G. § 373, 376.

255. Ὀρσεο... ἵμεν, 'rouse thyself to go.' So ὤρτο πόλινδ' ἵμεν Od. 7. 14, and the common phrase βῆ δ' ἵμεν sup. 130, or βῆ δ' ἵεναι. Ὀρσεο is the imperat. of the weak aorist ὠρσόμεν, like δύσετο. The form ὠρσο Od. 7. 342 is directly from the root.

257. εἰδησέμεν, cp. Od. 7. 327 εἰδήσεις δὲ καὶ αὐτὸς ἐνὶ φρεσὶν ὅσον ἀριστὰ | νῆς ἐμαί.

ὄφρ' ἂν μὲν κ' ἀγροὺς ἴομεν καὶ ἔργ' ἀνθρώπων,
τόφρα σὺν ἀμφιπόλοισι μεθ' ἡμιόνους καὶ ἄμαξαν 260
καρπαλίμως ἔρχεσθαι· ἐγὼ δ' ὁδὸν ἡγεμονεύσω.
αὐτὰρ ἐπὶ πόλιος ἐπιβείομεν ἥν' ἐπεὶ πύργος
ὑψηλὸς, καλὸς δὲ λιμὴν ἐκάτερθε πόλῃος,
λεπτὴ δ' εἰσὶθμὴ νῆες δ' ὁδὸν ἀμφιέλισσαι

262. ἐπιβείομεν] ἐπιβήσομεν Schol. H. Q. T. ἐπιβήσομεν Eustath. ἐπιβείομεν (as in Od. 10. 334), which is found in most MSS, is supported by La Roche on the analogy of καταβείομεν Il. 10. 97. θέλομεν Il. 1. 142; 23. 244, 486; Od. 13. 364; 21. 264, στείομεν Il. 15. 297, κηλείομεν Il. 21. 128. See note below. 264. εἰσὶθμὴ] Ἀριστοφάνης δὲ σὺν τῷ σ γράφει ἰσθμὴ παρὰ τὸν ἰσθμόν Schol. B. H. Q.

259. ὄφρα... ἴομεν, 'while we are going along the fields and farms.'

With ἀγροὺς ἵεναι cp. Soph. O. R. 1027 ὁδοιπορεῖν τόπους, Aesch. P. V. 708 στείχειν ἀνθρώτους γύας. On ἂν... see Od. 5. 361.

262. ἐπὶ. This protasis has no proper apodosis, unless we seek it as far off as inf. 295, where Nausicaa's directions are resumed. The fact is, that the form of sentence is forgotten by the lengthening out of the description of the city and its surroundings.

With πόλιος ἐπιβείομεν cp. Il. 16. 396 οὐδὲ πόλῃος | εἰς ἱεμένους ἐπιβανέμεν. We should expect ἐπιβήσομεν rather than ἐπιβείομεν, and the right form is preserved in the Schol. and a few MSS. Perhaps the introduction of the εἰ is due to a mistaken transliteration of the old Greek alphabet. See on the whole question Monro, H. G. App. C.

263. καλὸς δὲ, 'there is a fine haven on either side of the city, and narrow is the entrance between them.' That is to say, the town is situated on a peninsula, only joined to the mainland by a narrow neck. The topography finds a remarkable illustration in the Phoenician city of Tyre, which was built originally on an island just off the coast, and was afterwards connected with the mainland by a causeway and subsequent accretions of sand. This causeway formed a narrow εἰσὶθμὴ (ἰσθμὸς, ἵεναι) to the town, and on either side of it lay a harbour, the north or Sidonian harbour, and the south or Egyptian. This view is further supported by the reading of Aristoph. εἰσὶθμὴ, evidently suggested by the word ἰσθμός. Two such harbours are

spoken of as features in the isle of Asteris. Od. 4. 846 λιμένες... ναύλοχοι ἀμφίδυμοι, and a similar interpretation has been proposed for ἀμφιάλος Ἰθάκη, at any rate in Od. 21. 252, where the town and not the island of Ithaca is alluded to. But this is unlikely, although Pindar, Ol. 13. 40, uses ἀμφιάλος as an epithet of the Isthmus, ἐν ἀμφιάλοισι Ποτειδάνος τεθμοῖσιν, like Horace's 'bimaris Corinthus.'

264. νῆες ὁδὸν... εἰρύσται. The Schol. is uncertain between the interpretations εἰλκυσμέναι εἰς and φυλάττουσιν ὁδόν, and there may be some doubt. For εἰρύσται, like πύλας εἰρυντο Il. 12. 454, may perfectly well signify 'protect,' only that the idea of 'guard-ships' seems to be altogether un-homeric. It will be better then to render, 'are drawn up along the road,' as in Il. 4. 248; 18. 69, where εἰρύσται and εἰρυντο are used of the drawing up of ships. With this interpretation ὁδόν may be explained as an analogous accusative to ἀγροὺς sup. 259, or as governed κατὰ σύνεσιν by the sense of κατέχουσι or some such word implied in εἰρύσται. It is a moot point with philologists whether the various forms given under εἰρύω may be referred to one stem, and whether the various meanings are but extensions of an original one; or whether we are to suppose two distinct words, (1) εἰρύω (φέρω, φέρω) with the meaning 'draw,' and (2) εἰρύμαι or εἰρόμαι (originally σρύμαι, Lat. serv-o) with the meaning 'protect.' It is possible to make the meaning 'draw' pass into that of 'protect,' through the sense of 'drawing out of harm's way,' so ἐκ βελών εἰρύσαντο Il. 18. 152; or followed

είρύαται· ^{δὲ} πᾶσιν γὰρ ^{δὲ} ἐπίστιόν ἐστιν ἐκάστω. 265
 ἐνθα δέ τέ σφ' ἀγορῇ, καλὸν Ποσειδῆϊον ἀμφίς,
 ῥυτοῖσιν λάεσσι κατωρρχέεσσ' ἀραρυία.
 ἐνθα δὲ νηῶν ὀπλά μελαινάων ἀλέγουσι,
 πείσματα καὶ σπείρα, καὶ ἀποξύνουσιν ἐρετμά.

269. σπείρα] Eustath. gives a variant σπείρας, i. e. warping-cables, δι' ὧν ἔλκονται αἱ νῆες Schol. T. ἀποξύνουσιν] Eustath. mentions a reading ἀποξύνουσιν, or gives it as an interpretation. Butt. adopts it, and from him Bekker, Dind., etc., but as La Roche says, 'omni caret librorum auctoritate.'

by the genitive alone without a preposition, as ἄνδρα μάχης ἐρύσαιο Il. 5. 456; or, lastly, ἐρύεσθαι τινα or τι, as σανίδες πύλας εἴρυντο Il. 12. 454, οἷος γὰρ ἐρύετο Ἰλίου Ἐκτορα Il. 6. 403. Monro, H. G. § 18, notices that the verb ἐρύομαι (ρύομαι), *protect*, is for the most part non-thematic. The verb ἐρύω (ἐρύω), *draw*, is wholly thematic in Homer. See also §§ 11, 63, 392.

265. πᾶσιν γὰρ ἐπίστιόν ἐστιν ἐκάστω, 'for all the men have, each one to himself, a slip.' The introduction of this clause by γὰρ means that the existence of this accommodation for the ships is the reason why they are drawn up along the roadway.

ἐπίστιον is a word of most doubtful meaning; it can hardly be compounded of ἐπί and ἐστία, for although in the New Ionic dialect the form ἐπίστιος is found so compounded (Hdt. 1. 44), in Homer the form ἐφίστιος is actually used, Od. 7. 248, etc. Eustath. supports this improbable explanation, but he seems to interpret the word rightly, as νεώριον, to which Schol. E. T. V. adds ἐποίκιον, σκηνή. Some commentators again seem to have imagined a connection between ἐπίστιον and the words ἱστίον and ἱστός, one reading, quoted by Schol. on Il. 2. 135, being actually ἐπ' ἱστίον, though here again a partially right interpretation follows, ὡσεὶ κατάλυμα παρὰ τῇ νηί. Perhaps the simplest solution is to refer ἐπί-στιον to ἐπι-στήναι, ἐπίστασις, in the sense of 'halting-place;' and we may compare it with the form περίστια and περιστάρχος, Aristoph. Eccl. 128. We may picture then a long line of covered sheds (following the Scholiast's suggestion of σκηνή), or, more likely, a line of open slips upon which the ships were hauled. The roadway may be supposed to slope gently down on

either side to the water of the two harbours, and these slopes were marked off into separate divisions, one for each ship.

266. ἐνθα δέ, 'there again is their place of assembly, round about the fair precinct of Poseidon.'

ἀμφίς is used rather than περί, because the Poseideion is not in the centre of the ἀγορά, like a garden in the middle of a square, but it breaks the continuity of the ἀγορά, which would otherwise stretch right across the εἰσιθμῇ, and thus the ἀγορά is strictly on both sides of the Poseideion. It is 'set with huge stone-blocks, deep-bedded.'

267. ῥυτοῖσιν is, literally, 'hauled,' i. e. as being too big to be carried, τοῖς μὴ δυναμένοις ἐπ' ὤμων φέρεσθαι ἀλλ' ἔλκομένοις διὰ τὸ μέγεθος Schol. Stones that a man can carry are called, Od. 10. 121, χερμάδια ἀνδραχθέα, but those that have to be brought on a cart are called in Thucydides (1. 93) λίθοι ἀμαφιαῖοι. The wall round the house of Eumaeus (Od. 14. 10) is also described as built ῥυτοῖσι λάεσσι. Such walls resemble the so-called Cyclopean architecture, a name derived from the description of the yard round the Cyclops' cave, Od. 9. 185 ὑψηλὴ δέδμητο κατωρρχέεσσι λίθοισι. We are not to suppose that the ἀγορά was paved with these blocks (such a construction belongs to the time of Roman road-making, in which 'apta iungitur arte silex' Tibull. 1. 7. 60); but rather that they form a low wall round it, and perhaps seats within it, as in Od. 8. 5, 6 ἀγορὴν ἢ σφιν παρὰ νηυσὶ τέτυκτο· ἐλθόντες δὲ καθίζον ἐπὶ ξεστοῖσι λίθοισι. The stone blocks were partly sunk in the ground, ὧν τὸ μὲν κατορυκτὸν τὸ δὲ ὑπερφαίνεται Schol.

269. σπείρα... ἀποξύνουσιν. See crit. note. With ἀποξύνουσιν cp. the epithet προήκεια given to oars in Od. 12. 205.

οὐ γὰρ Φαιήκεσσι μέλει βιὸς οὐδὲ φαρέτρη,
 ἀλλ' ἱστοὶ καὶ ἐρετμά νεῶν καὶ νῆες εἴσαι,
 ἦσιν ἀγαλλόμενοι πολὺν περὶ ὥσι θάλασσαν,
 τῶν ἀλεείνω φῆμιν ἀδευκέα, μή τις ὀπίσω
 μωμεύῃ· μάλα δ' εἰσὶν ὑπερφίαλοι κατὰ δῆμον
 καὶ νύ τις ὧδ' εἴησι κακώτερος ἀντιβολήσας·
 τίς δ' ὅδε Ναυσικάα ἔπεται καλὸς τε μέγας τε
 ξείνος; ποῦ δέ μιν εὔρε; πόσις νύ οἱ ἔσσεται αὐτῇ.
 ἦ τινά που πλαγχθέντα κομίσσατο ἦς ἀπὸ νηὸς
 ἀνδρῶν τηλεδαπῶν, ἐπεὶ οὐ τινες ἐγγύθεν εἰσὶν
 ἢ τίς οἱ εὐξαμένη πολυάρητος θεὸς ἦλθεν
 οὐρανόθεν καταβὰς, ἔξει δέ μιν ἤματα πάντα.
 βέλτερον, εἰ καὶ τῇ περ ἐποιοχόμενη πόσιν εὔρεν
 ἄλλοθεν· ἦ γὰρ τοῦσδε γ' ἀτιμάζει κατὰ δῆμον
 Φαίηκας, τοῖ μιν μνῶνται πολέες τε καὶ ἐσθλοί.
 ὧς ἐρέουσιν, ἐμοὶ δέ κ' ὀνείδεα ταῦτα γένοιτο.
 καὶ δ' ἄλλῃ νεμεσῶ, ἦ τις τοιαῦτά γε ῥέζοι,

275. καὶ νύ τις] ἀθετοῦνται οἱ στίχοι ἰδ' ἔως 'ἀνδράσι μίσγηται,' ὡς ἀνοίκειοι τῷ ὑποκειμένῳ προσώπῳ Schol. H. Q. 280. ἦ τίς οἱ] The MSS. give no variant; but it is doubtful if τις can remain short before οἱ. We may perhaps read ἦ τις εὐξαμένη with Bekk. Al. ἦ τί οἱ, ἦ τί οἱ. 282. καὶ τῇ] Wolf changed the common reading εἰ κ' into εἰ κ' [i. e. καί], but καὶ τῇ is an admissible crasis, cp. Od. 3. 258 (where Aristarchus gives κ' αὐτῷ). See Hermann, Opusc. 4. 125.

272. ἀγαλλόμενοι. To do full justice to this word, we must remember that there is a sort of personal friendship between the Phaeacians and their famous ships, which αὐταὶ ἴσασιν νοήματα καὶ φρένας ἀνδρῶν Od. 8. 559. The story of Hiawatha and his magic canoe may be compared with this.

273. ὀπίσω, 'hereafter,' as Od. 17. 188. That this is the meaning, and not 'behind my back,' is settled by Od. 2. 179 μὴ ποῦ τι κακὸν πάσχωσιν ὀπίσω.

275. ἀντιβολήσας, i. e. if he met us together.

277. ξείνος stands in an emphatic position in the verse, followed immediately by the question, 'Where did she pick him up?'

278. In κομίσσατο both ideas of 'rescuing' and 'taking care of' are included, as Il. 1. 594 ἐνθα με Σίντιες ἄνδρες ἄφαρ κομίσσαντο πέσόντα.

279. ἐπεὶ explains τηλεδαπῶν. He

must have come from a distant place, inasmuch as we have no near neighbours.

281. ἔξει δέ μιν, 'he will have her to wife for evermore.' Compare ἔχεις Ἑλένην Od. 4. 569. In ἤματα πάντα we may suppose an ironical allusion to the proverbial inconstancy of the gods towards their mortal paramours.

282. βέλτερον, 'tis better so' (compare ἄλγιον Od. 4. 292) 'that she should herself have gone about and picked up a husband from some other place than this, for she surely flouts the Phaeacians here, in this land.' It is better so, they say, as otherwise she would have never had a husband at all! The whole speech is intended to be bitterly sarcastical—'see how the fastidious Nausicaa has been husband-hunting. Nothing in Phaeacia was good enough for her!'

εἰ καὶ τῇ. See critical note.

286. ἄλλῃ νεμεσῶ. Cp. Il. 23. 494

ἢ τ' ἀέκητι φίλων πατρὸς καὶ μητρὸς ἐόντων
 ἀνδράσι μίσηται πρὶν γ' ἀμφάδιον γάμον ἐλθεῖν.
 ξεῖνε, σὺ δ' ὦδ' ἐμέθεν ξυνίει ἔπος, ὅφρα τάχιστα
 πομπῆς καὶ νόστοιο τύχης παρὰ πατρὸς ἐμοῖο. 290
 δῆεις ἀγλαὸν ἄλσος Ἀθήνης ἀγχι κελεύθου
 αἰγείρων· ἐν δὲ κρήνῃ νάει, ἀμφὶ δὲ λειμῶν.
 ἔνθα δὲ πατρὸς ἐμοῦ τέμενος τεθαλυῖα τ' ἀλώη,
 τόσσον ἀπὸ πτόλιος ὅσσον τε γέγωνε βοήσας·
 ἔνθα καθεζόμενος μεῖναι χρόνον, εἰς ὃ κεν ἡμεῖς 295
 ἄστυδε ἔλθωμεν καὶ ἰκώμεθα δώματα πατρὸς.
 αὐτὰρ ἐπὴν ἡμέας ἔλπη ποτὶ δώματ' ἀφίχθαι,
 καὶ τότε Φαιήκων ἴμεν ἐς πόλιν ἥδ' ἐρέεσθαι

287. ἢ τ' ψιλῶς τὸ ἦτ' (lege ἦδ') Ἀρίσταρχος Schol. Q. The meaning seems to be that Aristarchus, if the reading be his, had *ρέζοι, ἦδ' ἀέκητι* . . . μίσηται. 289. ὦδ' Ἀρίσταρχος σὺ δ' ὦκ' ἐμέθεν Schol. H. Probably on the analogy of Il. 2. 26 νῦν δ' ἐμέθεν ξύνες ὦκα.

καὶ δ' ἄλλω νεμεσᾶτον, ὃ τις τοιαῦτά γε *ρέζοι*. Notice here the change of mood from *ρέζοι* to *μίσηται*. The optative expresses a purely hypothetical case; in the subjunctive this is limited to a particular, though still hypothetical, instance.

287. ἀέκητι . . . ἐόντων. The Schol. H. says *βραχὺ διασταλτόν μετὰ τὸ φίλων*, on which hint we may interpret the line, 'in despite of her friends, father and mother, still alive.' In this case *πατρὸς καὶ μητρὸς* will be a closer description of φίλων. The inexperience of a friendless girl, who had no one to teach her better, would be pardonable; not so the boldness of one who commits a breach of modesty, in defiance, as we should say, of 'home influences.' With the form of sentence cp. Od. 1. 47 ἀντία πάντων | ἀθανάτων ἀέκητι θεῶν. For the use of ἐόντων in the emphatic sense of 'superstitum' compare πατέρων τάδε μέλλει ἀκούμεν, οἳ τινες ὑμῖν εἰσὶν Od. 4. 94, μάλα μὲν κακὸν υἱὸς ἐόντος | ἄλλων δῆμον ἰκέσθαι Od. 20. 218. Cp. also Od. 1. 289; 8. 147; 13. 415; 15. 361, 433; 17. 159; 20. 218; 22. 367; Il. 1. 272; 2. 641; 16. 98; 22. 384.

289. ξεῖνε, σὺ δέ, with this arrangement of words cp. Il. 1. 282 Ἀτρεΐδῃ, σὺ δὲ παῦε. For the meaning of ὦδε see on Od. 1. 182. If ὦκα be read it

will mean that evening is drawing on, and time presses; so that he must lose no time in taking his directions from her. But she has not spared time in putting her hypothetical case about the gossip of the Phaeacians!

291. ἄλσος Ἀθήνης . . . αἰγείρων, 'a grove of Athena, of poplars.' So ἄλσος ὕδατοτρεφῶν αἰγείρων Od. 17. 208. It is simpler to take αἰγείρων depending on ἄλσος as a material genitive, and as adding a further description of ἄλσος, than to explain the two genitives on the analogy of the Attic double genitive, as in εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς Aesch. Ag. 1442.

293. τέμενος, 'the royal park.' The reminiscence of such a demesne was still kept up in Corcyra in the time of the Peloponnesian war. Cp. Thuc. 3. 70. 5 τέμνειν χάρακας ἐκ τοῦ τε Διὸς τεμένους καὶ τοῦ Ἀλκίνοῦ.

ἀλώη (originally *φαλοφή*, compare ἀλοιῶν), properly means the 'threshing-floor,' and then implies any artificially levelled or prepared ground, so Schol. B. E. on Od. 1. 193 καὶ ἡ πολυδένδρος γῆ καὶ ἡ ἀμπελόφυτος καὶ ἡ σιτοφόρος καὶ ἡ δασεία. On τέμενος see Apoll. Lex. 240 πᾶς ἀποτετμημένος εἰς τιμὴν τόπος, Eustath. τέμενος ἐπὶ ναοῦ οἱ μεθ' Ὀμηρον οἶδασι.

298. καὶ τότε . . . ἴμεν, apodosis to ἐπὴν, 'then go and ask.'

δώματα πατρὸς ἐμοῦ μεγαλήτορος Ἀλκινόοιο·
 ρεῖα δ' ἀρίγνωτ' ἐστὶ καὶ ἂν πάις ἡγήσαιτο 300
 νήπιος· οὐ μὲν γάρ τι εἰκότα τοῖσι τέτυκται
 δώματα Φαιήκων, οἷος δόμος Ἀλκινόοιο
 ἥρωος. ἀλλ' ὅπῳτ' ἂν σε δόμοι κεκύθωσι καὶ αὐλή,
 ὦκα μάλα μεγάροιο διελθέμεν, ὅφρ' ἂν ἴκηαι
 μητέρ' ἐμήν· ἢ δ' ἦσται ἐπ' ἐσχάρῃ ἐν πυρὸς αὐγῇ, 305
 ἡλάκατα στρωφῶσ' ἀλιπόρφυρα, θαῦμα ἰδέσθαι,
 κίονι κεκλιμένη· δμῶαί δέ οἱ εἴατ' ὀπισθεν.
 ἔνθα δὲ πατρὸς ἐμοῖο θρόνος ποτικέκλιται αὐτῇ,
 τῷ δ' γε οἶνοποτάζει ἐφήμενος ἀθάνατος ὦς.
 τὸν παραμειψάμενος μητρὸς ποτὶ γούνασι χεῖρας 310
 βάλλειν ἡμετέρης, ἵνα νόστιμον ἦμαρ ἴδῃαι
 χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐσσί.

303. ἥρωος] The reading of Eustath. See note on text. Al. ἥρως, intended to stand for a genitive or vocative. 308. ποτικέκλιται αὐτῇ] Schol. Q. αὐγῇ. So Schol. V. Eustath. gives both readings.

300. καὶ ἂν πάις ἡγήσαιτο, 'even a child would show thee the way.'

301. εἰκότα τοῖσι, sc. δάμασι, 'for the houses of the Phaeacians are not built at all resembling it, seeing how fine is the palace of A.' In the following line δόμος is substituted for δώματα, and the whole clause οἷος δόμος Ἀλκ. stands as an awkward epexegetis of εἰκότα τοῖσι. Compare οὐ τι τοιοῦτον ἐτύχη | οἶον τερπῶλην θεὸς ἤγαγε Od. 18. 36.

303. ἥρωος is generally read as a dactyl, and is compared with βέβληαι Il. 11. 380, but Ahrens would make both spondee by synizesis. For other instances of a long syllable shortened in the middle of a word compare ἔμπαλον Od. 20. 379, οἶος (ωω) Il. 13. 275; 18. 105; Od. 7. 312; 20. 89, υἱός Il. 6. 130; 17. 575; Od. 11. 270; (Il. 1. 489?), υἱόν Il. 4. 473; 5. 612; 9. 84; 17. 590, υἱέ Il. 7. 47; 11. 200; 15. 244; (Od. 11. 478?). See Ribbeck, Hom. Forml. § 5.

κεκύθωσι (subjunctive of reduplicated aor.), is appropriate with δόμοι, as one is lost to sight from outside, as soon as the door is passed. αὐλή seems to be added, somewhat out of place, to express the first part of the premises, on which he must set foot on his way to

the house. As soon as he has entered the court and passed within the house, he is to walk right through the hall to the upper end, where the king and queen will be found sitting.

307. κίονι κεκλιμένη. This cannot mean that Arete is standing leaning against the pillar, as may be seen from l. 305 ἢ δ' ἦσται, but it serves to explain the position of her θρόνος. Cp. Od. 8. 65 τῷ δ' ἄρα θῆκε θρόνον . . . πρὸς κίονα μακρὸν ἐρείσας.

308. ποτικέκλιται αὐτῇ (see crit. note), 'leans close to that same pillar;' both seats are against the κίων though not both at the same side. As this however will place the king and queen almost back to back, it is better to take αὐτῇ as equivalent, by a common brachylogy, to θρόνον αὐτῆς, 'my mother's seat.' Compare ὁμοῖα νοήματα Πηνελόπειῃ Od. 2. 121; and Od. 4. 279; 7. 29; 24. 77; Il. 6. 317; 17. 51. In this way αὐτῇ serves as an antithesis to πατρός. Alcinous' seat was somewhat nearer the door than Arete's.

309. Join τῷ . . . ἐφήμενος. With the words ἀθάνατος ὦς cp. Il. 4. 1, foll. where the gods are described as sitting παρ' ἑστῆς . . . μετὰ δὲ σφισι πότνια Ἥβη | νέκταρ ἐμνοχέει.

312. εἰ καὶ . . . ἐσσί, 'even though

[εἴ κέν τοι κείνη γε φίλα φρονέησ' ἐνὶ θυμῷ,
ἐλπωρή τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἰκέσθαι
οἶκον ἐνκτίμενον καὶ σὴν ἐς πατρίδα γαίαν.]

ᾧ δ' ἄρα φωνήσας ἴμασεν μάστιγι φαεινῇ
ἡμιόνους· αἱ δ' ὄκα λίπον ποταμοῖο ῥέεθρα.
αἱ δ' ἐν μὲν τρώων, ἐν δὲ πλίσσοντο πόδεσσιν.
ἡ δὲ μάλ' ἡνιόχευεν, ὅπως ἄμ' ἐποίατο περὶ
ἀμφίπολοί τ' Ὀδυσσεύς τε· νόφ δ' ἐπέβαλλεν ἱμάσθλην.
δύσετό τ' ἥελιος, καὶ τοὶ κλυτὸν ἄλσος ἵκοντο
ἱρὸν Ἀθηναίης, ἵν' ἄρ' ἔξετο δῖος Ὀδυσσεύς.
αὐτίκ' ἔπειτ' ἠράτο Διὸς κούρη μέγαλοιο.

Ῥαυθί μιν, αἰγιόχοιο Διὸς τέκος, ἀτρυτώνη·
νῦν δὴ πέρ μεν ἄκουσον, ἐπεὶ πάρος οὐ ποτ' ἄκουσας

[313-315.] These verses are wanting in several MSS, and are only found on the margin of Harl. They are generally rejected by modern editors, as adding nothing new to the thought previously expressed. Their proper place is Od. 7. 75-77. 318. τρώων] Καλλίστρατος, τρεχέτην Schol. B. H. P. Q. T.

thou art from a distant land.' This seems the only correct rendering of τηλόθεν, which is not used as equivalent to τηλοῦ in Homer. Compare τηλόθεν followed by the exegesis ἐξ ἀπὸ γαίης Il. 1. 270, μάλα τηλόθεν ἦκω, | τηλοῦ γὰρ Λυκίῃ Il. 5. 478. Nor is the passage σήμενε δὲ τέρματ' Ἀχιλλεύς | τηλόθεν ἐν λείῳ πεδίῳ (Il. 23. 359) conclusive for τηλόθεν in such a sense. τηλόθεν ἐσσί is then parallel with τηλόθεν ἦκεις or εἰλήλουθας Od. 9. 273, and this agrees with ἀνδρῶν τηλε-δαπῶν sup. 279, and the whole phrase emphasises the adverb καρπαλίμως. 'No matter what distance you are from your home, we could take you back speedily.' Cp. Od. 9. 18 καὶ ἀπόπροθι, δάματα ναίων.

316. φαεινῇ, alluding to the leather or perhaps to the handle of the whip, polished or enamelled in colour; cp. Od. 23. 201 ἱμάνα βοῶς φοίνικι φαεινόν, and sup. 81 ἡνία σιγαλόεντα.

318. αἱ δὲ .. πόδεσσιν. If we follow the interpretation of Eustath. ἐστὶ δὲ τὸ μὲν τροχάζειν συντόνου κινήσεως ἑτεροίας δὲ πλίσσεσθαι πόδεσσι, we may translate, 'And well they trotted, and well they walked.' So the Schol. on Il. 16. 375 interprets πλίσσοντο by ἐβημάτιζον οἱ

βάδην ἦσαν. This meaning of πλίσσεσθαι (connected with πλέκειν), is said to come from the action of crossing the feet in walking. But this scarcely gives a true picture; and it is not necessary to seek for a different sort of pace in τρώων and πλίσσοντο. It is more likely that the latter verb is a sort of exegesis of the former; 'they sped on with prancing feet.' The antithesis in the interpretation of Eustath. would rather require ἄλλοτε μὲν, ἄλλοτε δέ.

τρώων is related to τρέχειν as νομῶν and στρατῶν to νέμειν and στρέφειν.

319. ἡ δὲ μάλ' ἡνιόχευεν, 'and she drove just so that they might keep up on foot, both the handmaids and Odysseus, and she laid on the lash with judgment.'

μάλα stands in close relation to ὅπως, as given in the translation, 'just so that:' for the adverb cannot take an ethical force and mean 'skilfully.'

320. νόφ is unusual standing alone without preposition. In Hdt. 8. 86, 131, etc. we find σὺν νόφ in the same sense.

321. δύσετό τε .. καὶ ἵκοντο. So in Od. 7. 289 δύσετό τ' ἥελιος, καὶ με γλυκὺς ὕπνος ἀνῆκεν, Hdt. 4. 181

ραιομένου, ὅτε μ' ἔρραιε κλυτὸς ἐννοσίγαιος.

δὸς μ' ἐς Φαίηκας φίλον ἐλθεῖν ἢ δ' ἐλεεινόν.

ᾧ δ' ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη·

αὐτῷ δ' οὐ πῶ φαίνεται ἐναντίη· αἶδετο γάρ ῥα

πατροκασίγνητον· ὁ δ' ἐπιζαφελῶς μενέαινε

ἀντιθέφ' Ὀδυσῆϊ πάρος ἦν γαίαν ἰκέσθαι.

παρέχονταί τε μέσαι νύκτες καὶ ψύχεται τὸ ὕδωρ. Cp. Soph. Phil. 355.

326. ραιομένου, ὅτε μ' ἔρραιε. For a similar repetition cp. Il. 20. 316 ὁπότ' ἀν Τροίῃ .. δάηται | δαιομένη, δαίωσι δ' ἀρήιοι νῆες Ἀχαιῶν.

330. ἐπιζαφελῶς, 'furiously,' Il. 9. 516. We may refer ἐπι-ζα-φελ-ῶς to the root φελ, (seen in δ-φέλλω) = 'swell.' Thus the word is similar in use to Latin 'tumidus,' cp. Hor. Od. 4. 3. 5; Virg. Aen. 6. 407. The adjective ἀφελής, generally rendered 'simple' or

'sincere,' is really 'not swollen' and so 'smooth.' Others compound the word of ἀ priv. and φελλεύς, 'rough ground.' Athena did not now venture to vouchsafe her visible presence, but she throws off this reserve as soon as Odysseus has landed in Ithaca, and is beyond the power of Poseidon. It was the custom of the gods not openly to oppose each other, θεοῖσι δ' ὧδ' ἔχει νόμος | οὐδεὶς ἀπαντᾶν βούλεται προθυμῶ | τῇ τοῦ θε-λοντος, ἀλλ' ἀφιστάμεσθ' αἶε Eur. Hipp. 1328.

ΟΔΥΣΣΕΙΑΣ Η.

Ὀδυσσεύς εἴσοδος πρὸς Ἀλκίνοον.

Ὡς ὁ μὲν ἔνθ' ἡρᾶτο πολύτλας δῖος Ὀδυσσεύς,
κούρην δὲ προτὶ ἄστυ φέρειν μένος ἡμιόνουιν.
ἢ δ' ὅτε δὴ οὐ πατρὸς ἀγακλυτὰ δώμαθ' ἔκανε,
στήσεν ἄρ' ἐν προθύροισι, κασίγνητοι δὲ μιν ἀμφὶς
ἴσταντ' ἀθανάτοισι ἐναλίγκιοι, οἳ ῥ' ὑπ' ἀπήνης
ἡμιόνους ἔλυνον ἐσθῆτά τε ἔσφερον εἴσω.
αὐτὴ δ' ἐς θάλαμον ἐδν ἦε· δαῖε δὲ οἱ πῦρ
γρηῦς Ἀπειραίη, θαλαμηπόλος Εὐρυμέδουσα,
τὴν ποτ' Ἀπείρηθεν νέες ἤγαγον ἀμφιέλισσαι·
Ἀλκινόω δ' αὐτὴν γέρας ἔξελον, οὐνεκα πᾶσι
Φαιήκεσσιν ἀνασσε, θεοῦ δ' ὥς δῆμος ἄκουεν·
ἢ τρέφε Ναυσικάαν λευκώλενον ἐν μεγάροισιν.

4. στήσεν, sc. ἡμιόνους. So στήσε is used Od. 19. 188, in the sense of 'anchored'; the idea of νῆα being supplied. We have στήσα νέας in Od. 4. 582, ἵππους στήσασα Il. 5. 755.
7. πῦρ. Ancient and modern commentators have speculated upon the reason for lighting this fire. The Schol. B. thinks it implies that the season was winter, and generally the older interpreters put this portion of the wandering in the later part of the year, as is perhaps suggested in Od. 14. 457 foll. In the present passage, the time of the action is evening, and the fire may well have served for light or warmth, or both: φῶς ἔμεν ἡδὲ θέρεισθαι Od. 19. 64.

8. Ἀπειραίη, ἀποθεν παρούσα, ἢ Ἡπειρωτική Schol. P. T. V. But the word,

like Hypereia, Od. 6. 4, is purely mythical: a land 'of which the limits are unknown.' For the form θαλαμηπόλος, see Monro, H. G. § 124 a.

10. αὐτήν, emphatic; her, from among all the other captives, cp. Od. 9. 160; Il. 1. 369; 11. 626; 16. 56; 18. 444.

11. θεοῦ δ' ὥς, 'the people hearkened to him as to a god.'

12, 13. ἦ... ἦ, both demonstratives.
τρέφε. The τροφός in the Greek family always retained in the household a position of intimacy and confidence; as may further be seen by the frequent representation of τροφοί on the Athenian stage. Sometimes the nurse suckled, sometimes only attended on the children, cp. Od. 19. 482; Il. 6. 467 with Od. 11. 447; Il. 22. 80-83, Nitzsch compares Genesis 24. 39.

7. ΟΔΥΣΣΕΙΑΣ Η.

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ἢ οἱ πῦρ ἀνέκαιε καὶ εἴσω δόρπον ἐκόσμη.

Καὶ τότ' Ὀδυσσεὺς ὦρτο πόλινδ' ἔμεν· αὐτὰρ Ἀθήνη
πολλὴν ἡέρα χεῦε φίλα φρονέουσ' Ὀδυσῆι,
μή τις Φαιήκων μεγαθύμων ἀντιβολήσας
κερτομέοι τ' ἐπέεσσι καὶ ἐξερέοιθ' ὅτις εἴη.
ἀλλ' ὅτε δὴ ἄρ' ἔμελλε πόλιν δύσεσθαι ἐραννὴν,
ἔνθα οἱ ἀντεβόλησε θεὰ γλαυκῶπις Ἀθήνη
παρθενικῇ ἐικυῖα νεήνιδι, κάλπιν ἐχούσῃ.
στῇ δὲ πρόσθ' αὐτοῦ· ὁ δ' ἀνείρετο δῖος Ὀδυσσεύς·

ᾧ τέκος, οὐκ ἂν μοι δόμον ἀνέρος ἡγήσαιο
Ἀλκινόου, ὅς τοῖσδε μετ' ἀνθρώποισιν ἀνάσσει;
καὶ γὰρ ἐγὼ ξεῖνος ταλαπείριος ἐνθάδ' ἰκάνω
τῆλόθεν ἐξ ἀπίης γαίης· τῷ οὐ τινα οἶδα
ἀνθρώπων, οἳ τήνδε πόλιν καὶ γαῖαν ἔχουσι.

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
'τοιγὰρ ἐγὼ τοι, ξεῖνε πάτερ, δόμον ὃν με κελεύεις
δείξω, ἐπεὶ μοι πατρὸς ἀμύμονος ἐγγύθι ναίει.

13.] ἀθετεῖ Ζηνόδοτος· ἦδη γὰρ εἶπε 'δαῖε δὲ οἱ πῦρ.' καὶ τὴν διαφορὰν τοῦ εἴσω πρὸς τὸ ἐνδον. The second objection seems quite unintelligible.
14. αὐτὰρ Ἀθήνη] ἀμφὶ δ' Ἀθήνη in two MSS, and quoted in Macrob.; adopted by Ameis.
22. οὐκ ἂν μοι] Ἀριστοφάνης ἢ ῥά μοι Schol. H. P. More likely ἢ ῥά νύ μοι.
26. γαῖαν ἔχουσι] γράφεται, καὶ ἔργα νέμονται Schol. E., and so Eustath.

13. ἐκόσμη. With this contrast ἀπεκόσμων ἔντα δαίτης inf. 232.

15. ἡέρα. Nitzsch remarks that this 'mist,' which was invisible in itself and served to make invisible those enveloped in it, is employed in the Iliad by the gods only for the purpose of concealing themselves: in the Odyssey it is used, as here, in behalf of their favourites as well. Cp. Il. 5. 186, 506; 8. 50; 15. 308; 17. 790; but see Il. 5. 345. Analogous to this ἀήρ is the Ἄϊδος κενέη Il. 5. 845. Compare Virgil's imitation, Aen. 1. 411.

18. ἐραννός, used as an epithet of Calydon, Il. 9. 531, 577, and translated by Virgil 'pulchram Calydonia.' It stands to ἐράω as the Lat. amoenus does to amare. The proper form is ἐρασ-νός, so that the double ν is due to assimilation of the σ.

20. παρθενικῇ is variously taken as an adj. in agreement with, or a sub-

stantive in apposition to, νεήνιδι. The form stands to παρθένος as ὀρφανικός to ὀρφανός.

25. ἐξ ἀπίης γαίης. These words form the exegesis to τῆλόθεν, as, sup. 22, Ἀλκινόου does to ἀνέρος. Translate, 'from afar, from a distant land.' So Eustath. ἐκ τῆς μακρὰν ἀπεχούσης γῆς. The name γῆ Ἀπία (a) for the Peloponnese is a different word according to Buttm. Lexil. s. v. The accentuation of ἀπίος, however, as compared with ἀντίος, seems to suggest some other etymology than ἀπό. It is therefore proposed to refer it to root ap, as in Skt. ap-as, Lat. aqu-a. We might then compare Ἀπιδανός, Μεσσ-ἀπ-ιοι, and even Ἀπία γῆ Aesch. Supp. 777, which last word may suggest the modern name Morea (mare); cp. Ar-mor-ica. Thus ἐξ ἀπίης γῆς would mean 'from a land over the water.' Cp. Il. 1. 270.

29. ναίει. See note on Od. 1. 404.

ἀλλ' ἴθι σιγῇ τοῖον, ἐγὼ δ' ὁδὸν ἡγεμονεύσω·
μηδέ τιν' ἀνθρώπων προτιόσσεο μηδ' ἐρέεινε.
οὐ γὰρ ξείνους οἶδε μάλ' ἀνθρώπους ἀνέχονται,
οὐδ' ἀγαπαζόμενοι φιλέουσ' ὅς κ' ἄλλοθεν ἔλθῃ.
νηυσὶ θοῇσιν τοί γε πεποιθότες ὠκείησι
λαῖτμα μέγ' ἐκπερόωσιν, ἐπεὶ σφισι δῶκ' ἐνοσίχθων·
τῶν νέες ὠκείαι ὥς εἰ πτερόν ἢ ἐ νόημα.' 30 35

“Ὡς ἄρα φωνήσας ἡγήσατο Παλλὰς Ἀθήνη
καρπαλίμως· ὁ δ' ἔπειτα μετ' ἵχνια βαίνει θεοῖο.
τὸν δ' ἄρα Φαίηκες ναυσικλυτοὶ οὐκ ἐνόησαν

33. ὅς κ' ἄλλοθεν ἔλθῃ] Schol. H. Q., quoting the line on Od. 13. 119, gives the reading ὅτε κέν τις ἴκηται. ἔλθῃ with Bekk. and La Roche; most MSS. ἔλθοι.

Some compare the words πατρός ἐγγύθι ναίει with ποτικέκλιται αὐτῇ Od. 6. 308; see note there.

32. μάλα. This is to be closely connected with οὐ, and both words with ἀνέχονται, the combination containing a strong *litotes*. As we might say in vernacular, 'are not over and above fond of,' meaning, 'not at all fond of.' But οὐκ ἀνέχονται is a stronger expression than οὐ ξενίζουσι, signifying 'they cannot put up with,' or 'endure.' Nitzsch remarks here that the character ascribed by Athena to the Phaeacians is at variance with the sentiments expressed, not only by Nausicaa (Od. 6. 207), but also by Alcinoüs himself (inf. 186 foll.), and by the chiefs at his court (159 foll.). He assigns as the explanation of the inconsistency, that Athena's communication here does not throughout represent a statement of facts, but really embodies the thoughts of the wary and much-travelled hero, at the moment of entering a strange city, blended with the natural incident of his meeting a maiden with an urn upon her head, and asking the way of her. This seems rather too subtle a refinement. It is simpler to suppose that Athena is speaking only of the ordinary Phaeacians, whom a stranger would meet in the street: and according to Nausicaa's showing in bk. vi, they could make themselves very unpleasant.

34. θοῇσιν . . ὠκείησι. The two epithets are (so to speak) only verbally tautological: for the one is *epitheton ornans*, a conventional epithet, and the

other a special. Thus translate, 'trusting in the speed of their swift ships.' Yet even in this translation, though literally correct, the epithet 'swift' (θοῇσιν) is not sufficiently subdued; so completely has it been emptied of its meaning by its use as a class epithet. Sophocles (Aj. 710) imitates this in θοῶν ὠκυάλων νεῶν, where see Schneide- win's note.

36. ὥς εἰ . . νόημα. It would be incomprehensible that a simile involving so much self-reflection should first appear in the compressed form in which our passage exhibits it. Accordingly we find it set forth in full in Il. 15. 80 ὥς δ' ὅτ' ἂν αἰεὶ νόος ἀνέρος, ὅς τ' ἐπὶ πολλὴν | γαῖαν ἐληλουθὼς φρεσὶ πευκα- λίμησι νόησιν | ἐνθ' ἦν ἢ ἐνθα· μνησι- νήρησι δὲ πολλὰ, | ὥς κραιπνὸς μεμαυῖα διέπτατο πότνια Ἥρη. Cp. h. Hom. Apoll. 186 ἐνθεν δὲ πρὸς Ὀλυμπον ἀπὸ χθονὸς, ὥς τε νόημα | εἰσι, ib. 448 νόημ' ὥς ἄλτο πέτεσθαι. The simile occurs in a somewhat altered form in h. Hom. Merc. 43 foll. ὥς δ' ὅπ' ὠκὺ νόημα διὰ στέρνοιο περήσει | ἀνέρος, ὃν τε θαμναὶ ἐπιστραφῶσι μέριμναι, | ἢ δτε δινηθῶσιν ἀπ' ὀφθαλμῶν ἀμαρυγὰι, | ὥς ἄμ' ἔπος τε καὶ ἔργον ἐμῆδεο κύδιμος Ἑρμῆς. Ameis quotes as parallel passages Cic. Tusc. 1. 19 'Nihil est animo velocius; nulla est celeritas quae possit cum animi celeritate contendere;' also Gratius, Cyneg. 204; Theogn. 985; and the expression of Thales, ap. Diog. Laert. 1. 35 τάχιστος νοῦς· διὰ παντὸς γὰρ τρέχει. For the use of ὥς εἰ without any verb, see Od. 19. 39, 211, etc.

ἐρχόμενον κατὰ ἄστν διὰ σφέας· οὐ γὰρ Ἀθήνη
εἶα ἐνπλόκαμος, δεινὴ θεὸς, ἢ ῥά οἱ ἀχλὺν
θεσπεσίην κατέχευε φίλα φρονέουσ' ἐνὶ θυμῷ.
θαύμαζεν δ' Ὀδυσσεὺς λιμένας καὶ νῆας εἰσας
αὐτῶν θ' ἡρώων ἀγορὰς καὶ τείχεα μακρὰ
ὑψηλὰ, σκολόπεσσιν ἀρηρότα, θαῦμα ιδέσθαι.
ἀλλ' ὅτε δὴ βασιλῆος ἀγακλυτὰ δώμαθ' ἴκοντο,
τοῖσι δὲ μύθων ἤρχε θεὰ γλαυκῶπις Ἀθήνη·
‘Ὀὔτος δὴ τοι, ξεῖνε πάτερ, δόμος, ὃν με κελεύεις
πεφραδέμεν· δῆεις δὲ διοτρεφέας βασιλῆας,
δαίτην δαινυμένους· σὺ δ' ἔσω κίε μηδέ τι θυμῷ
τάρβει· θαρσαλέος γὰρ ἀνὴρ ἐν πᾶσιν ἀμείνων
ἔργοισιν τελέθει, εἰ καὶ ποθεν ἄλλοθεν ἔλθοι.
δέσποιναν μὲν πρῶτα κιχήσσαι ἐν μεγάροισιν·’ 40 45 50

41. ἢ ῥά οἱ] Ζηνόδοτος ἡ σφισιν γράφει, οὐκ εἴ· ἐν γὰρ τοῖς ἐξῆς (143) φησιν ‘καὶ τότε δὴ ῥ' αὐτοῖο πάλιν χυτο θέσφατος ἀήρ’ Schol. H. P. This is explained by Schol. P. Q. T. on sup. 15, remarking that the mist is made to envelope only Odysseus, οὐ τοῖν Φαίησιν, ὡς ἐν τοῖς ἐξῆς Ζηνόδοτος. Cp. inf. 140 Schol. H. P. 52. ποθεν ἄλλοθεν] γράφεται ‘εἰ καὶ μάλα [τηλόθεν]’ Schol. Q. Bekker and others reject this line. The addition of it certainly spoils the general applicability of the gnome, which is far more sententious in form if it be made to end at ἀμείνων.

40. διὰ σφέας describes his move- ment as he passes through the midst of them on his way to the palace. Cp. δι' αὐτῶν ἐρχομένη Od. 10. 391, where the genitive gives a slightly different point of view. See Eurip. Hipp. 753 ἀ διὰ πόντιον κύμ' ἐπόμενος.

41. ἐνπλόκαμος. This epithet is applied to Athena only here; but she is called ἡύκομος in Il. 6. 92, 273, 303.

43. θαύμαζεν. Notice the tense ex- pressive of the constant process of wonder at each new marvel.

44. αὐτῶν marks the transition from the material city to its inhabitants: see on Od. 2. 154 πόλιν αὐτῶν. With the double meaning of ‘public speaking’ and ‘place of assembly’ in the use of the word ἀγοραί, some compare the word φῆμις, which in Od. 15. 467 signifies, according to Schol., ἐκκλησία, συνέδριον.

45. σκολόπεσσιν, used only here in Odyssey, occurs in the Iliad several times, as describing the palisade erected by the Greeks to defend their trench,

ὑπερθεὶν δὲ σκολόπεσσιν | ὀξείσιν ἡρήρει τοὺς ἑστασαν υἱες Ἀχαιῶν | πυκνοὺς καὶ μεγάλους, δῆϊον ἀνδρῶν ἀλεωρήν Il. 12. 55. Here it represents the palisade, or *chevaux de frise*, along the coping of the τείχεα μακρὰ. Cp. Od. 14. 10 δείματο [αὐλήν] ῥυτοῖσιν λάεσσι καὶ ἐθρίγκωσεν ἀχέρδω.

47. τοῖσι, used in a conversation between two persons: cp. Od. 5. 202.

49. δῆεις δὲ . . τάρβει. Cp. Il. 4. 385 πολέας δὲ κιχήσατο Καδμείωνας | δαινυμένους κατὰ δῶμα βίης Ἑτεο- κληΐης | ἐνθ' οὐδὲ ξεινὸς περ ἔων ἱπη- λάτα Τυδεὺς | τάρβει.

50. δαίτην δαινυμένους. See note on Od. 6. 61.

53. δέσποιναν. The word is not found in the Iliad for this reason, that the relation it denotes is a domestic one. The point of this simple line has been generally mistaken, through a mis- interpretation of κιχήσσαι. Thus Bothe, ‘thou art to make thy suit first to the queen:’ but (1) an interpretation which takes the word out of its obvious sense,

'Αρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον, ἐκ δὲ τοκῆων
τῶν αὐτῶν οἱ περ τέκον' Ἀλκίνοον βασιλῆα.
Ναυσίθοον μὲν πρῶτα Ποσειδάων ἐνοσίχθων
γείνατο καὶ Περίβοια, γυναικῶν εἶδος ἀρίστη,

55

and gives the tense, instead of its proper force, that of a virtual imperative, is harsh: and (2) it would be clumsy to make Athena, in her directions here, go over the same ground as Nausicaa has already insisted upon. Nitzsch, foreseeing perhaps the latter objection, subordinates this line to the next, thus:—'the queen whom thou art to approach first is named Arete:' but he is still open thus to the first objection, and besides to a new one, for μὲν and δέ permit no such subordination in the pair of clauses they connect. There is no reason to look so curiously for the meaning which lies on the surface. *κικήσει* is a simple future, and means not 'approach' nor 'make suit to,' but 'find.' (That πρῶτα qualifies δέσποιναν we are led to infer from the parallel passage, Od. 13. 226 τὴν δ' Ὀδυσσεὺς γήθησεν ἰδὼν καὶ ἐναντίος ἦλθε, | καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα: | ὦ φίλ' ἐπεὶ σε πρῶτα κίχων τῶδ' ἐνὶ χάρμῃ, where πρῶτα must refer to σε: cp. also Od. 3. 419, etc.) In what sense then was the queen the first person Odysseus was to find? The only sense in which any one entering a room containing a large company could be said to 'find' one person before another, would be that of his eye first resting upon such an one: 'thine eye will rest first upon the queen of all that are in the hall.' This intimation is quite consistent (1) with Nausicaa's direction to push past the king to the queen, so long as *κικήσει* does not mean 'shalt come to;' and also (2) with the statement in v. 49 *θήεις δὲ διοτρεφέας βασιλῆας κ.τ.λ.*, for this would be satisfied by a general consciousness of their presence; and, further, although *θήεις* (being quite general, of the finding of things as well as persons, whether expected or not) might have been used in the place of *κικήσει*, it is no less true that *κικήσει* (being only used of finding a person who is an object of search) could only properly be used of Arete and Alcinoos. It is also consistent (3) with the account

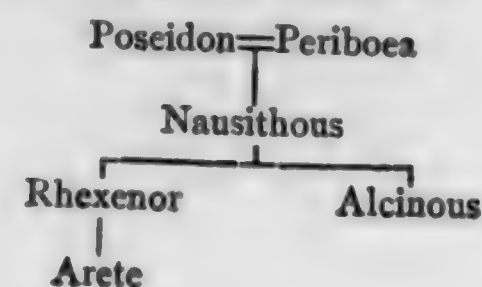
of Odysseus' actual proceedings, inf. 136 foll. *εὔρε δὲ Φαίηκων ἡγήτορας ἠδὲ μέδοντας*.. αὐτὰρ ὁ βῆ διὰ δῶμα .. ὅφρ' ἴκετ' Ἀρήτην τε καὶ Ἀλκίνοον βασιλῆα, for it is most reasonable to suppose that he would mark Arete at his first entrance, and then, in spite of finding himself among the chiefs, make his way to her.

It may be added, that a stranger was regarded as the suppliant specially, with all the rights implied in the word, of the person with whom he first established relations: cp. inf. 301; Od. 13. 226-8 (quoted above), Soph. O. C. 85 *ἔδρας | πρώτων ἐφ' ὑμῶν τῆσδε γῆς ἔκαμψ' ἐγώ*. Hence Arete says, Od. 11. 338 *ξείνος δ' αὐτ' ἐμός ἐστιν*.

54. *ὄνομα*, not accus., as if, 'she is by name Arete;' but, 'Arete is her name.' The only passages which are decisive point this way: Od. 9. 366 *ὅστις ἐμὸς γ' ὄνομα*, Od. 19. 409 τῷ δ' Ὀδυσσεὺς ὄνομ' ἔστω ἐπώνυμον, and 24. 306 αὐτὰρ ἐμὸς γ' ὄνομ' ἐστὶν Ἐπήριτος.

ἐπώνυμον refers properly to a *συμπαις*, added with a special significance; as *Ἀλκυόνην καλέεσκον ἐπώνυμον, οὐνεκ' ἄρ' αὐτῆς | μήτηρ Ἀλκυόνος πολυπενθέος οἶτον ἔχουσα* | καλεῖ Il. 9. 562. Here Arete is so called καθὸ ἀρητῶς καὶ εὐκταίως *ἐγεννήθη* Schol. P. V. Compare the use of *ἐπί-κλησιν* Od. 5. 273. *Ἀρητος* is the name of one of Nestor's sons, Od. 3. 414, of the grandfather of one of the suitors, 16. 395, and of a Trojan, Il. 17. 517. In later times the name *Θεαίτητος* corresponds to it.

τοκῆων refers here to ancestors and not to immediate parents; Alcinoos being uncle as well as husband of Arete, as the genealogy shows:



ὀπλοτάτη θυγάτηρ μεγαλήτορος Εὐρυμέδοντος,
ὅς ποθ' ὑπερθύμοισι Γιγάντεσσιν βασίλευεν.
ἀλλ' ὁ μὲν ὤλεσε λαὸν ἀτάσθαλον, ὤλετο δ' αὐτὸς,
τῇ δὲ Ποσειδάων ἐμίγη, καὶ ἐγείνατο παῖδα
Ναυσίθοον μεγάλθυμον, ὃς ἐν Φαίηξιν ἀνασσε
Ναυσίθοος δ' ἔτεκεν Ῥηξήνορά τ' Ἀλκινόον τε.
τὸν μὲν ἄκουρον ἐόντα βάλ' ἀργυρότοξος Ἀπόλλων
νυμφίον ἐν μεγάρῳ μίαν οἶην παῖδα λιπόντα
'Αρήτην· τὴν δ' Ἀλκίνοος ποιήσατ' ἄκοιτιν,
καὶ μιν ἔτισ' ὥς οὐ τις ἐπὶ χθονὶ τίεται ἄλλη,
ὅσσαι νῦν γε γυναῖκες ὑπ' ἀνδράσιν οἶκον ἔχουσιν.
ὥς κείνη περὶ κῆρι τετίμηται τε καὶ ἔστιν

60

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69. *τετίμηται τε καὶ ἔστιν*] There seems something unsatisfactory about this reading, which Nauck describes as 'verba vitiosa,' but the MSS. give no variant. Bothe conjectures *τοκάδεσσιν*, which does but add further confusion.

59. *Γιγάντεσσιν*, according to some from γίς = γῆ, and γα, as in *γεγάως*, and so identical with *γηγενῆς*. Curtius supposes γίγας to be only a reduplication of the root γα. Cp. Pausan. 8. 29. 2 *Γιγάντων οὐδεμίαν ἐν Ἰλιάδι ἐποίησατο Ὀμηρος μνήμην, ἐν Ὀδυσσεΐᾳ δὲ* (10. 129) *ἔγραψε μιν ὡς ταῖς Ὀδυσσεὺς ναυσὶ Λαιστργόνες ἐπέλθοιεν Γίγαςι καὶ οὐκ ἀνδράσιν εἰκασμένοι ἐποίησε δὲ καὶ τὸν βασιλέα τῶν Φαίηκων λέγοντα* (Od. 7. 205, 206) *εἶναι τοὺς Φαίηκας θεῶν ἐγγυς, ὥσπερ Κύκλωπας καὶ τὸ Γιγάντων ἔθνος. ἐν τε οὖν τούτοις δηλοῖ θνητοὺς ὄντας καὶ οὐ θεῶν γένος τοὺς Γίγαντας, καὶ σαφέστερον ἐν τῷδε ἔτι· ὅς ποθ' ὑπερθύμοισι.. αὐτότε. ἰθέλουσι δὲ αὐτῷ λαὸς ἐν τοῖς ἔπεσιν ἀνθρώποι οἱ πολλοὶ καλεῖσθαι*. Homer then knows nothing of the Gigantomachia of later legend, nor does he regard the Gigantes as Hesiod did, as monsters with serpent-feet, sprung from Uranus and Gaia, who thought to storm Olympus, but were hurled back by the thunderbolts of Zeus (Apollod. 1. 6. 1). Here we have no means of ascertaining whether (1) the Gigantes and their king were destroyed in some foolhardy expedition against another tribe; or (2) whether an insurrection of the people against their king ended in mutual disaster; or (3) whether the guilt of Eurymedon brought

destruction on himself and his people. The actual words are susceptible of any one of these three interpretations, of which (1) is perhaps the most likely, on the strength of the epithets *ὑπερθύμοισι* and *ἀτάσθαλον*.

64. *ἄκουρον.. νυμφίον*, 'without male issue... before his bridal days were over.' This meaning seems to be sufficiently established by the words *μίαν οἶην παῖδα λιπόντα* that follow as exegesis. But Nauck, from a gloss of Aristoph. *ἀγουρον*, proposes, needlessly, *ἄωρον*, sc. 'immatura morte ademptum,' which some modern commentators approve. It seems he had been married long enough to have had a daughter born him, unless we make Arete a posthumous child.

69. *περὶ κῆρι*, cp. Od. 5. 36. *τετίμηται τε καὶ ἔστιν*. A passage which recalls this is Plat. Sympos. 195 B *μετὰ δὲ νέων [ἔρω]ς ἀεὶ ζύνεστί τε καὶ ἔστιν*, where with *ἔστιν* must be supplied *νέος*. Nitzsch compares Propert. 2. 13. 38 (3. 4. 21 Weber) 'nec minus haec nostri notescet fama sepulcri, | quam fuerant Phthii busta cruenta viri.' As with 'fuerant' must be supplied 'nota,' so here with *ἔστιν* Nitzsch would supply *τιμήσσεια*. But it is possible that *περὶ* is the word to be repeated:—'is honoured above

ἔκ τε φίλων παίδων ἔκ τ' αὐτοῦ Ἀλκινόοιο
καὶ λαῶν, οἳ μιν ῥα θεὸν ὧς εἰσορόωντες
δειδέχεται μύθοισιν, ὅτε στείχησ' ἀνὰ ἄστυ.
οὐ μὲν γάρ τι νόου γε καὶ αὐτῇ δεύεται ἐσθλοῦ·
οἷσιν τ' εὖ φρονέησι καὶ ἀνδράσι νείκεα λύει.
εἴ κέν τοι κείνη γε φίλα φρονέησ' ἐνὶ θυμῷ,
ἐλπωρὴ τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἰκέσθαι
οἶκον ἐς ὑψόροφον καὶ σὴν ἐς πατρίδα γαίαν.
Ὡς ἄρα φωνήσας ἀπέβη γλαυκῶπις Ἀθήνη
πόντον ἐπ' ἀτρύγετον, λίπε δὲ Σχερίην ἐρατεινὴν,
ἵκετο δ' ἐς Μαραθῶνα καὶ εὐρύαγυιαν Ἀθήνην,
δύνε δ' Ἐρεχθίδος πυκινὸν δόμον. αὐτὰρ Ὀδυσσεὺς
Ἀλκινόου πρὸς δώματ' ἴε κλυτὰ· πολλὰ δέ οἱ κῆρ
ῥομαιν' ἱσταμένῳ, πρὶν χάλκεον οὐδὸν ἰκέσθαι.

74. οἷσιν τ' εὖ φρονέησι] τινὲς δὲ χαριέστερον γράφουσι κατὰ γένος θηλυκὸν ἦσιν τ' εὖ φρονέησι [text φρονέουσι] καὶ ἀνδράσιν· ἦγον αἱ γυναῖκες φιληθεῖ καὶ οἱ ἀνδράσι προσέχει λυεῖ τὰ νείκεα· φέρεται δὲ καὶ τρίτῃ γραφῇ αὕτη· ἦσιν εὐφροσύνησι, ἦγουν ἰδίας φρονήσεσι λυεῖ δικαστικῶς τὰ νείκεα Eustath. ad loc. Similarly Schol. B. H. P. Q. T.; but Schol. C. E. M. more correctly οἱς εὖ φρονεῖ, οὐ γυναικῶν, ἀλλὰ καὶ ἀνδρῶν νείκεα λυεῖ. 79, 80.] ὑποπτεύεται ὁ τόπος ὡς καὶ Χαῖρις φησιν ἐν διορθωτικοῖς Schol. H. P. Probably on the ground that the passage may have been added by a later rhapsodist to gratify Athenian feeling.

all, as she is [in worth] above all.' Cp. Od. 1. 66 ὅς περὶ μὲν νόον ἐστὶ βροτῶν περὶ δ' ἱρὰ θεοῖσιν | ἀθανάτοισιν ἔδωκε. After ἔστιν the construction with τετίμηται is resumed in ἔκ τε φίλων κ.τ.λ. For the construction with ἔκ compare ἐφίληθεν ἐκ Διὸς Il. 2. 669.

72. δειδέχεται μύθοισιν, 'welcome with loyal speeches.' δειδέχεται (δείκνυμι) is the perfect tense; in Il. 9. 224 we have δειδέκτο, and in Il. 4. 4 δειδέχατο. The perfect appears as δειδείγματι. Soph. Fr. 379 Dind. With the strengthened form of reduplication compare εἰμαρμαι, δειδοικα, and δειδίσκομαι from root δικ.

73. καὶ αὐτῇ = 'vel ipsa per se,' meaning that she does not only shine with light reflected from the king.

74. οἷσιν τ'... λυεῖ, 'for those to whom she shows favour, be they even men, she settles disputes.' The meaning of εὖ φρονεῖν cannot be (whether we regard the sense, or the next line) 'gives wise counsel.' Nitzsch is led to

maintain this apparently by the wish to support his rendering of εὐφρονέων Od. 2. 160. He is misled also as to the relation of this line to the preceding, by taking τε as the copulative; whereas it is exegetic, as inf. 129 ἐν δὲ δύνῳ κρήναι· ἢ μὲν τ' κ.τ.λ.; cp. also Od. 8. 124.

81. Ἐρεχθίδος... δόμον, 'the strong house of Erechtheus' is the temple in the Acropolis dedicated to the joint worship of Athena and Erechtheus, as in Il. 5. 447 we find Leto and Artemis sharing a temple with Apollo. Cp. Il. 2. 547 Ἀθήνας... | δῆμον Ἐρεχθίδος μεγαλήτορος, ὅν ποτ' Ἀθήνη | θρέψε, Διὸς θυγάτηρ, τέκε δὲ ζείδωρος ἄρουρα, | καὶ δ' ἐν Ἀθήνῃς εἶσεν ἐφ' ἐνὶ πύονι νηφ. Herodot. tacitly refers to this passage in 8. 55 ἐστὶ ἐν τῇ ἀκροπόλει ταύτῃ Ἐρεχθίδος τοῦ γηγενέος λεγομένου εἶναι νηὶ ἐν τῷ ἐλαίῳ τε καὶ θάλασσᾳ ἐνι.

83. ἱσταμένῳ. As Odysseus caught from without a glimpse of some of the glories of the palace, his pace betrayed

ὧς τε γὰρ ἡελίου αἴγλη πέλεν ἢ σελήνης
δῶμα κάθ' ὑψερεφὲς μεγαλήτορος Ἀλκινόοιο.
χάλκεοι μὲν γὰρ τοῖχοι ἐληλέδατ' ἐνθα καὶ ἐνθα,
ἐς μυχὸν ἐξ οὐδοῦ, περὶ δὲ θριγκὸς κυάνοιο.
χρῦσαι δὲ θύραι πυκινὸν δόμον ἐντὸς ἔεργον.
σταθμοὶ δ' ἀργύρεοι ἐν χαλκῷ ἔστασαν οὐδῶ,
ἀργύρεον δ' ἐφ' ὑπερθύριον, χρυσῇ δὲ κορώνῃ.
χρῦσοι δ' ἐκάτερθε καὶ ἀργύρεοι κύνες ἦσαν,

86. ἐληλέδατ'] παρατεταμένοι ἦσαν, εἰ δὲ ἐρηρέδατο, ἡρμοσμένοι ἦσαν ἢ ἐμπεπηγμένοι Schol. M. ἐληλάδατο, ἰωνικῶς ἀντὶ τοῦ ἐληλασμένοι ἦσαν Schol. B. E. ἐληλέδατο, ἦλθεν· ἀπὸ τοῦ ἐλεύθω Zonar. Lex. 693, quoted by La Roche. Buttm. ἐληλέατ', as in text of Cod. P., followed by Dindorf and Nauck.

* the wonderment of his mind, as he 'stopped ever and anon,' πολλὰς ἔχων φροντίδων ἐπιστάσεις, as in Soph. Ant. 225.

84. ὧς τε... σελήνης. See Od. 4. 45. Nitzsch remarks that the palace of Menelaus rather surpasses that of Alcinoos in magnificence.

86. τοῖχοι. The description of the δόμος does not begin till v. 95; here we have the walls of the αὐλή, for θριγκὸς seems to refer to the finishing of open-air walls. Cp. Od. 14. 5-10, and 17. 266 ἐπὶ σκητῇ δὲ οἱ ἀδλῇ | τοίχῳ καὶ θριγκοῖσι, θύραι δ' εὐερέτες εἰσίν. So Eurip. Hel. 430 ἰδὼν δὲ δῶμα περιφερὲς θριγκοῖς τόδε | πύλας τε σεμνάς... προσῆλθον. Accordingly μυχὸς here is only the inner end of the αὐλή, though elsewhere applied to δόμος, θάλαμος, κλισίη, ἀντρον, and to places, as μυχῶ Ἀργεος.

ἐληλέδατ', see crit. note. This form has the preponderance of MS. authority, and is quoted again by Schol. H. Q. on Od. 13. 4. Ameis thinks it may have been the reading of Aristarchus. See Curt. Gk. Etym. 575 'Bekker has adopted this form (sc. ἐληλέδατο) on good authority, (see Dindorf's Schol.) instead of the vulg. ἐληλάδατο. Buttm. (Ausf. Gr. 1. 426) prefers the less well established form ἐληλέατο, standing to a stem ἐλα- in the same relation in which πεπτε-ατο does to root πτα. ἐληλέδατο on the other hand points back to a stem ἐλαj-, from which would come a present ἐλάω, as illustrated by the forms ἡλάσθην, ἐλαστός. For analogous forms compare ἐρράδαται Od. 20. 354, ἀγωνίδαται Hdt.

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9. 26, κεχωρίδαται ib. 1. 140, ἐσκενάδαται 4. 58, ἀκηχέδατο Il. 17. 637. ἐλαύνειν here expresses the continuous line of the wall, as in ἐλαύνειν ὄγκον Il. 11. 68. If the reading ἐρηρέδατο (ἐρείδω) be adopted we shall have to notice an anomalous ε for ι, as in δειδέχεται from δείκνυμι and ἀκηχέδαται from ἀκαχίζω.

87. It is impossible to say with certainty what the 'coping of κυάνος' was. Curt. connects the word with Skt. *śāṇas*, 'dark smoke,' which accords well with μέλανος κυάνοιο Il. 11. 35. It has commonly been regarded as 'blue steel,' and Evans, *L'âge du bronze*, p. 14 f., supports this view. But such steel would soon rust, and would be quite unsuitable for mural decoration. The whole question is treated well by Helbig (*Das Hom. Epos aus den Denkmälern erläutert*, p. 79 foll.), who shows from Theophrastus that there were two kinds of κυάνος, the natural (αὐτοφυής) and the artificial (σκευαστός). The first is Lapis lazuli, or real ultramarine; too rare and costly for such a θριγκός, the second is a kind of glass or enamel coloured with cobalt or smalt. Plates so coloured have been discovered at Mycenae (Schliemann, *Mykenae*, p. 183); and we may suppose such plates or tiles to have formed a frieze to the wall here described.

91. χρῦσοι... κύνες, and (100), χρῦσοι... κοῦροι. It is improbable that the poet intends by these descriptions anything more than *images* of dogs and boys. In support of this view we may (partly with Nitzsch), remark that,

οὐς Ἥφαιστος ἔτευξεν ἰδνίησι πραπίδεσσι
 δῶμα φυλασσέμεναι μεγαλήτορος Ἀλκινόοιο,
 ἀθανάτους ὄντας καὶ ἀγήρωσ ἡματα πάντα.
 ἐν δὲ θρόνοι περι τοῖχον ἐρηρέδατ' ἔνθα καὶ ἔνθα, 95
 ἐς μυχὸν ἐξ οὐδοῖο διαμπερές, ἐνθ' ἐνὶ πέπλοι
 λεπτοὶ εὐννητοὶ βεβλήατο, ἔργα γυναικῶν.
 ἔνθα δὲ Φαιήκων ἡγήτορες ἐδριόωντο
 πίνοντες καὶ ἔδοντες· ἐπηετανὸν γὰρ ἔχεσκον.
 χρύσειοι δ' ἄρα κοῦροι ἐνδμήτων ἐπὶ βωμῶν 100
 ἔστασαν αἰθομένας δαΐδας μετὰ χερσὶν ἔχοντες,
 φαίνοντες νύκτας κατὰ δώματα δαιτυμόνεσσι.

95. ἐρηρέδατ'] Here Schol. P. reads ἐληλέδατ' again, but interprets ἐμπεπηγότες ἦσαν. 100. βωμῶν] κακῶς οἱ βουνῶν γράφοντες. Ὁμηρος γὰρ βωμοὺς τὰς βάσεις φησί. Schol. of P. Cod. Vind. 56 gives πύργων.

(1) A tendency to hyperbolic expressions about works of imitative or mechanical art may be observed in Homer. Such expressions are intended to be a tribute to the skill of the artist. Thus the wheeled tripods, Il. 18. 376, are said to move αὐτόματοι... θαῦμα ἰδέσθαι. Even in the description of the ἀμφίπολοι ib. 417, we may doubt whether we have more than a hyperbolic account of mechanical contrivances, ἀμφίπολοι... ζῶσι νεήνισιν εἰοικυῖαι, | τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσὶν, ἐν δὲ καὶ αὐτὴ | καὶ σθένος, ἀθανάτων δὲ θεῶν ἀπο ἔργα ἴσασιν, for after all they are only ζῶσι νεήνισιν εἰοικυῖαι. To the same tendency may be referred the grandiloquence of Od. 11. 613 μὴ τεχνησάμενος μὴδ' ἄλλο τι τεχνήσαιτο | δὲ κείνον τελαμῶνα ἐῖς ἐγκάτθετο τέχνη. (2) Works of imitative art had not yet received their proper appellations, such as ἀνδριάς, etc.: see the whole description of the Shield in Il. 18, and therein, especially 577 foll. χρύσειοι δὲ νομῆες αἶμ' ἐστι-χόωντο βόεσσι. Such objects borrowed the names of the things of which they were imitations.

94. ὄντας. This form occurs only in two other passages, Od. 19. 230 ὄντες, and ib. 489 οὐσης. Nitzsch doubts if we can read the ordinary form ὄντας as a dissyllable. Inflexions which in later Greek would allow of contraction afford of course no parallel. But we

might derive some countenance from Od. 2. 148 ἔως (monosyll.), 9. 283 νεία (monosyll.), 9. 240 θυρεόν (dissyll.), 18. 247 πλέονες (dissyll.), Il. 5. 256 ἐῖς (monosyll.), 10. 344 ἐῶμεν (dissyll.), 8. 217 κηλέῃ (dissyll.). Perhaps the reading (Ahrens) βαρὺν εὐντα Theocr. 2. 3 suggests the possibility of retaining an epic form.

95. ἐν δέ (sc. δόμῳ), here of the interior of the men's apartment.

96. For διαμπερές = 'the whole way round,' see Od. 5. 256. The same meaning of ἔνθα καὶ ἔνθα (sup. 86), i.e. both length-wise and breadth-wise, occurs in Il. 7. 156 παρήγορος ἔνθα καὶ ἔνθα, and Od. 10. 517.

99. ἐπηετανόν (see Od. 4. 89), used here, and inf. 128, adverbially. Cp. Od. 10. 427. Hesych. interprets, συνε-χές, ἀδιάλειπτον. παρατεταμένον διὰ παντὸς τοῦ χρόνου. δαψιλές.

100. βωμῶν, from root βα, as in βαίνει, properly anything on which one mounts; cp. Il. 8. 441 ἄρματα δ' ἀμ βωμοῖσι τίθει, where Schol. V. interprets τοῖς ἀναβαθμοῖς. Thus βωμός, when used as an 'altar,' differs from ἐσχάρα in having steps, or an ascent (ἀνάβασις) of some kind up to it. Here it denotes only a 'pedestal.' The statues are represented as carrying the torch grasped by both hands, as the preposition (μετὰ) shows.

102. Here φαίνοντες is used intransitively for 'giving light;' cp. Od. 19. 25

πεντήκοντα δέ οἱ δμῳαὶ κατὰ δῶμα γυναῖκες
 αἱ μὲν ἀλετρεύουσι μύλης ἐπὶ μῆλοπα καρπὸν,
 αἱ δ' ἴστους ὑφώσι καὶ ἡλάκατα στρωφῶσιν 105
 ἡμεναι, οἷά τε φύλλα μακεδνῆς αἰγείροιο·
 καιρουσσέων δ' ὀθονέων ἀπολείβεται ὑγρὸν ἔλαιον.

104. μύλης] Al. μύλης and μύλοισ. Apoll. Lex. gives μύλης. Od. 20. 111 seems to support the reading μύλης, and ib. 106 μύλης. 107. καιρουσσέων] Ἀρίσταρχος καιρουσσέων Schol. B. H. M. P. T. 'In antiquioribus autem Odysseae exemplis videtur fuisse καιροσσέων' Buttm. ap. Schol. ed. Dind. But the word is properly written καιρουσσέων, the regular contraction for καιροεσσέων (from καιρόεις), which La Roche adopts from Bergk, Philol. xvi. 578 foll. See his critical note ad loc. For the interchange between ο and ου cp. βοσί for βουσί Jacobs, ad Anthol. Pal. 374.

δμῳαὶ δ' οὐκ εἶας προβλωσκέμεν αἶ' κεν ἔφαινον, so that νύκτας must be taken as accus. of duration of time. See also Od. 18. 307 λαμπτήρας τρεῖς ἴστασαν ἐν μεγάρουσιν | ὅφρα φαείνοιν.

103. πενήκοντα. The same number of handmaids is found in the house of Odysseus, Od. 22. 421. Cp. Virg. Aen. 1. 703 'quinquaginta intus famulae.' 104. μῆλοπα, 'corn apple-hued,' sc. yellow. Others connect it with μαλός, 'white,' 'glistening.'

106. οἷά τε φύλλα. The point of comparison is the constant movement of the women at their task. This is better than the notion, which Nitzsch espouses, of their sitting as close together as leaves grow on the aspen. Leaves in general, while they may afford an illustration of multitude, as Il. 2. 468, 800, supply similes for other ideas as well; for instance, they are a type of perishableness, Il. 21. 464. The leaves of the aspen are not remarkable for their closeness but for their tremulous movement. Besides, Nitzsch's interpretation would rather require ὅσσα τε than οἷά τε. The Schol. M. P. V. gives both interpretations: φύλλα δὲ ἦτοι διὰ τὸ πλῆθος, ἢ διὰ τὸ εὐκίνητον τῶν χειρῶν ἐν τῷ στρέφειν τὴν κρόκην, ὥς καὶ τὰ φύλλα τῆς αἰγείρου ἀντεστραμμένα ἀλλήλοις καὶ εὐκίνητα βράδιος καὶ ὑπὸ τυχούσης αὔρας, ὥς καὶ Σοφοκλῆς ἐν Αἰγεί (Frag. Dind. 24) ὥσπερ γὰρ ἐν φύλλοισιν αἰγείρου μακρὰς, | κὰν ἄλλο μὴδὲν, ἀλλὰ τοῦ-κείνης κάρᾳ | κινεῖ τις αὔρα κἀνακουφίζει πτερόν.

107. καιρουσσέων, contracted for καιροεσσέων (see crit. note), 'close-woven.' καιρόεις is from καιρός (Lat. *lucium*, Engl.

leash), 'the loop which holds each vertical thread in the loom. καιρός δὲ ὁ μίτος, δι' οὗ τοὺς στήμονας ἐναλλάττουσι χάριν τοῦ τὴν κρόκην πλέεσθαι Schol. B. H. M. P. T. A web in which the καίροι stand close together is therefore necessarily of close texture.

ἀπολείβεται ὑγρὸν ἔλαιον. Nitzsch understands this as referring to the close texture of the linen, which is too thick to let oil soak through its interstices. He quotes from Plutarch, de Pyth. Oracl. 4. t. 9. p. 253 ed. Hutt, καὶ Ὁμηρος εἶπε· καιροσσέων... ἐνδεκνύμενος τὴν ἀκρίβειαν καὶ λεπτότητα τοῦ ὕφους τῷ μὴ προσμένειν τὸ ἔλαιον ἀλλ' ἀπορρεῖν καὶ ἀπολίσθαι τῆς πυκνότητος μὴ διείσης. A modification of this view is suggested by a passage in Athenaeus 13. 582, from which it appears that oil was actually used freely in the fulling and dressing of clothes. Glycerium sends her maid to the fuller to bring home her dress, but the man says the garment is not ready, and that the girl cannot have it unless she can bring him a supply of oil, his stock being exhausted: ὁ γναφεὺς δ' εἶπεν· Ἄν γ' ἐλαδίου | ταρτημυρία μοι, φησί, προσενέγκης τρία, | κόμισαι. τὸ κωλύον γὰρ ἐστὶ τοῦτό με. | Ἡ δ' ὥς ἀπήγγειλεν, τάλας, εἶπεν, κα-κῶν | ἢ Γλυκερίον· μέλλει γὰρ ὥσπερ μαι-νίδας ἀποτηγανίζειν (to fry) φησί μου τὸ λήδιον. The passage must of course be considered with two others: Il. 18. 596 χιτῶνας | εἶατ' ἐννήτους, ἦκα στίλ-βοντας ἐλαίῳ, and Od. 3. 408 λίθοι ξεστοὶ ἀποστίλβοντες ἀλείφατος, (where see note). The majority of commentators concur in understanding the 'oil' in all three passages to mean, the appearance of oil, i.e. glossiness. In the pas-

ὅσσον Φαίηκες περὶ πάντων ἰδρὶες ἀνδρῶν
 νῆα θοὴν ἐνὶ πόντῳ ἐλαυνέμεν, ὥς δὲ γυναιῖκες
 ἰστῶν τεχνήσασθαι· περὶ γάρ σφισι δῶκεν Ἀθήνη
 ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλάς.
 ἔκτοσθεν δ' αὐλῆς μέγας ὄρχατος ἄγχι θυράων
 τετράγυος· περὶ δ' ἔρκος ἐλήλαται ἀμφοτέρωθεν.
 ἔνθα δὲ δένδρεα μακρὰ πεφύκασι τηλεθόωντα,
 ὄγχυαι καὶ ροῖαι καὶ μῆλαι ἀγλαόκαρποι
 συκέαι τε γλυκεραὶ καὶ ἐλαῖαι τηλεθόωσαι.
 τῶν οὐ ποτε καρπὸς ἀπόλλυται οὐδ' ἀπολείπει
 χείματος οὐδὲ θέρεως, ἐπετήσιος· ἀλλὰ μάλ' αἶει
 ζεφυρίῃ πνεῖουσα τὰ μὲν φύει, ἄλλα δὲ πέσσει.
 ὄγχυν ἐπ' ὄγχυν γηράσκει, μῆλον δ' ἐπὶ μῆλῳ,
 αὐτὰρ ἐπὶ σταφυλῇ σταφυλῇ, σύκον δ' ἐπὶ σύκῳ.
 ἔνθα δὲ οἱ πολύκαρπος ἀλώῃ ἐρρίζωται,

110. ἰστῶν] Schol. V. on Il. 24. 487 gives ἰστῶ. The common reading ἰστών was the natural accompaniment of the reading τεχνήσαι (see below). As the accusative is an unprecedented construction with an adjective in -αι (reading τεχνήσασθαι), La Roche adopts ἰστῶν from two Viennese MSS. τεχνήσασθαι] So Vind. 56. Gl. M. V. gives τεχνήσασθαι, τεχνίτιδες. 'Vera quam Bekkerus restituit scriptura τεχνήσασθαι est, de qua vid. Lobeck. Pathol. Elem., vol. i. 343' Dindorf, Schol. ad loc. Vulg. τεχνήσαι. 114. πεφύκασι] So Herodian. πεφύκει is the reading of the MSS. See on Od. 11. 304.

sage quoted from the Iliad this is conceivably the case. In the first quotation from the Odyssey we saw that δλειαρ was probably a kind of varnish, and in the words before us the use of so strong a phrase as ἀπολείβεται ἔλαιον goes far to support the interpretations which refer to real oil. Cp. h. Hom. 24. 3 πλοκάμων ἀπολείβει' ἔλαιον.

109. ὥς is parallel to ὅσσον.
 110. ἰστῶν τεχνήσασθαι, see crit. note. Cp. for the form τιμήντα Il. 18. 475. The adjective in this clause is parallel to ἰδρὶες (108), and ἰστῶν to νῆα ἐλαυνέμεν. If the infinitive τεχνήσαι be retained, it will form the antithesis to ἐλαυνέμεν. But elsewhere in Homer only the middle voice τεχνάομαι is found.

112. ὄρχατος, 'proprie idem est atque ὄρχος a quo forma non magis differt quam μέσσατος a μέσσος: invaluit tamen usus ut ὄρχος diceretur στίχος φυτῶν, ordo singulus plantarum vel arborum,

ὄρχατος autem istorum ordinum complexio, sive hortus' Bothe.

114. πεφύκασι, for which some read πεφύκει, has here a short penult. In v. 128 we have the form πεφύκασι. There are only two instances of this short ending in Homer, viz., πεφύκασι, as here, and λελόγχασι Od. 11. 304. 'For other examples in Ionic, see Curt. Verb. ii. 166. In these forms the α belongs to the ending, since -ας is for -αν, which corresponds to the -ντι of the Doric φα-ντι. The forms in -ας are of later origin.' Monro, H. G. § 5, cp. also § 7.

118. χείματος, 'neither in winter nor in summer.' To this is added, as epexegetis, ἐπετήσιος, in agreement with καρπός: 'lasting all the year.'

119. ζεφυρίῃ. For a list of feminine adjectives used as nouns substantive see on Od. 1. 97; and for the prosody of the line cp. Od. 12. 423.

122. ἔνθα δέ. Here follows the de-

τῆς ἑτερον μὲν θειλόπεδον λευρῷ ἐνὶ χώρῳ
 τέρεται ἡελίῳ, ἑτέρας δ' ἄρα τε τρυγώσιν,
 ἄλλας δὲ τραπέουσι· πάροιθε δέ τ' ὀμφακές εἰσιν

123. θειλόπεδον] Al. εἰλόπεδον. Cp. Lobeck, Path. Elem. i. 101 'εἰλόπεδον non legitur nisi apud scriptores Byzantinae aetatis Scholiastas et Glossographos.' Bekker writes μὲν θ' εἰλόπεδον, which Nauck follows.

scription of another part of the ὄρχατος. Altogether three scenes are described, all introduced by ἔνθα δέ. (1) The fruit garden 114-121; (2) the vine ground, 122-126; and (3) the garden of herbs, 127, 128. In v. 121 the mention of σταφυλή is unexpected, as vines belong properly to the πολύκαρπος ἀλώῃ.

ἐρρίζωται. The Schol. interprets this πεφύκεται, nor would there be any objection to transfer to the vineyard a word which, on this interpretation, can belong only to the vines. But such a meaning is hardly adequate to the word ριζοῦσθαι, which signifies 'to be rooted,' in the sense of 'fixed firmly:' cp. Od. 13. 162 ὅς μιν [ναῦν] λαῶν ἔθηκε καὶ ἐρρίζωσεν ἐνερθε, and especially Soph. O. C. 1590 τὸν καταρράκτην ὁδὸν | χαλκοῖς βάθροισι γῆθεν ἐρρίζωμένον. So here possibly the word points to the excavations and solid foundations made for the wine-press, if not also to an encircling κάπετος (cp. Il. 18. 564), which, as going deep below the surface, are regarded as the 'roots' of the ἀλώῃ.

123. In the vineyard again are presented to us three locally distinct scenes, of which the first and third are subdivided—(1) the ripe grapes, of which some are left to hang [ἑτερον μὲν], and others are being gathered [ἑτέρας δέ]; (2) the treading of the grapes; (3) the grapes, which are (a) just formed, or (b) are just changing colour. The description, though adequate and exact, is very concise, and the poet has been as sparing as possible of those localising or enumerative words which are the mere framework of a description. Thus, the three scenes form a back-ground, a centre, and a fore-ground; but we are left to find this out from the word πάροιθε. And again, grammatically, while we have the pronoun ἄλλος to mark out the second scene, for the first and last we have no corresponding distinctive words. All the hint we have for these is the pronoun of dual distinction, ἑτερος, which indicates that in what precedes the clause ἄλλας δέ

τραπέουσι and in what follows it we have respectively two subdivisions of one scene. For a similar economy of formally distinctive words cp. Livy 5. 8 ad fin. 'pauci reipublicae, huic atque illi, ut quosque studium privatim aut gratia occupaverunt, adsunt;' where 'huic atque illi' points to two classes of partisans, subdivisions of an unexpressed 'plerique,' standing in contrast to 'pauci.'

This interpretation seems more symmetrical than that of Nitzsch, and more faithful to the distinction of ἄλλος and ἑτερος. Nitzsch divides thus: 1st scene, introduced by ἑτερον; 2nd, introduced by ἑτέρας with ἄλλας subordinated to it. It may be added that no poet or painter would be likely to make the scene of the wine-press a mere accessory feature to the gathering.

τῆς ἑτερον .. τρυγώσιν, 'one part of it, a warm spot on level ground, is dried by the sun, other grapes again they are gathering.' That is, the gatherers are busy upon some of the vines, but others they have left untouched, that the bunches may become sun-dried, and fit for making 'vinum passum,' i.e. raisin wine. This is in better general keeping with the scene than to suppose the bunches already cut from the vine and hung up to dry.

θειλόπεδον, or εἰλόπεδον (see crit. note), stands as the subject to τέρεται, though more properly σταφυλαὶ τέρεσσονται: it is by a similar transference that ἑτερον agrees with θειλόπεδον though contrasted with ἑτέρας [σταφυλάς].

125. τραπέουσι, 'are treading.' Compare ἀ-τραπ-ός, and Angl. 'tramp.' In the concise phrase, ἄλλας δὲ τραπέουσι, is presented the whole scene of the full baskets brought by the gatherers and emptied into the wine-vat, the treading out of the grapes with mirth and song, and the drawing off of the purple juice.

πάροιθε, in the foreground are rows of vines whose grapes are still unripe.

ἄνθος ἀφιεῖσαι, ἕτεραι δ' ὑποπερκάζουσιν.
 ἔνθα δὲ κοσμηταὶ πρασιαὶ παρὰ νεύατον ὄρχον
 παντοῖαι πεφύασιν, ἐπηετανὸν γανώωσαι
 ἐν δὲ δῶμα κρῆναι ἢ μὲν τ' ἀνὰ κῆπον ἅπαντα
 σκίδνεται, ἢ δ' ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἴησι
 πρὸς δόμον ὑψηλὸν, ὅθεν ὑδρεύοντο πολῖται.
 τοῖ' ἄρ' ἐν Ἀλκινόοιο θεῶν ἔσαν ἀγλαὰ δῶρα.

130

Ἔνθα στὰς θηεῖτο πολύτλας δῖος Ὀδυσσεύς.
 αὐτὰρ ἐπειδὴ πάντα ἐφ' ἠθήσατο θυμῷ,
 καρπαλίμως ὑπὲρ οὐδὸν ἐβήσετο δώματος εἴσω.
 εὔρε δὲ Φαιήκων ἡγήτορας ἠδὲ μέδοντας
 σπένδοντας δεπάεσσιν ἐυσκόπῳ ἀργειφόντῃ,
 ᾧ πυμάτῳ σπένδεσκον, ὅτε μνησαίατο κοίτου.

135

The words ἕτεραι δέ in the next line imply a corresponding ἕτεραι μὲν before ἄνθος ἀφιεῖσαι, 'some just shedding their blossom' (i. e. 'having just shed it,' else they would not yet have become ὄμφακες).

126. ὑποπερκάζουσιν, 'are faintly colouring,' with the dark hue of the ripening grape. The adj. περκνός or περκός, which Hesych. interprets by γλαυκός, μέλας, καὶ τὰ ὅμοια, is connected with Skt. *pr̥gnis*, an epithet used of spotted or brindled cows; compare πόρκας ἐλάφους. The form of the sentence suggests ὑποπερκάζουσαι as a symmetrical parallel to ἀφιεῖσαι, but in the second clause the participle changes into a finite verb. Cp. Il. 18. 535 ἐν δ' Ἔρις, ἐν δὲ Κυδοιμὸς ὀμίλειον, ἐν δ' Ὀλοῇ Κῆρ | ἄλλον ζῶν ἔχουσα νεκύτατον, ἄλλον ἄουτον, | ἄλλον τεθνήτω κατὰ μόθον ἔλκε ποδοῖν. The marvel both in the garden and the vineyard is that the various stages of growth and maturity are all going on together. Cp. Soph. Thyest. Frag. 239 Dind. ἔστι γὰρ τις ἐναλία | γῆς Εὐβοείας· τῇδε βάκχειος βότρυς | ἐπ' ἡμῶν ἔρπει· πρῶτα μὲν λαμπρὰς ἔω | κεκλημάτωται χώρος εὐανθὲς δέμας· | εἴτ' ἡμῶν αὖξει μέσσον ὄμφακος τύπον, | καὶ κλίνεται γε κἀποπερκοῦται βότρυς· | δειλὴ δὲ πᾶσα τέμνεται βλαστουμένη | καλῶς ὀπώρα, κἀνακίρνεται ποτόν.

127. ἔνθα δέ, as sup. 122; where see note. The garden of herbs borders on the vineyard. 'Skirting the outer-

most row' of vines 'are trim beds of herbs of all sorts, ever freshly green.' Schol. B. E. interprets κοσμηταὶ πρασιαὶ by κατασκευασταὶ λαχανιαί, and the proper meaning of πρασιαί seems to be 'leek-beds,' from πράσον. There is no idea here of a flower-garden, nor any trace in Homer of the cultivation of flowers. Here we have a kitchen-garden only, the fresh green of which is described by the word γανώωσαι, from root γαφ, as γαίω, γάνυμαι, and Lat. 'gaudeo.'

129. κῆπος here is the enclosure containing the πρασιαί just mentioned.

130. σκίδνεται, 'is led in rills.' ἐτέρωθεν = 'over against it,' as in Il. 6. 247. The word does not imply distance between the two fountains, but merely their position, opposite one another.

ἴησι, intrans., as Od. 11. 239 δὲ πολὺ κάλλιστος ποταμῶν ἐπὶ γαίαν ἴησι. This second spring was carried from outside underneath the entrance of the court, and issued, perhaps in a basin, in the centre of the court, midway between the entrance and the banquet-hall. But the word ὅθεν refers immediately to κρῆνη, implying that the townspeople drew water at the fountain-head, or, at any rate, at some point in the stream before it reached the αὐλῆς οὐδός.

138. ᾧ πυμάτῳ. Schol. V. ἐπεὶ δειροπομπὸς ἢ ὑπνοῦ παρεκτικός· διὸ καὶ εἴλετο δὲ μάβδον, τῇ τ' ἀνδρῶν ὄμματα

αὐτὰρ ὁ βῆ διὰ δῶμα πολύτλας δῖος Ὀδυσσεύς,
 πολλὴν ἥερ' ἔχων, ἣν οἱ περὶχευεν Ἀθήνη,
 ὅφρ' ἴκετ' Ἀρήτην τε καὶ Ἀλκίνοον βασιλῆα.
 ἀμφὶ δ' ἄρ' Ἀρήτης βάλε γούνασι χεῖρας Ὀδυσσεύς,
 καὶ τότε δῆ ρ' αὐτοῖο πάλιν χύτο θέσφατος ἀήρ.
 οἱ δ' ἀνεφ' ἐγένοντο δόμον κάτα φῶτα ἰδόντες,
 θαύμαζον δ' ὀρόωντες· ὁ δὲ λιτάνευεν Ὀδυσσεύς·
 'Ἀρήτη, θύγατερ· Ῥηξήνορος ἀντιθέοιο,
 σὸν τε πόσιν σά τε γούναθ' ἰκάνω πολλὰ μογήσας,
 τοῖσδε τε δαιτυμόνας, τοῖσιν θεοὶ ὄλβια δοῖεν
 ζώμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος
 κτήματ' ἐνὶ μεγάροισι γέρας θ' ὃ τι δῆμος ἔδωκεν.
 αὐτὰρ ἐμοὶ πομπὴν ὀτρύνετε πατρίδ' ἰκέσθαι
 θάσσον, ἐπεὶ δὴ δηθὰ φίλων ἀπο πῆματα πάσχω.'

140

145

150

140. περὶχευεν] See on sup. 41. Here Zenodotus has no variant. 144. ἀνεφ'] Ἀριστάρχῳ καὶ τοῖς ἀπὸ τῆς Ἀριστάρχου σχολῆς συνηρέσκετο μὴ μᾶλλον ὄνομα ἐκδέχεσθαι, ὡς ἐπὶ ῥήμα δέ, etc., and so written ἀνεφ, Apoll. de Adv. 554 quoted by La Roche H. T. 191. 145. δὲ λιτάνευεν] The reading of Aristarchus. See La Roche H. T. 389 foll. Vulg. δ' ἐλλιτάνευεν. 149. ἐπιτρέψειεν] οὕτως αἱ Ἀριστάρχου Schol. H. P. ἐπιτρέψειαν Schol. M. V.

θέλγει.' But Nitzsch remarks that the idea of Hermes as the dream-god belongs to the later conception of his office as ψυχοπομπός, Zeus being in Homer the real dispenser of dreams. He says further that the wand of Hermes is not the symbol of natural sleep, but of some extraordinary trance; and a good night's rest was too much a matter of course to be made the subject of a special libation. Nitzsch compares this libation to the one offered in later times to Ζεὺς Σωτήρ or Τέλειος, and thinks it was offered to Hermes as guardian and protector, so as to leave the whole household in his custody for the night.

140. ἥερ' ἔχων. Cp. the phrases εἶματα ἔχειν Od. 17. 24, τεύχεα ἔχειν Il. 10. 440.

143. αὐτοῖο. Not simply 'from him,' but 'from the hero himself.' The hero himself was now visible. With the use of the gen. after πάλιν χύτο cp. Il. 18. 138 πάλιν τράπεθ' υἱὸς ἔηος, 20. 439 καὶ τό γ' Ἀθήνη | πνοιῇ Ἀχιλλῆος πάλιν ἔτραπε.

144. ἰδόντες... ὀρόωντες. A hush

fell on them the moment they caught sight of him, and they kept wondering as they gazed upon him; εἰκότως ἐθαύμαζον ὅτι προσιόντα οὐκ εἶδον Schol. P. Q. T.

148. ὄλβια δοῖεν. The occurrence of these words by themselves in Od. 8. 413 suggests as the probable construction of ζώμεναι, that it is an epexegetic addition, 'prosperity—for them to live in,' 'throughout their life,' rather than directly governed by δοῖεν.

150. The γέρας conferred by the people is the royal demesne, τέμενος πατρώιον, cp. Od. 6. 293. The prayer is that their possessions may be enjoyed after them by their children, and not by strangers, so that παισὶν is emphatic.

152. θάσσον. The force of the comparative is almost equivalent to 'the sooner the better.' It is frequently used with imperatives, as Od. 10. 72; 16. 130; 20. 154, etc.; but the order of words here rather implies its close connection with ἰκέσθαι, parallel to καρπαλίμως in Od. 6. 311 foll. ἵνα

ἽΩς εἰπὼν κατ' ἄρ' ἔζετ' ἐπ' ἐσχάρῃ ἐν κονίῃσι
 πὰρ πυρί· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
 ὄψ' δὲ δὴ μετέειπε γέρον ἥρως Ἑχένης,
 155 δς δὴ Φαιήκων ἀνδρῶν προγενέστερος ἦεν
 καὶ μύθοισι κέκαστο, παλαιά τε πολλά τε εἰδώς·
 ὃ σφιν ἐυφρονέων ἀγορήσατο καὶ μετέειπεν·
 'Ἀλκίνο', οὐ μὲν τοι τόδε κάλλιον οὐδὲ ἔοικε,
 160 ξεῖνον μὲν χαμαὶ ἦσθαι ἐπ' ἐσχάρῃ ἐν κονίῃσιν·
 οἶδε δὲ σὸν μῦθον ποτιδέγμενοι ἰσχανόωνται.
 ἀλλ' ἄγε δὴ ξεῖνον μὲν ἐπὶ θρόνου ἀργυροήλου
 εἶσον ἀναστήσας, σὺ δὲ κηρύκεσσι κέλευσον
 οἶνον ἐπικρῆσαι, ἵνα καὶ Διὶ τερπικεραύνῃ
 σπείσομεν, ὃς θ' ἰκέτησιν ἅμ' αἰδοίοισιν ὀπηδεῖ.
 165 δόρπον δὲ ξείνῳ ταμὴν δότῳ ἔνδον ἐόντων.
 Αὐτὰρ ἐπεὶ τό γ' ἄκουσ' ἱερὸν μένος Ἀλκινόοιο,
 χειρὸς ἐλὼν Ὀδυσῆα δαΐφρονα ποικιλομήτην
 ὥρσεν ἀπ' ἐσχαρόφιν καὶ ἐπὶ θρόνου εἶσε φαεινοῦ,

155. Ἑχένης] γρ. Ἀλιθέρης Schol. P. 156. προγενέστερος] Bekk. προγενέ-
 στατος. 159. οὐ μὲν τοι τόδε] γρ. οὐ μὲν καὶ τό γε Schol. H. P.

νόστιμον ἡμᾶρ ἴδῃαι | καρπαλίμως. Cp.
 inf. 194.

153. ἐπ' ἐσχάρῃ, 'at the hearth.'
 He sits in the posture of a suppliant;
 though, as Ameis reminds us, there is
 no distinct notion of sanctity or
 sanctuary connected with the hearth
 in Homer. In Apoll. Rhod. 4. 693
 Medea and Jason are represented as
 taking refuge at the hearth of Circe,
 τοὺς δ' ἐν λιπαροῖσι κέλευσεν | ἢ γε
 θρόνοισι ἔζεσθαι... τῷ δ' ἀνεφ' καὶ ἀναυδοὶ
 ἐφ' ἐστὶν ἀΐξαντες | ἵσανον, ἢ τε δίκη
 λυγροῖς ἰκέτησι τέτυκται. So in Hdt. 1.
 35 ἐπίστιος stands as the equivalent of
 ἰκέτης. Cp. also Plutarch, Vit. Themist.
 1. 485 Reisk. πρὸς τὴν ἐστίαν (sc.
 Ἀδμήτου) κατέπεσε. These passages
 show that ἐστία implies far more than
 ἐσχάρα. See Od. 14. 159 ἴστω νῦν
 Ζεὺς πρῶτα θεῶν, ξενίῃ τε τράπεζα, |
 ἰστίῃ τ' Ὀδυσῆος ἀμύμονος, ἣν ἀφικάνω.
 156. προγενέστερος, not governing
 Φαιήκων, which is a partitive gen. after
 ὅς, but standing alone as a qualifying

comparative, like our use of *elderly*.
 Cp. γεραίτερος Od. 3. 362.

159. οὐ μὲν τοι. The return to this
 is ἀλλ' ἄγε v. 162, while ξεῖνον μὲν
 (160) is answered by οἶδε δέ. The
 comparative κάλλιον means that this
 unusual way of treating a stranger is
 no improvement upon, 'not more
 honourable than,' their ordinary custom
 of bidding him welcome. See Od. 3.
 69 foll. The infinitive ἦσθαι is the
 epexegetis to τόδε, as Od. 1. 370, 376;
 4. 197; 11. 363; 19. 283; 20. 52; 21.
 126.

161. οἶδε, 'thy people here, waiting
 for a bidding from thee, are putting
 constraint on themselves.'

ἰσχανόωνται, from a lengthened form
 of ἰσχω, with frequentative force; cp.
 ἐρυκανόωσι. The only forms found are
 ἰσχανάς, -άς, -ύωσιν, -ύων, -ύωσαν, and
 in the middle ἰσχανόωνται, -όωντο,
 -άσθω, and the iterative ἰσχανάσκον.

164. ἐπικρῆσαι, i.e. 'to mix *with*
 the water,' as ἀνὰ... κέρασε Od. 3. 390.

νίδν ἀναστήσας ἀγαπήνορα Λαοδάμαντα,
 170 δς οἱ πλησίον ἴξε, μάλιστα δέ μιν φιλέεσκε.
 χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα
 καλῇ χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,
 νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
 σῖτον δ' αἰδοίῃ ταμὴν παρέθηκε φέρουσα,
 175 εἶδατα πόλλ' ἐπιθεῖσα, χαριζομένη παρεόντων.
 αὐτὰρ ὃ πῖνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεύς·
 καὶ τότε κήρυκα προσέφη μένος Ἀλκινόοιο·
 'Ποντόνοε, κρητῆρα κερασσάμενος μέθυ νεῖμον
 πᾶσιν ἀνὰ μέγαρον, ἵνα καὶ Διὶ τερπικεραύνῃ
 180 σπείσομεν, ὅσθ' ἰκέτησιν ἅμ' αἰδοίοισιν ὀπηδεῖ.'
 ώΩς φάτο, Ποντόνοος δὲ μελίφρονα οἶνον ἐκίρνα,
 νόμησεν δ' ἄρα πᾶσιν ἐπαρξάμενος δεπάεσσιν.
 αὐτὰρ ἐπεὶ σπείσαν τ' ἐπιόν θ' ὅσον ἤθελε θυμὸς,
 τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπε
 185 'Κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες,
 ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
 νῦν μὲν δαισάμενοι κατακείμετε οἴκαδ' ἰόντες·
 ἠῶθεν δὲ γέροντας ἐπὶ πλέονας καλέσαντες
 190 ξεῖνον ἐνὶ μεγάροις ξεινίσσομεν ἠδὲ θεοῖσι
 ῥέξομεν ἱερὰ καλὰ, ἔπειτα δὲ καὶ περὶ πομπῆς
 μνησόμεθ', ὥς χ' ὁ ξεῖνος ἀνευθε πόνου καὶ ἀνίης
 πομπῇ ὑφ' ἡμετέρῃ ἦν πατρίδα γαίαν ἵκηται

174. ἐτάνυσσε τράπεζαν] ἀθετεῖται τὸ ἔπος ὡς ἀσύμφωνον τῇ τοῦ Ὀμήρου συνηθείᾳ·
 οὐ γὰρ ποιεῖ τὰς τραπέζας ἀφαιρουμένας παρόντων τῶν δαιτυμόνων Schol. H. P. Q. T.
 It would seem that this Schol. should be assigned to inf. 232. 177.] After this
 verse is inserted in Cod. Ven. 456 αὐτὰρ ἐπεὶ δειπνήσας καὶ ἤραρε θυμὸν ἐδωδῇ.
 183.] βραχὺ διασταλτέον μετὰ τὸ πᾶσιν Schol. P. 192. μνησόμεθ' γρ. φρασσό-
 μεθα Schol. M.

171. μάλιστα δέ μιν φιλέεσκε.
 With this paratactic clause, introduced
 by the demonstrative instead of the
 relative, cp. Il. 3. 386 foll. γρηῖ... ἢ οἱ
 ... ἤσκειν εἶρια καλὰ, μάλιστα δέ μιν
 φιλέεσκε. Cp. also Od. 1. 71; 2. 54.
 The subject to φιλέεσκε is πατήρ.

182. μελίφρονα, 'honey-hearted,'
 Tennyson. This translation gives a
 certain personality to οἶνος, like our

use of 'generous wine.' Cp. εὐήνωρ
 οἶνος Od. 4. 622. μελίφρων is used as
 an epithet of πυρός Il. 8. 188, σῖτος Od.
 24. 489, ὕπνος Il. 2. 34.

188. κατακείμετε. Some regard this
 as the aorist imperative, others as a
 desiderative form. See on Od. 1. 424.

189. Join ἐπὶ with καλέσαντες,
 'bidding them gather to the meet-
 ing.'

χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐστὶ,
 μηδὲ τι μεσσηγὺς γε κακὸν καὶ πῆμα πάθῃσι 195
 πρὶν γε τὸν ἧς γαίης ἐπιβήμεναι· ἔνθα δ' ἔπειτα
 πείσεται ἄσσα οἱ αἶσα κατὰ κλῶθές τε βαρεῖαι
 γεινομένῳ νήσαντο λίνῳ; ὅτε μιν τέκε μήτηρ.
 εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθεν,
 ἄλλο τι δὴ τόδ' ἔπειτα θεοὶ περιμηχανύονται. 200

197. κατὰ κλῶθες] τὸ δὲ κατὰ πρὸς τὸ νήσαντο Schol. B. H. P. Q. T. κατα-
 κλῶθες E. γράφεται δὲ κατακλῶθές τε βαρεῖαι, καὶ κατακλῶθῃσι βαρεῖαι, αἶσα δηλαδὴ,
 κατὰ τινὰ τῶν ἀντιγράφων, οὐ μέντοι καλῶς Eustath. The latter reading, as La
 Roche remarks, implies the omission of 198. Nauck suggests κακά. 198. γεινο-
 μένῳ] See on Od. 4. 208. 199. κατ' οὐρανοῦ] ἐν ταῖς Ἀριστάρχου κατ' οὐρανόν
 Schol. M. P. This seems to be impossible.

194. τηλόθεν ἐστὶ, not γαῖα, as we
 might suppose from inf. 321, but rather
 ξείνος, as suggested by the nearer
 parallel, Od. 6. 312.

195. μεσσηγὺς. This is sometimes
 quoted as the only passage in which
 μεσσηγὺς = *interim*. It commonly refers
 to space and not to time, and there is
 no need to make the exception here, as
 Schol. P. rightly interprets ἀναμεταξὺ
 ἡμῶν καὶ τῆς τούτων πόλεως, which
 meaning will be quite sufficient pre-
 paration for πρὶν which follows.

197. αἶσα. Supposing the etymology
 which refers αἶσα to ἴσος to be correct, the
 usage of the word certainly seems to bear
 it out, as it generally implies a 'due
 portion.' Cp. λήϊδος αἶσα Il. 18. 327,
 ἐλπίδος αἶσα Od. 19. 84, τίω δέ μιν ἐν
 καρὸς αἶσῃ Il. 9. 378. See also Il. 6.
 333 ἐπεὶ με κατ' αἶσαν ἐνείκεσας οὐδ'
 ὑπὲρ αἶσαν = 'in due proportion and not
 disproportionately.' Thus αἶσα signi-
 fies also *vitalis portio* (Juv. 9. 127) in Il.
 1. 416 ἐπεὶ νύ τοι αἶσα μνῆνθ' ἀπερ, οὐ
 τι μάλα δὴν. With αἶσα may be joined
 a *genit. auctoris*, as Διὸς, δαίμονος αἶσα
 Od. 11. 61; or a *genit. appositionis*, as
 αἶσα θανάτοιο Il. 24. 428. Sometimes
 αἶσα seems to be used quite impersonally,
 as in the phrase ἡ αἶσῃ Il. 22. 477; or,
 again, as a power or person, as in the
 present passage, and Il. 20. 127; a
 tendency to which usage is seen from
 its being joined with such words as
 παρῆσσι Od. 9. 52, ἄσε Il. 61. See
 Nägelsbach, Hom. Theolog. 122 foll.

κατὰ need not be taken in com-
 position with νήσαντο, but as an
 adverbial addition. Cp. Od. 14. 226

τά τ' ἄλλοισιν γε κατὰ βιγῆλ' ἀέλουται,
 and 349 κεφαλῇ δὲ κατὰ ῥάκος ἀμφικα-
 λύψας. We may perhaps render 'span
 off for him with their thread at his
 birth.' Eusebius (Praep. Evang. 6. 8)
 has remarked that the Homeric poems
 do not countenance fatalism: that no
 more is meant here than when we say
 that there are some things we cannot
 escape. So Alcinoüs declares, 'we
 will do our part by him' (this by it-
 self excludes the notion of fate, and so
 does ἄσσα that follows), 'and then
 whatever his own efforts cannot avert
 will befall him.'

κλῶθες, μεταπλασμός ἐστι τοῦ κλωθοῦ
 ἀπ' εὐθείας τῆς κλωθῆς Schol. B. H. P.
 Q. T. The notion of three Μοῖραι is
 post-Homeric, appearing first in Hesiod
 (Theog. 218, 906). Here the κλῶθες
 are merely the half-personified agency
 of αἶσα, cp. Il. 20. 126 πείσεται ἄσσα
 οἱ αἶσα | γεινομένῳ ἐπένησε λίνῳ. This
 is an instance of a personification that
 stops short of mythology; cp. ἄρπυιαι
 Od. 1. 241. The epithet βαρεῖαι, 'stern,'
 is no more than could have been said
 of αἶσα. Buttm. Mythol. 1. 293 and
 Bekk. adopt the reading in the text
 with Hesych.

199. εἰ δέ, 'but if he is one of the
 gods come down from heaven, then
 (ἔπειτα) this is some strange thing
 which the gods are intending towards
 us.' For ἔπειτα with this sort of in-
 ferential force see note on Od. 1. 65, and
 cp. Il. 6. 350; 9. 437; 12. 234; 22. 49.
 200. ἄλλο τι is used euphemistically
 for 'some withdrawal of favour.' It was
 the majestic appearance of Odysseus,

αἰεὶ γὰρ τὸ πάρος γε θεοὶ φαίνονται ἐναργεῖς
 ἡμῖν, εὖτ' ἔρδωμεν ἀγακλειτὰς ἐκατόμβας,
 δαίνυνται τε παρ' ἄμμι καθήμενοι ἔνθα περ ἡμεῖς.
 εἰ δ' ἄρα τις καὶ μῦθος ἰὼν ξύμβληται ὁδίτης,
 οὗ τι κατακρύπτουσιν, ἐπεὶ σφισιν ἐγγύθεν εἰμὲν, 205
 ὥς περ Κύκλωπές τε καὶ ἄγρια φῦλα Γιγάντων.
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 'Ἀλκινόε', ἄλλο τί τοι μελέτω φρεσίν· οὐ γὰρ ἐγὼ γε
 ἀθανάτοισιν ἔοικα, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
 οὐδέμας οὐδὲ φυὴν, ἀλλὰ θνητοῖσι βροτοῖσιν· 210
 οὓς τινὰς ὑμεῖς ἴστε μάλιστ' ὀχέοντας οἰζὺν
 ἀνθρώπων, τοῖσιν κεν ἐν ἄλγεσιν ἰσωσαίμην.

204. ξύμβληται] προπαροξύτονον Schol. P. Bekk. ξυμβλήται. Nauck considers
 ξυμβλήται the subjunctive, and ξύμβληται indicative. 210. βροτοῖσιν] στικτέον
 εἰς τὸ βροτοῖσιν, τὸ οὐστίνας ἀφ' ἐτέρας ἀρχῆς· ὑποστικτέον δὲ εἰς τὸ ἀνθρώπων
 Schol. P.

and his sudden revelation in their
 presence, that suggested this conjecture
 to Alcinoüs; see Od. 6. 229 foll. The line
 occurs in a different connection Il. 6. 128.

201. For the thought, cp. Catull.
 Pel. et Thet. ad fin. 'praesentes nam-
 que ante domos invisere castas | heroum
 et sese mortali ostendere coetu | caeli-
 colae, nondum sprete pietate, solebant . .
 | sed postquam . . | quare nec tales dig-
 nantur visere coetus, | nec se contingi
 patiuntur lumine claro.'

πάρος is used with present tense, as
 in Od. 4. 811, etc.

204. εἰ δ' ἄρα, 'and if a traveller
 should meet them on his lonely way,
 they make no concealment.' That is,
 they appear not only in public at our
 sacrifices, but privately as well.

205. κατακρύπτουσιν = 'dissimulant';
 as in Od. 4. 247 ἄλλῃ δ' αὐτὸν φωνὴ
 κατακρύπτων ἦσκε.

ἐγγύθεν is generally taken here as
 'near-related,' like ἀγχιθεοὶ Od. 5. 35;
 19. 279; h. Hom. Ven. 201. Welcker
 (die Phäak. Rhein. Mus. 1833, p.
 219) seems to take ἐγγύθεν here in
 its usual sense of 'neighbouring to,'
 as though the Phaeacians lived in a
 sort of celestial country, like the Hyper-
 boreans; and this accords well with
 Nitzsch's remark, that those distant

nations who seemed to dwell on the
 confines of the world are represented
 as especial favourites of the gods. So
 Poseidon visits the Aethiopians (Od.
 1), who are called ἔσχατοι ἀνδρῶν, and
 Herodotus (3. 106) says, αἱ δ' ἔσχαται
 κῶς τῆς οἰκουμένης τὰ κάλλιστα ἔλαχον.
 See Plat. Phileb. 16. C οἱ μὲν παλαιοὶ
 κρείττονες ἡμῶν καὶ ἐγγυτέρω θεῶν
 οἰκοῦντες. But, on the other hand,
 Hesiod describes the Giants and the
 Cyclopes, who are here mentioned as a
 parallel case to the Phaeacians, as
 children of Earth, and Acusilaus and
 Alcaeus assign the same descent to the
 Phaeacians. With the use of ἐγγύθεν
 to express near relationship compare
 the use of σχεδόν in Od. 10. 441 καὶ
 πῆφ' περ ἐόντι μάλα σχεδόν.

208. ἄλλο τί τοι μελέτω, i. e. 'turn
 your thoughts to something else;'
 meaning that there was no such ground
 for anxiety as Alcinoüs surmised.

211. οὓς τινὰς. With the form of
 sentence cp. Od. 1. 219 δὲ ἀπογμότατος
 γένετο θνητῶν ἀνθρώπων, | τοῦ μ' ἐκ
 φασὶ γενέσθαι. Here the words are
 equivalent to 'quoscunque nostis homi-
 num prae ceteris aerumnas tolerantes,
 illis me aequare possem.'

With ἴστε . . ὀχέοντας compare ᾗδεον . .
 ἐόντα Od. 23. 29, and with ἐν ἄλγεσιν

καὶ δ' ἔτι κεν καὶ μᾶλλον ἐγὼ κακὰ μυθησαίμην,
 ὅσσα γε δὴ ξύμπαντα θεῶν ἰότητι μόγησα.
 ἀλλ' ἐμὲ μὲν δορπῆσαι ἔασατε κηδόμενον περ' 215
 οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
 ἔπλετο, ἢ τ' ἐκέλευσεν ἔο μνήσασθαι ἀνάγκη
 καὶ μάλα τειρόμενον καὶ ἐνὶ φρεσὶ πένθος ἔχοντα,
 ὥς καὶ ἐγὼ πένθος μὲν ἔχω φρεσὶν, ἡ δὲ μάλ' αἰεὶ
 ἐσθέμεναι κέλεται καὶ πινέμεν, ἐκ δέ με πάντων 220
 ληθάνει ὅσσ' ἔπαθον, καὶ ἐνιπλήσασθαι ἀνώγει.
 ὑμεῖς δ' ὀτρύνεσθαι ἅμ' ἡοὶ φαινομένηφιν,
 ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης,
 καί περ πολλὰ παθόντα· ἰδόντα με καὶ λίποι αἰῶν
 κτήσιν ἐμὴν, δμῶάς τε καὶ ὑψερεφές μέγα δῶμα.' 225
 ὦς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἡδ' ἐκέλευον
 πεμπέμεναι τὸν ξεῖνον, ἐπεὶ κατὰ μοῖραν ἔειπεν.
 αὐτὰρ ἐπεὶ σπείσαν τ' ἐπίον θ' ὅσον ἤθελε θυμὸς,

213. καὶ μᾶλλον ἐγὼ] γρ. καὶ πλείον' ἐγὼ Schol. P. 215. δορπῆσαι] ἐν τισὶ
 γράφεται δειπνῆσαι· οὐπω δὲ ὥρα τοῦ ἀρίστου Schol. P. 217. ἔο] Ζηνόδοτος ἔο
 γράφει ἀντὶ τοῦ ἐαυτῆς Schol. H. P. This is a mistake of the Schol. ἔο is the
 reading of Aristarchus, while Zenodotus wrote ἐοῦ. See La Roche and Dind.
 ad loc., and Schol. on Il. 2. 239. 221. ἐνιπλήσασθαι] αὐτὴ μέντοι ποιητικώτερα,
 ἢ δὲ Ἀριστάρχου ἐμπλησθῆναι Schol. H. P., probably ἐνιπλησθῆναι, cp. Athenaeus
 10. 412 D. 222. ὀτρύνεσθαι] ὅτι ἀπαρέμφατον (infinitive) ἀντὶ προστακτικοῦ,
 ὅπερ ἀγνοῶν Ζηνόδοτος γράφει ὀτρύνεσθε Schol. H. P.

compare αἶση ἐν ἀργαλέῃ φθίσει Il. 21.
 61, ἢ ἐν τιμῇ Il. 9. 319.

213. καὶ δέ, 'aye, and.' Il. 23. 80,
 494; 24. 370; Od. 4. 391; 16. 418.

For καὶ μᾶλλον = 'vel magis,' Ameis
 quotes Od. 2. 334; 4. 819; 8. 154; 15.
 198; 18. 22, 216; Il. 8. 470; 13. 638;
 19. 200; 22. 235.

214. ξύμπαντα means 'from first to
 last.'

ἰότητι. Curtius connects ἰότης with
 a root *is* = 'wish,' as in Skt. *ish-tas*, 'de-
 sired;' compare *I-meos*, and, perhaps,
Ἰσμήνη, *Ἰσμαρος*.

216. ἐπὶ γαστέρι, 'there never was
 anything more shameless than (lit. 'be-
 yond') an angry belly.' For this formula
 of comparison cp. Hdt. 4. 118 οὐδὲν ὑμῖν
 ἐπὶ τούτῳ ἔσται ἐλαφρότερον, Thuc. 3. 45
 ἐπ' αὐτοῖς οὐδὲν ἔλασσον.

217. Here ἔπλετο and ἐκέλευσεν are

aorists of custom.

220. ἐκ-ληθάνει. This form of the verb
 is causative, like ἐκλέλαθον Il. 2. 600.

224. καὶ περ. The only passage in
 Homer where καὶ stands in immediate
 juxtaposition to περ. Elsewhere they
 are separated, as *ne...quidem* in Latin.

καὶ λίποι. So Il. 5. 685 ἐπειτά
 με καὶ λίποι αἰὼν | ἐν πόλει ὑμετέρῃ,
 where ἐπειτά, 'thereafter,' adds a similar
 force to that expressed here by the
 participial clause ἰδόντα κ.τ.λ. The ad-
 dition of καὶ emphasises λίποι αἰὼν, so
 as to make it mean the worst thing that
 could happen. Cp. Romeo and Juliet,
 2. 6 'But come what sorrow can, It
 cannot countervail the exchange of joy
 That one short minute gives me in her
 sight.'

228. This line has occurred already,
 sup. 184. Nitzsch supposes that in the

οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
 αὐτὰρ ὁ ἐν μεγάρῳ ὑπελείπετο δῖος Ὀδυσσεύς, 230
 πὰρ δέ οἱ Ἀρήτη τε καὶ Ἀλκίνοος θεοειδῆς
 ἦσθην· ἀμφίπολοι δ' ἀπεκόσμεον ἔντεα δαιτός.
 τοῖσιν δ' Ἀρήτη λευκώλενος ἤρχετο μύθων·
 ἔγνω γὰρ φᾶρός τε χιτῶνά τε εἵματ' ἰδοῦσα
 καλὰ, τὰ ῥ' αὐτῇ τεύξε σὺν ἀμφιπόλοισι γυναιξί· 235
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 'Ξεῖνε, τὸ μὲν σε πρῶτον ἐγὼν εἰρήσομαι αὐτῇ·
 τίς πόθεν εἰς ἀνδρῶν; τίς τοι τάδε εἵματ' ἔδωκεν;
 οὐ δὴ φῆς ἐπὶ πόντον ἀλώμενος ἐνθάδ' ἰκέσθαι;
 Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς 240
 'ἀργαλέον, βασιλεία, διηνεκέως ἀγορεύσαι

232. ἀπεκόσμεον] See critical note on sup. 174. 239. φῆς] τὸ φῆς ἐν τῷ
 ἐνεστώτι (present) μὲν κατὰ παράδοσιν ὀφείνεται καὶ σὺν τῷ ἰῶτα γράφεται . . . εἰ δὲ
 περισπωθῇ ἀνεῦ τοῦ ἰῶτα γράφεται καὶ ἀντὶ τοῦ φῆς λαμβάνεται Eustath. ad loc.,
 similarly Schol. P. Q. φῆς is the preferable reading here and in Od. 14. 117;
 Il. 5. 473; and φῆς in Od. 1. 391; Il. 4. 351; 14. 265; 17. 174. La Roche,
 H. T. 375.

former passage it may be an interpola-
 tion; perhaps we may consider that,
 during the intervening conversation, the
 guests have remained with the cups in
 their hands.

232. ἔντεα is used here of implements
 or apparatus; compare Virgil's phrase
 'Cerealia arma' Aen. 1. 181. ἔντεα is
 also used (h. Hom. Apoll. 489) for the
 tackling of a ship, as frequently ὄπλα.

237. The common rendering of this
 line is, 'this will be the first thing I
 shall ask thee.' But it fails to give the
 full emphasis due to αὐτῇ. Rather the
 meaning is, 'I will begin (the conversa-
 tion) by asking thee this.' The use of
 πρῶτον to introduce the act of one,
 who, as we say, 'takes the initiative,' is
 not rare. Cp. Od. 2. 39 πρῶτον ἐπειτα
 γέροντα καθαρτόμενος προσέειπε, de-
 scribing the speech of Telemachus, in
 which, though Aegyptius had already
 spoken, the young prince was the first
 to make the debate personal between
 him and the chiefs. Similarly, Od. 9.
 224 ἐνθ' ἐμὲ μὲν πρώτισθ' ἔταροι λίσσονται
 ἐπέεσσι, i.e. 'before ever I thought
 about it myself;' cp. also Il. 9. 34

ἀλκῇ μὲν μοι πρῶτον ὀνειδίσας ἐν Δα-
 ναοῖσι (doubtless referring to Il. 4. 370),
 where πρῶτον ὀν. seems equivalent to
 ἡρξας ὀνειδίσειν. In Il. 24. 557, ἐπεὶ με
 πρῶτον ἔασας . . . ζῶειν, the meaning is,
 'since thou hast begun kindly relations
 in allowing me to live.' The words of
 Arete in the present passage are put
 into the mouth of Penelope, Od. 19.
 104, where she is left alone with Odys-
 seus, after the retirement of the company
 (for the presence of the old attendant
 need not be reckoned), and the render-
 ing suggested above is even more
 appropriate there. Cp. Virgil's phrase,
 'dictis occupat ultro.'

239. φῆς (see crit. note) = 'nonne
 dicebas,' with reference to sup. 152.

241. ἀργαλέον. Cp. Virg. Aen. 2.
 3 'infandum regina iubes renovare
 dolorem.'

διηνεκέως, from stem *ἐνεκ*, as in
 ἡνεγκα (cp. ποδηνεκής, κεντρηνεκής), is
 properly used of that which 'moves,'
 or 'is carried' right through, and so is
 closely analogous in etymology and
 meaning to the Lat. *per-pet-uus*. Trans-
 late here, 'at full length.'

κήδε', ἐπεὶ μοι πολλὰ δόσαν θεοὶ οὐρανίῳνες·
 τοῦτο δέ τοι ἐρέω ὃ μ' ἀνείρεαι ἡδὲ μεταλλᾶς.
 Ὀγυγίη τις νῆσος ἀπόπροθεν εἰν ἀλλ' κεῖται,
 ἔνθα μὲν Ἀτλαντος θυγάτηρ, δολόεσσα Καλυψώ,
 ναίει ἐνπλόκαμος, δεινὴ θεός· οὐδέ τις αὐτῇ
 μίσγεται οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων.
 ἀλλ' ἐμὲ τὸν δύστηνον ἐφέστιον ἤγαγε δαίμων
 οἶον, ἐπεὶ μοι νῆα θοὴν ἀργῇτι κεραυνῷ
 Ζεὺς ἔλσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ.
 [Ἔνθ' ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἐταῖροι,
 αὐτὰρ ἐγὼ τρώπιν ἀγκὰς ἔλῶν νεὸς ἀμφιελίσσης
 ἐννήμαρ φερόμην· δεκάτῃ δέ με νυκτὶ μελαίνῃ
 νῆσον ἐς Ὀγυγίην πέλασαν θεοὶ, ἔνθα Καλυψώ
 ναίει ἐνπλόκαμος, δεινὴ θεός, ἥ με λαβοῦσα
 ἐνδυκέως ἐφίλει τε καὶ ἔτρεφεν ἡδὲ ἔφασκε

250. ἔλσας] Al. ἐλάσας, perhaps the reading of Zenodotus. ἐκέασσε, διχῶς Schol. P. This implies two readings, namely ἐκέασσε and ἐκέδασσε. 251-258.] ἀθετοῦνται δὲ οἱ στίχοι ἡ' ὑστερον γὰρ ταῦτα λέγεται (12. 447-453) εἰ δὲ προείρητο, οὐκ ἂν ἐπαλλόγῃ Schol. H. P. Buttm. refers this remark to vv. 251-258. The most suspicious lines are vv. 254, 255, as being the mere repetition of what Odysseus had just said. ἀπέφθιθεν] Al. ἀπέφθιθον. Et. Mag. quotes ἀπέφθιθον, ἀπὸ τοῦ ἀποφθίω.

242. οὐρανίῳνες. Curtius (G. E. p. 569) maintains that the termination here is merely amplificative, and that οὐρανίῳνες stands in the same relation to οὐράνιοι that αὐλῶν does to αὐλός, κοινῶν to κοινός, κύφων to κυφός. See note on Ὑπερίων Od. 1. 8. In Il. 5. 898 Οὐρανίῳνες seems to be used as a true patronymic of the Titans, as 'sons of Uranus'; though Nägelsbach (Hom. Theol. 74 foll.) interprets even that passage of the gods of Olympus. Aristarchus notices a difference between Οὐρανίῳνες and Ὀλύμπιοι, remarking, on Il. 15. 225, ἐνερτέρους δὲ καλεῖ καὶ οὐρανίῳνας καὶ ὑποταρταρίους καὶ Τιτᾶνας τοὺς περὶ Κρόνον θεούς (Lehrs, Aristarch. 191). Here, however, the reference is unmistakably to the gods of heaven.

245. δολόεσσα. This epithet, which represents Odysseus' experience of Calypso, rather than her currently received character, means not 'treacherous' or 'false,' but only 'sly,' or

scheming to keep him for her husband.

247. μίσγεται. That 'no one associates with her' is only a way of describing her lonely home ἀπόπροθεν εἰν ἀλλ'. Cp. Od. 6. 205 of the Phaeacians, οἰκόμεν δ' ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ | ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος.

248. Join ἐφέστιον with ἤγαγε, 'brought me to be her guest,' ἐπὶ τὴν οἰκίαν αὐτῆς ἐπιξενωθησόμενον Schol. V. Cp. Od. 23. 55 ἦλθέ μοι αὐτὸς ζωὴς ἐφέστιος.

251. ἔνθα takes up the moment of the shipwreck.

255. λαβοῦσα is an unusual word in such a connection: we should expect ὑποδεξαμένη, or κομισσαμένη. But, probably, it implies that Calypso made him stay.

256. ἐνδυκέως. See note on ἀδευκής Od. 4. 489. Various etymologies have been proposed of the word; e. g. from δεύκω = φροντίζω, or from ἐν-δύω in

θήσειν ἀθάνατον καὶ ἀγήρων ἥματα πάντα·
 ἀλλ' ἐμὸν οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν.]
 ἔνθα μὲν ἐπτάετες μένον ἔμπεδον, εἵματα δ' αἰεὶ
 δάκρυσι δεύεσκον, τὰ μοι ἄμβροτα δῶκε Καλυψώ·
 ἀλλ' ὅτε δὴ ὄγδοόν μοι ἐπιπλόμενον ἔτος ἦλθε,
 καὶ τότε δὴ μ' ἐκέλευσεν ἐποτρύνουσα νέεσθαι
 Ζηνὸς ὑπ' ἀγγελίης, ἥ καὶ νόος ἐτράπετ' αὐτῆς.
 πέμπε δ' ἐπὶ σχεδὴς πολυδέσμου, πολλὰ δ' ἔδωκε,
 σῖτον καὶ μέθυ ἡδὺν, καὶ ἄμβροτα εἵματα ἔσσειν,
 οὔρον δὲ προέηκεν ἀπήμονά τε λιαρὸν τε.
 ἐπτά δὲ καὶ δέκα μὲν πλέον ἥματα ποντοπορεύων,
 ὀκτωκαιδεκάτῃ δ' ἐφάνη ὄρεα σκίβεντα
 γαίης ὑμετέρης, γήθησε δέ μοι φίλον ἦτορ
 δυσμῶρ' ἥ γὰρ ἔμελλον ἔτι ξυνέσεσθαι οἰζυῖ
 πολλῇ, τὴν μοι ἐπῶρσε Ποσειδάων ἐνοσίχθων,
 ὅς μοι ἐφορμήσας ἀνέμους κατέδησε κέλευθα,

261. ὄγδοον] Dindorf conjectures ὄγδοατον, which Bekk. adopts, the initial vowel making a synizesis with δὴ, as Od. 12. 399. In the reading in the text ὄγδοον must be scanned as a dissyllable. 269. ὑμετέρης] The reading approved by Schol. P. Al. φαίηκον. 272. κέλευθα] Ameis and La Roche κέλευθον, Nauck reads κέλευθα. See note below.

the sense of 'penetrating,' 'going thoroughly through.' It is simpler to suppose a root *deuk* or *dok*, the variation between *o* and *u* being caused by the influence of Aeolic: so that ἐνδυκέως will be nearly equivalent to κατὰ δόξαν, *dec-enter*. See Curtius, G. E. 589. But this so-called Aeolic change is open to some doubt here.

259. ἔμπεδον, 'continuously.' πέδον or πεδῖον, 'solid ground,' gives this meaning to ἔμπεδον by a process similar to that by which *durare*, in the sense of 'lasting,' comes from *durus*. Bekker remarks that ἔμπεδον stands here before a word beginning with a *f*, and suggests ἔμπεδα, comparing Od. 19. 113 τίκτει δ' ἔμπεδα μῆλα. But it may be doubted whether ἔμπεδα does not there mean either 'strong young ones,' or 'young that come to maturity.'

272. κέλευθα. See J. E. Ellendt (Bemerk. über Hom. Sprachgebr. Königsb. 1863), who draws a dis-

tinction between κέλευθα and κέλευθος or κέλευθοι. The singular κέλευθος is, he says, a single definite 'way' or 'path' = Lat. *via*; and κέλευθοι = *viae*, e. g. Il. 3. 406 θεῶν δ' ἀπέικε κελεύθου, 11. 504 οὐδ' ἂν πω χάζοντο κελεύθου, 13. 399 πολέεσσι δὲ θῆκε κέλευθον, compare also Od. 4. 680; 1. 195. So too in the plural, Il. 13. 335 ἡματι τῷ ὅτε τε πλείστη κόνις ἀμφὶ κελεύθους, 10. 66 πολλαὶ γὰρ ἀνὰ στρατὸν εἰσι κέλευθοι, Od. 10. 86 ἐγγὺς γὰρ νυκτός τε καὶ ἡματός εἰσι κέλευθοι. In these three passages κέλευθοι signifies, just as the singular κέλευθος, certain definite directions or paths. But κέλευθα is properly used, where (as in air or sea) the path conceived of is an indefinite one; or where only progress through a certain space is meant. Thus Il. 14. 17; 15. 620 ἀνέμων λιγέων λαιψηρὰ κέλευθα, Od. 3. 177 ἰχθυόεντα κέλευθα, Od. 24. 10 εὐρώεντα, 20. 64 ἡερόεντα, and often ὑγρά κέλευθα. Ellendt con-

ῥρινεν δὲ θάλασσαν ἀθέσφατον, οὐδέ τι κύμα
 εἶα ἐπὶ σχεδὴς ἀδινὰ στενάχοντα φέρεσθαι.
 τὴν μὲν ἔπειτα θύελλα διεσκέδασ'· αὐτὰρ ἐγὼ γε 275
 νηχόμενος τόδε λαῖτμα διέτμαγον, ὄφρα με γαίῃ
 ὑμετέρῃ ἐπέλασσε φέρων ἀνεμός τε καὶ ὕδωρ,
 ἔνθα κέ μ' ἐκβαίνοντα βίησατο κύμ' ἐπὶ χέρσου,
 πέτρης πρὸς μεγάλησι βαλὼν καὶ ἀτερπεί χώρῃ·
 ἀλλ' ἀναχασσάμενος νῆχον πάλιν, εἶος ἐπῆλθον 280
 ἐς ποταμόν, τῇ δὴ μοι εἴσατο χῶρος ἄριστος,
 λείος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο.
 ἐκ δ' ἔπεσον θυμηγερῶν, ἐπὶ δ' ἀμβροσίῃ νύξ
 ἦλυθ'· ἐγὼ δ' ἀπάνευθε διυπετέος ποταμοῖο
 ἐκβὰς ἐν θάμνοισι κατέδραθον, ἀμφὶ δὲ φύλλα 285

273. οὐδέ τι] Nitzsch οὐδ' ἔτι.

trasts especially Od. 5. 383 ἡ τοι τῶν
 ἄλλων ἀνέμων κατέδρασε κελύθους with
 10. 20 ἔνθα δὲ βυκτῶν ἀνέμων κατέδρασε
 κέλευθα, because in the former passage
 the word ἄλλων implies that each wind
 has its own κέλευθος, which are there
 opposed to the κέλευθος of Boreas;
 whereas in the latter, κέλευθα is quite
 general, meaning the 'outgoings' of
 the winds collectively. The distinction
 of form is evidently not the mere con-
 sequence of metrical exigency; nor
 does the difference of meaning lie be-
 tween singular and plural; for cp.
 Soph. Trach. 130 of the regular orbit
 of the Bear, ἄρκτου στροφάδες κέλευθοι,
 Apoll. Rhod. 1. 500 ἄστρα σεληναίη τε
 καὶ ἡελίοιο κέλευθοι. But there is no
 need in the present passage to write
 with Ameis and La Roche κέλευθον,
 for Odysseus means nothing more than
 'my progress'; his way home was, in
 his conception, uncertain and trackless.
 For an attempt to distinguish ὁδός and
 κέλευθος see note on Od. 4. 389.

With the accusative here after κατέ-
 δρασε cp. Od. 14. 61 ἡ γὰρ τοῦ γε θεοῖ
 κατὰ νόστον ἔδρασαν. Another con-
 struction appears in Od. 4. 380, 469
 ὅς τις μ' ἀθανάτων πεδᾶ καὶ ἔδρασε
 κελύθου.

273. ἀθέσφατον. Apollon. Lex. 13. 5
 interprets this by the words πολλὸν οἶον
 οὐδ' ἂν θεὸς φατίσειεν διὰ τὸ πλήθος.

Düntz. on Od. 20. 211 regards the
 prosthetic α as intensive, so making
 ἀθέσφατος identical with θεσπέσιος.

οὐδέ τι. This, though introduced as
 a co-ordinate clause, really gives the
 result of the raising of this tremendous
 sea, 'so that the wave suffered me
 not,' etc.

276. τόδε λαῖτμα. 'yonder gulf.'
 He points in the direction of the sea.
 λαῖτμα is the object of διέτμαγον, and
 νηχόμενος is added as giving the means
 by which he made his way through
 it.

278. βίησατό .. κε, 'would have
 crushed me as I climbed out upon the
 shore.' The aorist giving the com-
 pleted meaning of βιάσθαι. For ἐκ-
 βαίνειν in this sense see Od. 5. 415.

279. καὶ is epexegetic, = 'against the
 huge rocks, that ugly spot.' Cp.
 Aesch. P. V. 31 ἀνθ' ὧν ἀτερπὴ τήνδε
 φρουρήσεις πέτραν.

283. ἐκ δ' ἔπεσον, a pregnant phrase
 = 'and coming out of the water I sank
 down, rallying my spirit'; this doubt-
 less means by deep gasps for breath.
 The result of this effort is described
 Od. 5. 458 ἐς φρένα θυμὸς ἀγέρθῃ. Cp.
 Apollon. Lex. δηλοῖ δὲ συνάγων καὶ
 ἀναστρώμενος τὴν ψυχὴν.

285. ἐκβὰς, sc. from the ravine in
 which the river ran; cp. Od. 5. 462 ἐκ
 ποταμοῖο λιασθείς.

ἡφυσάμην· ὕπνον δὲ θεὸς κατ' ἀπείρονα χεῦεν.
 ἔνθα μὲν ἐν φύλλοισι, φίλον τέτιμμένος ἦτορ,
 εὖδον παννύχιος καὶ ἐπ' ἡῶ καὶ μέσον ἡμαρ·
 δύσετό τ' ἥελιος, καί με γλυκὺς ὕπνος ἀνῆκεν.

289. δύσετο] Eustath. 1580. 17 Ἀριστάρχος οὐ γράφει δύσετο, ἀλλὰ δέιλετο, ὅ-
 ἐστιν ἐς δύσιν ἀνέκλινε. Et. Mag. 290. 6 ἐχρῆν δέιλετο, εἰς δέιλην ἐτράπη· ἡμέρα
 γὰρ ἦν ἔτι. Similarly Schol. H. P. 'δέιλετο est coniectura Aristarchi, qui ut
 discrepantiam tolleretur veterem scripturam immutare non dubitavit. Si δέιλετο
 librorum fide niteretur certe Aristarchus eos excitare hoc loco non praetermisisset'
 La Roche, ad loc.

286. ἡφυσάμην. This is the process
 described Od. 5. 487 χύσιν δ' ἐπεχέυατο
 φύλλων. In both passages, words are
 applied to leaves that are proper to
 liquids; compare φυλλοροεῖν.

289. δύσετο. See crit. note. Buttm.
 Lexil. s. v. δέιλη, urges the authority of
 δέιλετο because, he says, had Aristar-
 chus not received it from earlier times,
 he would have been inventing (con-
 trary to his character) from conjecture
 a verb of which elsewhere no traces
 exist; and, moreover, he would have
 succeeded in establishing this invention
 as a rival to the authentic reading
 (since Eustath. has it in his text, and
 some of the Scholia refer to it alone).
 Had the form existed previous to
 criticism, it must have been the
 original reading; for while δύσετο,
 as being more common, might spring
 from δέιλετο, the converse could not
 happen. Grammatically, Buttm. de-
 fends δέιλετο on the analogy of θέμετο,
 δπλεσθαι, etc. Finally, following
 Eustath., he draws attention to the
 agreement produced by this reading
 between the division of the day as here
 given, and Il. 21. 111 ἔσσεται ἡ ἡὺς ἡ
 δέιλη ἡ μέσον ἡμαρ. As a further
 argument for δέιλετο it is urged that
 δύσετο involves a difficulty which
 δέιλετο relieves. If δύσετο be read, it
 seems to make sunset synchronise with
 the waking of Odysseus; while in the
 account of the same day, given in Od.
 6, many things are transacted after his
 waking,—e. g. his interview with Nausi-
 caa, his bathing, his eating, and then
 the progress, at a foot's pace, towards
 the town; after which, as he halts
 outside the town, comes sunset, de-
 scribed in the same words (6. 321),
 δύσετό τ' ἥελιος, καὶ τοὶ κλυτὸν ἄλσος
 ἴκοντο. 'Nay,' says Buttm., 'even this

second point of time still falls so early
 in the day that Athena finds it neces-
 sary to make Odysseus, who is going
 from thence into the town, invisible.'

It is then argued that the substitu-
 tion of δέιλετο gives an earlier time of
 day, and removes the difficulty. But
 the fact is, that in Homer δέιλη is as
 much tied (etymology apart) to 'sun-
 set,' as δύσετο is. For we find with
 δύσετο an adjunct, σκιάωντό τε πᾶσαι
 ἀγυαί, which refers not to the lengthen-
 ing shadows of evening, but to the actual
 shades of night; on the other hand,
 the usage of δύσετο, in Od. 6. 321
 quoted above, shows the necessity of
 giving it a good deal of latitude on
 this side sunset; and, again, in Od.
 8. 417 the time which it denotes is
 succeeded by transactions which would
 seem to require daylight. But if we
 turn to δέιλη, we find it used with the
 very same range and the very same
 restrictions. It is not tied to sunset by
 Il. 21. 111 (quoted above), nor by Od.
 17. 599 δειελήσας, nor by ib. 606
 δέιλον ἡμαρ, but it is tied by Il. 21.
 232 εἰς δ' κεν ἔλθῃ δέιλος, ὥς δὲ δύων,
 σκίαση τ' ἐρίβωλον ἀρουραν, where (to
 borrow what Buttm. has proved under
 ἡέριος) δέιλος must express time,
 and that time is identified here with
 sunset. In post-Homeric usage, as
 Buttm. has shown, δέιλη meant several
 different times, and had a range of
 signification which can only be under-
 stood on the hypothesis of a prospec-
 tive reference to sunset. δέιλη is not
 the period before sunset, but is itself
 inclusive of sunset, the succeeding
 period to which is ἔσπερος Od. 18. 306.
 Thus it would seem that nothing was
 really gained by the substitution of
 δέιλετο for δύσετο, inasmuch as both
 words refer alike to sunset. But there

ἀμφιπόλους δ' ἐπὶ θινὶ τεῆς ἐνόησα θυγατρὸς 290
 παίζουσας, ἐν δ' αὐτῇ ἔην ἐικυῖα θεῆσι.
 τὴν ἰκέτευσ' ἢ δ' οὐ τι νοήματος ἡμβροτεν ἐσθλοῦ,
 ὥς οὐκ ἂν ἔλποιο νεώτερον ἀντιάσαντα
 ἐρξέμεν· αἰεὶ γάρ τε νεώτεροι ἀφραδέουσιν.
 ἦ μοι σῖτον ἔδωκεν ἄλις ἡδ' αἰθοπα οἶνον, 295

294.] This verse seems to come in awkwardly. We have in Od. 6. 193, 14. 511, Il. 10. 551 ἀντιάσαντα concluding the line and the sense; so that ἐρξέμεν may have been added here to keep out an elliptical construction, and a common-place is then used to complete the line.

is another consideration which perhaps allows δέλετο a further latitude; and that is its tense: δύσετο is an aorist, δέλετο an imperfect. For this grammatical reason then, and for this alone, the difficulty is a little eased by reading δέλετο. But too much stress must not be laid on this, as we have seen that even δύσετο is used with latitude. A solution is offered in conclusion, which, as it will apply to δύσετο, will apply a fortiori to δέλετο. We have seen from Il. 21. 111 that the day was divided into three periods, each of which, though consisting of several hours, was named from its characteristic moment; and, loosely, the name of any of these periods might apply to any moment within it. Il. 8. 66, ὅφρα μὲν ἦως ἦν καὶ δέλετο ἱερὸν ἥμαρ, illustrates this with regard to the first period, showing that all the time before the midday period was included in ἦως. Similarly our text designates all the time after the midday period as δύσις or δέλη. The designation of a period by its concluding moment is illustrated by our transference of the word noon to midday from noon = 3 o'clock or ninth hour; the link being that the whole period between 12 and 3 o'clock was so designated. This extension of the meaning of δέλη is quite consistent with the subsequent division of the period into δέλη πρωία and δέλη ὄψια. Hdt. 7. 167; 8. 6; Thuc. 3. 74; 8. 26. But, perhaps, instead of seeking exactness of interpretation, it is wiser to remember a tendency in Epic poetry to use formulas with a certain carelessness, as soon as they become formulas: as, e.g. τοῖσι δὲ καὶ μετέπειτα used where only two persons are present.

292. ἡμβροτεν is described as a sort of metathesis for ἡμαρτεν. Compare ἔδρακον and δέρκομαι, ἔδραθον and δαρ-

θάνω, ἔπραθον and πέρθω. The insertion of β is analogous to the process which produces μεσημβρία for μεσημ-ρία. Curtius maintains the old etymology of ἀμαρ-τάνω from ἀ priv. and root μερ, as in μείρομαι, ἔμ-μορ-α. Others refer it to a different root μερ, Skt. smar, meaning 'to think of,' 'to remember.' Cp. μερ-μηρίζω and Lat. me-mor; so that the original meaning would be to 'let slip from the mind.' G. Meyer, Gr. Gr. § 25 Anmerk. treats ἡμβροτον as one of the rare (Aeolic?) examples of ρο instead of ρα repeating the sonant liquid = so that ἡμβροτον comes from a stem αμρτο.

293. ἄν is scanned long, as ἔλποιο has the digamma. For ἀντιάσαντα see Od. 6. 193.

294. ἐρξέμεν. Probably this form is an aorist. It is a difficult question to decide between this and the future, as ἔλπομαι can be used with either tense indiscriminately; as, e.g. ἔλπετο θανέειν Il. 15. 288, ἔλπομενοι ἀπορρῆσαι 16. 282, ὅθεν οὐκ ἔλποιστό γε θυμῷ ἐλθέμεν Od. 3. 319, ἔλπετ' ἐνὶ φρεσὶ γῆμαι Od. 21. 158. If ἐρξέμεν be thus taken for an aorist we shall compare it with ἀξέμεν (ἀγω), οἰσέμεναι, imperat. οἶσε, αἰσεο, ἐβήσετο, etc. On the other hand, the future (which would give an identical form) may be compared with Il. 12. 261 ἔλποντο δὲ τείχος... ῥήξειν, Od. 3. 375 οὐ σε ἔολπα κακὸν καὶ ἀνάκειδ' ἔσεσθαι. In Schol. H. P. Q. V. ἐρξέμεν is interpreted by the aor. πράξαι, and Eustath., writing ἐρξείν, seems to lean towards the future.

295. αἰθοπα, used in Homer of οἶνος, χαλκός, καπνός, is variously rendered, e.g. Hesych. interprets it, in its use with οἶνος, by μέλας (πυρώδης) ἢ θερμαντικός. Probably the common meaning is 'fiery-looking,' equally well used of the brilliant colour of wine, the

καὶ λοῦσ' ἐν ποταμῷ, καὶ μοι τάδε εἴματ' ἔδωκε.
 ταῦτά τοι ἀχνύμενός περ ἀληθείην κατέλεξα.'

Τὸν δ' αὐτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε
 'ξείν', ἦ τοι μὲν τοῦτό γ' ἐναΐσιμον οὐκ ἐνόησε
 παῖς ἐμῇ, οὐνεκά σ' οὐ τι μετ' ἀμφιπόλοισι γυναιξίν 300
 ἦγεν ἐς ἡμέτερον, σὺ δ' ἄρα πρώτην ἰκέτευσας.'

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 'ἦρως, μή μοι τοῦνεκ' ἀμύμονα νείκεε κούρην'

ἢ μὲν γάρ μ' ἐκέλευε σὺν ἀμφιπόλοισιν ἔπεσθαι
 ἀλλ' ἐγὼ οὐκ ἔθελον δείσας αἰσχυρόμενός τε, 305
 μή πως καὶ σοὶ θυμὸς ἐπισκύσσαιτο ἰδόντι·
 δύσζηλοι γάρ τ' εἰμὲν ἐπὶ χθονὶ φύλ' ἀνθρώπων.'

Τὸν δ' αὐτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε
 'ξείν', οὐ μοι τοιοῦτον ἐνὶ στήθεσσι φίλον κῆρ,
 μαψιδίως κεχολῶσθαι· ἀμείνω δ' αἶσιμα πάντα. 310
 αἱ γὰρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπολλων,

301. ἐς ἡμέτερον] ἡμετέρον· Ἀττικὸν δὲ τὸ σχῆμα ὡς, ἐς διδασκάλου Schol. H. P. See on Od. 2. 55. 311-316.] τοὺς ἐξ Ἀρίσταρχος διατάζει Ὀμήρου εἶναι. εἰ δὲ καὶ Ὀμηρικοί, εἰκότως αὐτοὺς περαιρεθῆναι φησι. πῶς γὰρ ἀγνοῶν τὸν ἄνδρα μνηστεύεται αὐτῷ τὴν θυγατέρα, καὶ οὐ προστρεπόμενος ἀλλὰ λιπαρῶν; Lehrs, Aristarch. p. 339, interprets εἰ καὶ Ὀμηρικοί as 'etiāmsi nihil continent quod a consuetudine sermonis et antiquitatis Homericæ abhorreat.'

flashing surface of metal, or the gleam of fire showing through smoke.

297. ἀληθείην, 'as the truth;' predicative to ταῦτα.

301. σὺ δ' ἄρα πρώτην ἰκέτευσας. This clause really gives the reason why it was wrong in her not to think of bringing Odysseus; 'for it was to her first thou didst make thy supplication.' See on sup. 53, and cp. Il. 4. 60, 61.

305. Eustath. characterises, with charming simplicity, the account that Odysseus gives of himself and Nausicaa: καὶ ὅρα ὡς ψεύδεται φανερώς δ' Ὀδυσσεύς. ὅπερ ἐν καιρῷ ποιήσειεν ἂν ὁ σοφός.

δείσας αἰσχυρόμενός τε. Notice the conjunction of aorist and present participles, the former denoting the sudden fear that came over him, and the latter the abiding condition of modesty; cp. Il. 1. 331 ταρβήσαντε καὶ αἰδομένω, 2. 374 ἀλοῦσά τε περδομένη τε. The second participle stands almost parenthetically here, as μὴ ἐπισκύσσαιτο follows directly after

δείσας. Düntz. supposes that ἐπισκύνεσθαι describes the exhibition of anger by the wrinkling of the brow, ἐπισκύνιον, comparing σκυδ-μαίνειν, σκυθρός.

306. ἰδόντι takes up ἔπεσθαι, 'should you catch sight of me following her.'

307. δύσζηλοι (-ζέω), 'quick to anger,' 'touchy.' For the constructio ad sensum Nitzsch compares φύλα γυναικῶν... σύμφοροι Hes. Theog. 593; where however there is a variant σύμφορα.

309. οὐ μοι τοιοῦτον... κῆρ, μαψιδίως κεχολῶσθαι, cp. ἡμεῖς δ' οὐ νῦν τοιοῖσι ἀμυνόμεν Od. 2. 60, and note there. The infinitive explains τοιοῦτον.

310. ἀμείνω αἶσιμα πάντα, 'fair measure in all things is best;' cp. sup. 51 θαρσαλέος ἀνὴρ... ἀμείνων... τελέθει, Od. 17. 578 κακὸς δ' αἰδοῖος ἀλήτης = 'it will never do for a mendicant to be shy.' See also Soph. Antig. 1327 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

311. αἱ γὰρ... ἐχέμεν. The most perfect parallel to this construction is

τοῖος ἔων οἷός ἐσσι, τά τε φρονέων ἃ τ' ἐγὼ περ,
 παῖδά τ' ἐμὴν ἐχέμεν καὶ ἐμὸς γαμβρὸς καλέεσθαι
 αὐθι μένων· οἶκον δέ κ' ἐγὼ καὶ κτήματα δοίην,
 εἴ κ' ἐθέλων γε μένοις· ἀέκοντα δέ σ' οὐ τις ἐρύξει 315
 Φαιήκων· μὴ τοῦτο φίλον Διὶ πατρὶ γένοιτο.
 πομπὴν δ' ἐς τόδ' ἐγὼ τεκμαίρομαι, ὅφρ' εὖ εἰδῆς,
 αὐριον ἔς· τῆμος δὲ σὺ μὲν δεδμημένος ὕπνω
 λέξεαι, οἱ δ' ἐλώωσι γαλήνην, ὅφρ' ἂν ἴκηαι

314. οἶκον δέ κ' Hermann, Opusc. iv. 161 de partic. ἄν, maintains that instead of the common reading δέ τ' we must adopt δέ κ'. Bekker accepts the alteration, which has the further corroboration of a reading κ' ἐγὼ in a MS. at Breslau, and La Roche and Nauck agree. 318. αὐριον ἔς] Most modern editors since Nitzsch concur in this punctuation. But the majority of MSS. divide the verse at αὐριον. So Schol. P. ἐς τῆμος δέ, μέχρι τοῦτο; and Schol. P. T. ἐν ἔστι τὸ τῆμόσδε τὸ δὲ ἐς τόδε καὶ ἐς τῆμόσδε ταῦτόν δηλοῦσιν. So Eustath. 319. ἐλώωσι] Schol. P. gives both ἐλάσσυσι and ἐλάωσι.

Od. 24. 376 αἱ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολλωνί, οἷος Νηῆικον εἶλον· τοῖος ἔων τοι χθιζὸς ἐν ἡμετέροισι δόμοισι, | τέυχ' ἔχων ὅμοισιν, ἐφ' ἐστάμεναι καὶ ἀμύνειν | ἄνδρας μνηστῆρας. The regular construction in such passages is either that of a wish, Od. 4. 341 αἱ γὰρ τοῖος ἔων οἷός ποτ' ἐπαλαιοι ἀναστήσιν, or that of a prayer, as Il. 7. 179 Ζεῦ πάτερ, ἢ Αἴαντα λαχεῖν ἢ Τυδείους υἱόν. Our text, and the parallel, Od. 24. 376, mingle the two constructions; the wish becomes the prayer under the influence of vehement emotion. Bernhardt, Synt. 357, quite unreasonably ascribes the infinitive to the effect of τοῖος. A sort of similarity exists in Il. 19. 258 foll. ἴστω νῦν Ζεὺς.. μὴ μὲν ἐγὼ κούρη Βρισηίδι χεῖρ' ἐπενείκω, which is a confusion between the form of an oath and the calling of Zeus to witness.

312. τά τε φρονέων, 'feeling as I feel,' i.e. 'coming to an agreement with me;' agreeing to stay as I should wish thee to do, instead of wishing as now to go home. Cp. Hdt. i. 60 τὰντὸ φρονήσαντες οἱ τε τοῦ Μεγακλέους στασιῶται καὶ οἱ τοῦ Λυκούργου.

314. οἶκον δέ κ'. This reading (see crit. note), though not an absolutely necessary correction, makes the construction much clearer. If it is still preferred to retain δέ τ', we must either regard δοίην as the independent optative

in apodosis (cp. κόμην ὀπάσαιμι φέρεσθαι Il. 23. 151), or as a continuation of the wish expressed, 'and O! that I might give thee a house.' Köchly, Dissert. de Od. i. p. 34, rejects the whole passage with great contempt: 'ipsi versus a lyticorum machinis alienissimi solitam compilatorum artem redolere videntur. . . . Itaque non dubito quin aliquis — idem fortasse qui 6. 245 adscripsit — totum locum composuerit eo consilio ut quae Nausicaa, 6. 244, 277 sqq. de Ulixē sponso leviter iactavisset, patris auctoritate quasi confirmaret, memor simul eorum quae Menelaus, 15. 68 sqq. Telemacho respondet.' This is most arbitrary criticism.

316. μὴ τοῦτο, 'I pray this may not be the will of Zeus;' sc. that any of the Phaeacians should detain thee. Cp. Od. 17. 399 μὴ τοῦτο θεὸς τελέσειε.

317. ἐς τόδ', i.e. 'for a certain day, and that to-morrow.' ἐς τόδ' thus anticipates αὐριον ἔς. For the use of ἐς cp. the expression εἰς ὃ κε. αὐριον is properly the neuter of an adjective, used as χθιζόν Il. 19. 195, πρῶτον Il. 15. 470, νέον Od. i. 175, etc.

318. τῆμος δέ, 'and all the while;' sc. during the voyage. The period, of which τῆμος is a pronominal prolepsis, is described presently by the words ὅφρ' ἂν ἴκηαι. Or, perhaps, τῆμος may be rendered more simply, 'when the morrow comes.'

319. ἐλώωσι, cp. πόντον ἐλαύνοντες

πατρίδα σὴν καὶ δῶμα, καὶ εἴ ποῦ τοι φίλον ἐστίν, 320
 εἴ περ καὶ μάλα πολλὸν ἐκαστέρω ἔστ' Εὐβοίῃς,
 τήν περ τηλοτάτω φάσ' ἔμμεναι οἳ μιν ἴδοντο
 λαῶν ἡμετέρων, ὅτε τε ξανθὸν Ῥαδάμανθυν
 ἦγον ἐποψόμενον Τιτυδὸν, Γαίηιον υἱόν.
 καὶ μὲν οἱ ἐνθ' ἦλθον, καὶ ἄτερ καμάτοιο τέλεσαν 325
 ἡματι τῷ αὐτῷ καὶ ἀπήνυσαν οἴκαδ' ὀπίσσω.
 εἰδήσεις δὲ καὶ αὐτὸς ἐνὶ φρεσὶν ὅσσον ἄρισται
 νῆες ἐμαὶ καὶ κοῦροι ἀναρρίπτειν ἄλα πηδῶ.

ᾠς φάτο, γήθησεν δὲ πολύτλας διὸς Ὀδυσσεύς,
 εὐχόμενος δ' ἄρα εἶπεν ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε· 330
 'Ζεῦ πάτερ, αἴθ' ὅσα εἶπε τελευτήσειεν ἅπαντα
 Ἀλκίνοος· τοῦ μὲν κεν ἐπὶ ζεῖδωρον ἄρουραν
 ἄσβεστον κλέος εἴη, ἐγὼ δέ κε πατρίδ' ἰκοίμην.'

ᾠς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 κέκλετο δ' Ἀρήτη λευκώλενος ἀμφιπόλοισι 335
 δέμνι' ὑπ' αἰθούσῃ θέμεναι καὶ ῥήγεα καλὰ
 πορφύρε' ἐμβαλέειν, στορέσαι τ' ἐφύπερθε τάπητας,
 χλαῖνας τ' ἐνθέμεναι οὐλας καθύπερθεν ἔσασθαι.

326. ἀπήνυσαν] A gloss in M. gives ἀπήγαγον, which appears also in the lemma of Schol. H. P. with Interpretation in P. ἦγον ἐγκατάκεισαν. 330. In Schol. E. two different readings are preserved in the latter half of this line, εἶπε πρὸς ὃν μεγαλήτορα θυμὸν and ἰδὼν εἰς οὐρανὸν εὐρύν.

Il. 7. 6, 'they will row thee through the calm sea.'

323. Ῥαδάμανθος, Aeol. Βραδάμανθος, is represented to us, Od. 4. 564, as living in Elysium, while Tityos, son of Gaia, appears in Od. 11. 576 as suffering in Hades for his audacities committed in Phocis. There seems no clue to the early form of legend commemorated here. It is just possible to imagine that Scheria was not far from Elysium, so that the Phaeacian sailors were at hand to carry Rhadamanthus from thence on his visit to Tityos. But the object of the visit is equally obscure. Eustath. attempts a solution, saying, ὁ Ῥαδάμανθος ἐπὶ θείαν τοῦ Τιτυοῦ ἐλθεῖν πλάττεται, ἢ διὰ θαῦμα τοῦ μεγέθους, ἢ καὶ ἵνα δίκαιος ὢν κατὰ τὴν ἱστορίαν σωφρονίσῃ αὐτόν.

324. Γαίηιον. With this use of the

adjective cp. Ποιάντιον υἱόν Od. 3. 190.

325. τέλεσαν . . . ἀπήνυσαν. The meaning of the words is almost identical. Perhaps τελεῖν regards more the accomplishment of the journey, and ἀπηνύειν the arrival at the destined goal, as the addition of οἴκαδε suggests.

326. ἡματι τῷ αὐτῷ, 'on that very day;' the expression being nearly identical with the Attic use of ὁ αὐτός.

328. πηδῶ, 'with the oar-blade;' cp. πηδάλιον. Perhaps the word is connected with πηδᾶν, because the oar-blade seems to spring from the water at the end of the stroke; we may compare ἀλῖα χερσὶ παραπτομένα θρώσκει πλάτα Soph. O. C. 716.

332. ἐπὶ . . . ἄρουραν, 'would be spread throughout the world,' i.e. by the praise which Odysseus would accord him in his gratitude.

αἱ δ' ἴσαν ἐκ μεγάρου δάος μετὰ χερσὶν ἔχουσai·
 αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσai,
 ὥτρυνον Ὀδυσῆα παριστάμεναι ἐπέεσσιν·
 "Ὀρσο κέων, ὦ ξεῖνε· πεποιήται δέ τοι εὐνή·
 ὥς φάν· τῷ δ' ἀσπαστὸν εἰσατο κοιμηθῆναι,
 ὥς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς
 τρητοῖς ἐν λεχέεσσιν ὑπ' αἰθούσῃ ἐριδούπῳ·
 Ἀλκίνοος δ' ἄρα λέκτο μυχῶ δόμου ὑψηλοῖο,
 παρ δὲ γυνὴ δέσποινα λέχος πόρσυνε καὶ εὐνήν.

340

345

347. πόρσυνε] γρ. πόρσαινε ἐν ταῖς Ἀριστάρχου Schol. P.

340. στόρεσαν takes up the process described in the foregoing lines.

λέχος is the 'bedstead,' firmly framed together.

ἐγκονέουσai is found only in the fem.

particip., here and in Od. 23. 291; Il. 24. 648. ἀμφιέποντες is similarly used to describe the exertions of men, Od. 3. 118.

342. Ὀρσο, see on Od. 6. 255. κέων, the shorter form only here.

ΟΔΥΣΣΕΙΑΣ Θ.

Οδυσσέως σύστασις πρὸς Φαίακας.

Ἴημος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
 ὥρνυτ' ἄρ' ἐξ εὐνῆς ἱερὸν μένος Ἀλκινόοιο,
 ἂν δ' ἄρα διογενὴς ὦρτο πτολίπορθος Ὀδυσσεύς.
 τοῖσιν δ' ἡγεμόνευ' ἱερὸν μένος Ἀλκινόοιο
 Φαιήκων ἀγορήνδ', ἣ σφιν παρὰ νηυσὶ τέτυκτο.
 ἐλθόντες δὲ καθίζον ἐπὶ ξεστοῖσι λίθοισι
 πλησίον· ἣ δ' ἀνὰ ἄστρῳ μετόχετο Παλλὰς Ἀθήνη,
 εἰδομένη κήρυκι δαΐφρονος Ἀλκινόοιο,
 νόστον Ὀδυσσῆι μεγαλήτορι μητιόωσα,
 καὶ ῥα ἐκάστω φωτὶ παρισταμένη φάτο μῦθον·
 'Δεῦτ' ἄγε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες,
 εἰς ἀγορὴν ἵεναι, ὅφρα ξείνοιο πύθῃσθε,
 ὅς νέον Ἀλκινόοιο δαΐφρονος ἔκετο δῶμα
 πόντον ἐπιπλαγχθεῖς, δέμας ἀθανάτοισιν ὁμοῖος.'

5

10

9.] After this verse, Cod. Vindob. 56 inserts ἡ λαοὺς μὲν ἀναγ' ἀγορήνδ' ἵεναι Φαιήκων.

3. πτολίπορθος (πτολίπορθιος Od. 9. 504, 530). This epithet is in the Odyssey used only of Odysseus, Od. 16. 442; (Il. 2. 278), with special reference to the craft by which he enabled the Greeks to take Ilium. Elsewhere it is used in a more general sense as an epithet of Ares, Il. 20. 152; of Enyo, Il. 5. 333; of Achilles, Il. 15. 77; of Oileus, Il. 2. 728; of Otrynteus, Il. 20. 384. Cp. Od. 1. 2.

6. λίθοισι. Cp. Il. 18. 497 foll. λαοὶ δ' εἰν ἀγορῇ ἔσαν ἄνθρωποι . . οἱ δὲ γέροντες | εἶατ' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐν

κύκλῳ. The process of fixing these solid stone seats is described in Od. 6. 267.

7. πλησίον, 'near together.'

11. Δεῦτ' ἄγε. Notice the use of the formula ἄγε with the plural number, as in Od. 2. 212, 252, etc. Nitzsch compares εἰπέ μοι, τί φειδέμεσθα τῶν λίθων, ὦ δημόται; Aristoph. Acham. 319. We may take ἵεναι in the next line as the imperatival use of the infinitive.

12. ξείνοιο, 'about the stranger.' So Λίαντος πύθῃσθαι Il. 17. 102.

Ὡς εἰποῦς ὥτρυνε μένος καὶ θυμὸν ἐκάστου.
καρπαλίμως δ' ἐμπληντο βροτῶν ἀγοραί τε καὶ ἔδραι
ἀγρομένων· πολλοὶ δ' ἄρα θηήσαντο ἰδόντες
υἱὸν Λαέρταο δαΐφρονα. τῷ δ' ἄρ' Ἀθήνη
θεσπεσίην κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις,
καί μιν μακρότερον καὶ πάσσονα θῆκεν ἰδέσθαι,
ὥς κεν Φαίηκεσσι φίλος πάντεσσι γένοιτο
δεινός τ' αἰδοῖός τε, καὶ ἐκτελέσειεν ἀέθλους
πολλούς, τοὺς Φαίηκες ἐπειρήσαντ' Ὀδυσῆος.
αὐτὰρ ἐπεὶ ῥ' ἤγερθεν ὁμηγερέες τ' ἐγένοντο,
τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπε·

15

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15. καὶ θυμὸν ἐκάστου] Bekk. reads here, on the suggestion of Bentley, θυμὸν τε ἐκάστου, because of the initial *τ* in ἐκάστος.
23. πολλούς] ἀθετεῖ Ζηρό-
δοτος, οὐ γὰρ πολλοὺς ἐτέλεσεν ἐν Φαιακίᾳ, ἀλλ' ἐδίδασκε μόνον Schol. H. Q.

15. Ameis remarks that this formula, though occurring ten times in the *Iliad*, is found only here in the *Odyssey*.

16. ἀγοραί. The plural here, as in ἔδραι, points to the different parts into which the place of assembly was divided. It seems better to take βροτῶν not as dependent on ἐμπληντο but as following ἀγοραί τε καὶ ἔδραι, as in ἀνδρῶν ἀγοράς *Od.* 2. 69, βροτῶν ἄστεα *Od.* 15. 492, and the common phrase ἐργ' ἀνθρώπων. βροτῶν could hardly stand pronominally for any particular men, such as Phaeacians. But see inf. 57.

17. ἀγρομένων. Is this form pres. or aor.? See Monro, *H. G.* § 34, who notes this participle as remarkable for dropping *ε*, if it is to be referred to the tense ἀγέροντο and ἀγέρεσθαι (so accented in MSS.). In the undoubted aor. ἔγρετο the form ἔγερ- never occurs. It is used absolutely = 'as men gathered,' or in dependence upon ἐμπληντο, compare μετὰ δὲ πρέπει ἀγρομένοισιν inf. 172.

21. ὥς κεν . . γένοιτο, i.e. *qua ratione fieret acceptus*; the use of the relative abverb with *ἄν* or *κε* suggesting not only the purpose, but the accomplishment of the result. Compare for the use of *ὥς ἄν* or *κεν* with the optative *Od.* 8. 239; 13. 402; 15. 538; 16. 297; 17. 165, 362; 19. 311; 23. 135; 24. 83; *Il.* 19. 331.

πάντεσσι will only include all the Phaeacians in the assembly.

22. ἐκτελέσειεν. It is difficult to

reconcile the plain meaning of the words with the actual facts subsequently recorded (see crit. note). Nitzsch states that Crates attempted to elicit a new sense from the words, interpreting ἐκτελ. ἀέθλους of the full *narration* by Odysseus of all his past troubles; and πειράσθαι in the sense of 'questioning about'; cp. *Od.* 4. 119; 13. 336. But this forced rendering is disproved by *Od.* 21. 180 τόξον πειράμεσθα καὶ ἐκτελέωμεν ἀέθλον. Eustath. explains the line thus—τὸ δὲ ἐκτελέσειεν ἀέθλους πολλοὺς οὐ πρὸς ἐνέργειαν κεῖται ἀλλὰ κατὰ τὸ φύσει δύνασθαι. εἰ γὰρ καὶ μόνον ἐδίδασκεν δ' Ὀδυσσεὺς, οὐχ ὑποδὺς καὶ ἐτέρους ἀέθλους, ἀλλ' ἐπεὶ ἐν οἷς αὐτὸς εὐδοκίμειν εἴη ἐν ἐκείνοις ἀπαγορεύουσιν οἱ Φαίηκες, τρόπον τινὰ καὶ τούτους τοὺς πολλοὺς ἐξετέλεσεν ὡς οἱ Φαίηκες ὑπεξέχωρσαν αὐτῷ. For ἐκτελέσειεν does not imply that Odysseus was challenged to many contests; he was challenged only to the quoit-throwing; but the result of this one contest was his discharge in full for all the contests to which he might else have been challenged; and for *all* these the care of Athena qualified him. The use of the accusative τοὺς with πειράσθαι resembles that of the cognate accusative, sc. πείραν πειράσθαι, cp. *Od.* 4. 119 ἢ πρῶτ' ἐξερέοιτο ἕκαστά τε πειρήσαιο. It is doubtful whether πειράσθαι can take a direct accusative of the object. In *Il.* 18. 600 τροχὸν . . κεραμεὺς πειρήσεται αἱ κε θέσι, the accusative τροχόν is the

Κέκλυτε, Φαίηκων ἡγήτορες ἡδὲ μέδοντες,
ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
ξείνος ὄδ', οὐκ οἶδ' ὅς τις, ἀλώμενος ἵκετ' ἐμὸν δῶ,
ἢ πρὸς ἡοίων ἢ ἐσπερίων ἀνθρώπων
πομπὴν δ' ὀτρύνει, καὶ λίσσεται ἔμπεδον εἶναι.
ἡμεῖς δ', ὥς τὸ πάρος περ, ἐποτρυνώμεθα πομπήν.
οὐδὲ γὰρ οὐδέ τις ἄλλος, ὅτις κ' ἐμὰ δώμαθ' ἵκηται,
ἐνθάδ' ὀδυρόμενος δηρὸν μένει εἵνεκα πομπῆς.
ἀλλ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἄλα δῖαν
πρωτόπλοον, κούρω δὲ δῶα καὶ πεντήκοντα
κρινάσθων κατὰ δῆμον, ὅσοι πάρος εἰσὶν ἄριστοι.
δησάμενοι δ' εὖ πάντες ἐπὶ κληῖσιν ἐρετμὰ
ἐκβητ'· αὐτὰρ ἔπειτα θοὴν ἀλεγύνετε δαῖτα

30

35

35. κούρω] A few MSS. mistaking the voice of κρινάσθων wrote κούροι.

anticipated subject of the next clause; and in νῦν μὲν πειράται τάχα δ' ἵφεται νῆας Ἀχαιῶν *Il.* 2. 193, if the verse is genuine, the accusative may depend solely on ἵφεται.

29. ἡέ . . ἦ. These two clauses serve as an expansion of ὅς τις, 'whoever he may be, whether he be come from the men of the East or,' etc. Compare οὐδέ τί πω σάφα ἴδμεν ὅπως ἔσται τάδε ἔργα, | ἢ εὖ ἢε κακῶς νοστήσομεν *Il.* 2. 253, οὐκ ἂν γνοίης ποτίροισι μετήν, | ἢ μετὰ Τρῶεσσιν ὀμιλεῖ ἢ μετ' Ἀχαιοῖς *Il.* 5. 85. For this geographical use of πρὸς with the genitive cp. *Od.* 21. 347 ὅσοι νήσοισι [κοιρανέουσι] πρὸς Ἠλίδος, 'off Elis.' On the sense of the words, cp. Schol. Q. οὕτως δὲ οἱ παλαιοὶ ἐμύριζον ἐς δύσιν καὶ ἀνατολήν τὰ κοσμηκά. οὐ γάρ τ' ἴδμεν ὅπη ζόφος οὐδ' ὅπη ἡώς (*Od.* 10. 190).

30. ἔμπεδον εἶναι. That is, 'that it should be assured.' ἔμπεδος, of a boon which has been promised, has the same ambiguity which the English word 'certain' has, similarly used. The boon is prospectively certain, when it is promised; which is the application of 'certain' here: it is retrospectively certain, when the promise holds good still, or when the promise is fulfilled. But cp. *Il.* 2. 393 μισθὸς δὲ οἱ ἄρκιος ἔστω, and Buttm. *Lexil.* § 28.

31. πάρος, here as in inf. 36, and

Od. 4. 627, in its regular idiomatic use for wont or custom.

32. οὐδὲ γὰρ οὐδέ, see on *Od.* 3. 27. The second οὐδέ determines the negation to a particular part of the sentence, namely, ἄλλος τις.

35. πρωτόπλοον, 'for her first voyage.' The ship has never been to sea before.

κούρω. The use of the dual here is not idiomatic but irrational; it is of course due to the effect of δῶα immediately following, as in inf. 48. In *Il.* 4. 453 we find ποταμοὶ ῥέοντες . . συμβάλλετον ὕδωρ, but there such rivers only are specified as come down from two sides into a valley and thus are naturally parted into two groups. In *Il.* 9. 182, 192, 196 τῶ δὲ βάτην, etc., there is a loose use of the dual, as the personages alluded to are Ajax, Odysseus, Phoenix, and two heralds; yet even there it serves to mark off the two leading figures, Ajax and Odysseus, from the rest, cp. *Od.* 9. 90.

36. κρινάσθων. The Schol. P. interprets this passively ἐπιλεχθήτωσαν κατὰ γειτονίαν, but the voice is middle, and has an indefinite plural subject unexpressed, as χενάντων *Od.* 4. 214, where see note. Transl. 'Let people choose,' meaning 'let us choose.' Homer never uses the termination in -σθων.

38. ἐκβητε, 'leave the ship again;' see *Od.* 4. 785, and Appendix 1. § 9.

ἡμέτερόνδ' ἐλθόντες· ἐγὼ δ' εὖ πᾶσι παρέξω.
 κούροισιν μὲν ταῦτ' ἐπιτέλλομαι· αὐτὰρ οἱ ἄλλοι 40
 σκηπτούχοι βασιλῆες ἐμὰ πρὸς δώματα καλὰ
 ἔρχεσθ', ὅφρα ξείνον ἐνὶ μεγάροισι φιλέωμεν·
 μηδὲ τις ἀρνεῖσθω καλέσασθε δὲ θεῖον ἀοιδὸν,
 Δημόδοκον· τῷ γάρ ῥα θεὸς περὶ δῶκεν ἀοιδὴν
 τέρπειν, ὅππῃ θυμὸς ἐποτρύνῃσιν ἀείδειν.' 45
 Ὡς ἄρα φωνήσας ἡγήσατο, τοὶ δ' ἅμ' ἔποντο
 σκηπτούχοι· κῆρυξ δὲ μετώχετο θεῖον ἀοιδόν.
 κούρω δὲ κρινθέντε δύω καὶ πεντήκοντα
 βήτην, ὥς ἐκέλευσ', ἐπὶ θῖν' ἀλὸς ἀτρυγέτοιο.
 αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἡδὲ θάλασσαν, 50
 νῆα μὲν οἷ γε μέλαιναν ἀλὸς βένθοσδε ἔρυσσαν,
 ἐν δ' ἰσθὺν τ' ἐτίθεντο καὶ ἰστία νηὶ μελαίνῃ,
 ἡρτύναντο δ' ἔρετμὰ τροποῖς ἐν δερματίνοισι,
 πάντα κατὰ μοῖραν· ἀνά θ' ἰστία λευκὰ πέτασσαν.
 ὕψου δ' ἐν νοτίῳ τήν γ' ὄρμισαν· αὐτὰρ ἔπειτα 55
 βάν ῥ' ἴμεν Ἀλκινόοιο δαΐφρονος ἐς μέγα δῶμα.
 πληντο δ' ἄρ' αἰθουσαί τε καὶ ἔρκεα καὶ δόμοι ἀνδρῶν

45. *τέρπειν*] *Al. τερπνῆν*. Eustath. quotes both readings. 49. *ἐπὶ θῖν' ἀλὸς ἀτρυγέτοιο*] γρ. *ἱερὸν μένος Ἀλκινόοιο* Schol. M. 55. *ἐν νοτίῳ*] See on Od. 4. 785 Ἀριστοφάνης νοτίῳ Schol. H. 'Haec sedes glossae Hesychianae *ἐννοδίῳ*, ἀγκυροβολίῳ. Nimirum pro *ἐν νοτίῳ* Aristophanes legebat *ἐννοδίῳ*, quod male alii divellebant' Buttm.

40. *οἱ ἄλλοι*... *ἔρχεσθε*, see Od. 1. 132.

44. *τῷ γάρ ῥα*, 'for he above all men hath from heaven the gift of minstrelsy, to please therewith, on whatever theme his spirit prompts him to sing.' Hence the name Demodocus = *φοῦλο accepτος*.

47. *μετώχετο*, 'went for,' like the common use of *μετέρχεσθαι*.

49. *βήτην*, here the irrational use of the dual is extended to the verb.

57. *αἰθουσαι*, the plural, because including both *αἰθουσα αὐλῆς*, and *αἰθουσα*

δώματος. *ἔρκεα* is used for the outdoor premises enclosed by the yard-wall, and so is nearly identical with *αὐλή*. In Od. 16. 341 *λίπε δ' ἔρκεα τε μεγαρόν τε* is equivalent to 'left the premises,' though the sentence has the form of a prothysteron. In Od. 20. 164 Eumaeus comes in with three swine, and, while he talked with Odysseus, *τοὺς μὲν ῥ' εἶασε καθ' ἔρκεα καλὰ νέμεσθαι*, sc. in the *αὐλή*. This is corroborated by Od. 20. 176, where Melanthius comes in later to the same place with his goats, *καὶ τὰς μὲν κατέδησεν ὑπ' αἰθούσῃ ἐριδοῦπῳ*. In Od. 21. 238 the women are bidden to close the doors, and not to come out *ἦν τις*... *κτύπου ἐνδον ἀκούσῃ* | *ἀνδρῶν ἡμετέρωισιν ἐν ἔρκεσιν*. *δόμοι* are the various

[ἀγρομένων· πολλοὶ δ' ἄρ' ἔσαν νέοι ἡδὲ παλαιοί].
 τοῖσιν δ' Ἀλκίνοος δυοκαίδεκα μῆλ' ἱέρευσεν,
 ὀκτὼ δ' ἀργιόδοντας ὕας, δύο δ' εἰλίποδας βοῦς· 60
 τοὺς δέρον ἀμφί θ' ἔπον, τετύκοντό τε δαίτ' ἐρατεινὴν.
 Κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρίηρον ἀοιδόν,
 τὸν πέρι μουσ' ἐφίλησε, δίδου δ' ἀγαθὸν τε κακὸν τε·
 ὀφθαλμῶν μὲν ἄμερσε, δίδου δ' ἡδεῖαν ἀοιδὴν,
 τῷ δ' ἄρα Ποντόνοος θῆκε θρόνον ἀργυρόηλον 65
 μέσσω δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας,
 κάδ δ' ἐκ πασσαλόφῃ κρέμασεν φόρμιγγα λίγειαν
 αὐτοῦ ὑπὲρ κεφαλῆς καὶ ἐπέφραδε χερσὶν ἐλέσθαι

58.] 'Non habetur hic versus in Harl., et aliis nonnullis codd.; omissus ille fortasse tanquam supervacaneus, vel propter similes sup. 17; et Od. 1. 395' Bothe. Neither the Scholl. nor Eustath. notice it. 67. *κρέμασεν*] Ἀριστοφάνης δῆσε φόρμιγγα Schol. H. 'Scripsisse videtur Aristophanes δῆσεν φόρμιγγα. Praemitti autem debebant huic scholio verba οὕτως αἱ Ἀριστάρχου, ad receptam (*κρέμασεν*) relata: sed ea seorsim leguntur ad repetitum hunc versum inf. 105' Buttm.

apartments of the house. The Schol. H. joined *δόμοι ἀνδρῶν*, interpreting the words by *οἱ ἀνδράνες*, but this is wrong.

61. *ἀμφί θ' ἔπον*. This expresses the 'preparation,' between the flaying of the animal and getting it ready for table. So *ἀμφιέπειν κρέα* Il. 11. 776, *βοῶν* Il. 18. 559.

62. *ἐρίηρον*. The prefix *ἐρι*, which some identify with *ἀρι*, perhaps from *ἀρ-εῖων*, merely strengthens the sense of the word. *ἐρίφηρος* is referred by Curtius to a root *var*, 'to choose;' compare also *ῥα*, *ἐπι-ῥανος*. This form from the *o* declension occurs only here, and inf. 471, and Od. 1. 346. We find *ἐρίηρος* in Il. 4. 266. It is common in the metaplastic form *ἐρίηρος* and *ἐρίηρας*. The epithet may be rendered 'worthy.'

64. *ὀφθαλμῶν μὲν ἄμερσε*. Curtius, p. 574, notices that for the Homeric *ἀμέρδεν*, Pindar writes *ἀμείρειν*, the two forms being referable to *ἀμερῖ-ω*. The root is *μερ*, 'to apportion.' Taking *expertem facere* as the original sense of *ἀμέρδεν*, we must, says Curtius, in those cases where, by itself, it means 'to blind,' refer it to a different root, sc. *μαρ*, 'to be bright,' and so we may compare it with *ἀμανροῦν*.

These words remind us of 'blind Thamyris and blind Maeonides,' and of our own poet who in these words parallels their lot with his own. The author of the Hymn to Apollo gives as the description of himself, *τυφλὸς ἀνὴρ, οἰκεῖ δὲ Χίῳ ἐνὶ παιπαλοέσῃ*, which line seems to be the foundation of the tradition of the blindness of Homer, in the first place; and, secondarily, of the tradition which takes the description of Demodocus in the text to be intended by the poet for himself.

68. *αὐτοῦ*, a pronominal adverb, particularised by *ὑπὲρ κεφαλῆς*. The use of *αὐτοῦ* followed by a closer epexegetis is very common, e.g. *αὐτοῦ τῷ δ' ἐνὶ δῆμῳ* Od. 2. 317, *αὐτοῦ παρ' ἐμοί* Od. 16. 74, *αὐτοῦ ἐπ' ἐσχατιῇ* Od. 10. 96, *αὐτοῦ μετ' ἀνδράσι* Od. 9. 96, *αὐτοῦ κατὰ δώματα* Od. 20. 159, *αὐτοῦ πρόσθε ποδῶν* Il. 16. 741, *αὐτοῦ προπάροισθε θυράων* Od. 16. 344, *αὐτοῦ ἐνθα* Il. 8. 207: see Aulin, de Epexegesi, p. 16.

ἐπέφραδε, 'signified to him [that he had put it there] so that he might reach it with his hands.' The action of *φράζω* (of which *ἐπέφραδε* is redupl. aor.) probably means here that he guided Demodocus' hand to the place where the harp was hanging; it does not necessarily imply that he *told* him

κῆρυξ· παρ δ' ἐτίθει ^{καὶ} κἀνεον καλήν τε τράπεζαν,
 παρ δὲ δέπας οἴνοιο, πιεῖν ὅτε θυμὸς ἀνώγει. 76
 οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 μοῦσ' ἄρ' αἰοῖδον ἀνῆκεν ἀειδέμεναι κλέα ἀνδρῶν,
 οἴμης τῆς τότ' ἄρα κλέος οὐρανὸν εὐρὺν ἴκανε,
 νεῖκος Ὀδυσσῆος καὶ Πηλείδεω Ἀχιλῆος, 75

73. ἀνῆκεν] γράφεται ἐνῆκεν Schol. E. ἀνδρῶν] τὸ δὲ οἴμης, οἱ μὲν μετὰ τοῦ ἀνδρῶν συντάσσουσιν ἵνα ᾗ 'κλέα ἀνδρῶν οἴμης,' κάλλιον δὲ στίζειν εἰς τὸ ἀνδρῶν Eustath.

it was there; see Lehrs, Aristarch. p. 8 'φράζω nunquam est "dico" sed "indicō." Cp. Apoll. Lex. ad πεφράδοι Il. 14. 335, πεφράδοι διασημάνει, τοῦ Ἀριστάρχου σεσημειωμένου ὅτι τὸ φράσαι οὐδέποτε ἐπὶ τοῦ εἰπεῖν τάσσεται. Ubique, quod recte et subtiliter Aristarchus observavit, φράζειν significat indicare. Minime obstat Od. 1. 273 (μῦθον πέφραδε πᾶσι), hoc dictum est fere ut ἔπος πάντεσσι πιφαύσκων Il. 22. 131. Rectissime hymn. Ven. 128 coniunctum vocabulum cum synonymo δεικνύναι, αὐτὰρ ἐπεὶ δὴ δέιξε καὶ ἔφρασε. Nec (inf. 142) αὐτὸς νῦν προκάλεσσαι ἰδὼν καὶ πέφραδε μῦθον, ubi annotatur οὔτε Ἀρίσταρχος οὔτε Ζηνόδοτος οὔτε Ἀριστοφάνης ἐπίστανται τοῦτον τὸν στίχον, vocabuli significatio absona visa, sed haud dubie aberat versus in melioribus MSS. Nam (ne de Aristophane dicam) Zenodotus certe ad vim vocis ne attenderat quidem.'

73. κλέα ἀνδρῶν. So in Il. 9. 186 foll. Achilles is found with his lyre, τῇ δ' ἔγε θυμὸν ἑτέρπευ, αἶδε δ' ἄρα κλέα ἀνδρῶν. These 'stories,' which were sung by the heroes themselves at the period represented by the Iliad, are in the Odyssey the property of the professional minstrel.

74. οἴμης, 'strain;' literally, 'way' of song. The word is always used of song, however independent it stands; cp. inf. 481 οἴμας μοῦσ' ἐδίδαξε. On its particular meaning see Mure, Lit. of Anc. Greece, vol. i. 170, note, 'With Homer αἰοῖδῃ means all poetry or song, Epic or Lyric; ἔπη merely conversation or discourse. Later, ἔπη is the familiar phrase for every kind of recitative or Epic poetry; αἰοῖδῃ or ᾠδῇ is limited to song in the stricter sense, or lyric performance. The longer, more con-

tinuous epic narrative, or Epopoe, bears with Homer the title οἴμη.' The genitive οἴμης need not be accounted for by attraction. It is simpler to treat it as a partitive gen., 'from that tale the fame whereof.' So Nicanor ἀπὸ οἴμης ἐκείνης ἥς εὐρὺ τὸ κλέος ἦν.

75. νεῖκος is in apposition with κλέα. On this passage the Schol. H. Q. V. says, φασὶ τῷ Ἀγαμέμνονι χρωμένῳ περὶ τοῦ κατὰ τὸν πόλεμον τέλους ἀνελεῖν τὸν ἐν Δελφοῖς Ἀπόλλωνα τότε πορθήσιν τὸ Ἴλιον ὅταν οἱ ἄριστοι τῶν Ἑλλήνων στασιάζωσι καὶ δὴ παρὰ πότον διαλεχθέντων Ὀδυσσεὺς καὶ Ἀχιλλεύς, τοῦ μὲν Ἀχιλλεύς ἀνδρείαν ἐπαινοῦντος, τοῦ δὲ Ὀδυσσεὺς σύνεσιν, μετὰ τὴν Ἑκτορος ἀναίρεσιν ὃ μὲν βιάζεσθαι (sc. Troiam) παρήνει (διδ καὶ ἀνιρέθη): ὃ δὲ δόλῳ μετελθεῖν. καὶ Ἀγαμέμνονα ὡς τελοῦμένου τοῦ λογίου χαρῆναι. Eustath. gives the same story, noticing that the event proved the wisdom of the advice of Odysseus, inasmuch as Troy was taken by subtlety, whereas Achilles fell in fight. But this explanation has nothing to corroborate it: and Nitzsch gives grounds for placing the incident before the time of the Iliad, when the Greeks first landed in Tenedos, and were keeping festival in prospect of success; cp. θεῶν ἐν δαιτὶ θαλεῖν 76. The most trustworthy evidence is that of the fragments of the Satyric drama of Sophocles, Ἀχαιῶν σύλλογος or Σύνδειπνοι, referring to which Aristotle, Rhet. 2. 26, p. 382, says, εἴ τις φαίη, 'τὸ ἐπὶ δέειπνον κληθῆναι τιμώτατον' διὰ γὰρ τὸ μὴ κληθῆναι ὃ Ἀχιλλεὺς ἐμήνισε τοῖς Ἀχαιοῖς ἐν Τενέδῳ· ὃ δ' ὡς ἀτιμαζόμενος ἐμήνισε· συνέβη δὲ τοῦτο ἐπὶ τοῦ μὴ κληθῆναι.' And Plutarch, Moral. p. 74 A ὃ παρὰ Σοφοκλεῖ τὸν Ἀχιλλεῖα παροξύνων Ὀδυσσεὺς οὐ

ὥς ποτε δηρίσαντο θεῶν ἐν δαιτὶ θαλεῖν
 ἐκπάγλοις ἐπέεσσιν, ἀναξ δ' ἀνδρῶν Ἀγαμέμνων
 χαῖρε νόφ, ὅτ' ἄριστοι Ἀχαιῶν δηριῶντο.
 ὥς γάρ οἱ χρεῖων μυθήσατο Φοῖβος Ἀπόλλων 80
 Πυθοῖ ἐν ἡγαθέῃ, ὅθ' ὑπέρβη λάινον οὐδὸν
 χρησόμενος· τότε γάρ ῥα κυλίνδετο πήματος ἀρχὴ
 Τρωσὶ τε καὶ Δαναοῖσι Διὸς μεγάλου διὰ βουλὰς.
 Ταῦτ' ἄρ' αἰοῖδς ἀεῖδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
 πορφύρεον μέγα φᾶρος ἔλῶν χερσὶ στιβαρῆσι
 κὰκ κεφαλῆς εἵρυσσε, κάλυψε δὲ καλὰ πρόσωπα· 85
 αἶδετο γὰρ Φαίηκας ὑπ' ὀφρύσι δάκρυα λείβων.
 ἦ τοι ὅτε λήξειεν αἰείδων θεῖος αἰοῖδς,

78. ὅτ'] La Roche ὅτ'. See critical note on Od. 5. 357. 81, 82.] ἐν ἐνίαις τῶν ἐκδόσεων οὐκ ἐφέροντο διδ ἀθετοῦνται Schol. H. This notice seems incomplete; no sufficient reason being given for a general ἀθέτησις of the lines.

φησιν ὀργίζεσθαι διὰ τὸ δέειπνον ἀλλὰ φησιν, Ἥδη τὰ Τροίας εἰσορῶν ἐδώλια Δέδοικας. It would seem also that after Hector's death there was no room for such an event. Nitzsch refers to the Aethiopis of Arctinus, as showing that Odysseus was then friendly to Achilles. May it not be further argued, that no quarrel of chiefs would have inspired any cheerful recollection of the oracle (78 foll.), after the discouraging experience of the μῆνις Ἀχιλλῆος? The oracle was given before the war, v. 81.

77. ἐκπάγλοις, i. e. which dismayed the bystanders by their fierceness, 'but Agamemnon rejoiced.'

78. νόφ, i. e. secretly.

79. χρεῖων, 'giving response,' as χρῆσω δ' ἀνθρώποισι Διὸς νημερτία βουλὴν h. Hom. Ap. 132.

80. Πυθῶ was the oldest name of the place in Phocis where Apollo's oracle was established. In h. Hom. Ap. 362 foll. the name was derived from πύθεσθαι because of the 'rotting' carcass of the Python which lay there, ἐνταυθοῖ νῦν πύθει ἐπὶ χθονὶ βοτανείρῃ .. ἐξ οὗ νῦν Πυθῶ κικλήσκειται. Others derive it from πύθεσθαι, where the quantity of the vowel suggests a difficulty. Δελφοί was properly the name of the people; the word first occurs h. Hom. 28. 14 Δελφῶν ἐς πῖονα δῆμον. Voss (says Nitzsch) dates it from about B.C. 620.

O. Müller would explain λάινος οὐδός of a subterranean treasure-house, see the description of the building of the temple by Trophonius, h. Hom. Ap. 295 foll., from which Nitzsch dissents.

81. τότε, 'then;' namely, when Agamemnon consulted the oracle. The war with Troy was just beginning, the κακῶν τρικυμία was just rolling on (κυλίνδετο), soon to sweep so many lives away. The story appears in a different shape on the authority of Demetrius Phalereus (quoted by Schol. E. H. M. Q. R. on Od. 3. 267), Μενέλαος ἄμα τῷ Ὀδυσσεὶ ἐλθὼν ἐς Δελφοὺς τὸν θεὸν ἤρετο περὶ τῆς μελλούσης ἔσεσθαι ἐς Ἴλιον στρατείας.

85. κὰκ κεφαλῆς εἵρυσσε. The φᾶρος, a square piece of cloth, was put on so as to cover the left arm and shoulder. The right arm was bare, and a long corner hung down from the right shoulder. This corner Odysseus threw over from behind, and 'drew it down over his head.'

87. ὅτε λήξειεν, 'each time he stopped.' For this iterative force of the optative with ὅτε or a relative pronoun cp. Od. 11. 584 foll., 591 foll.; 12. 237-241; Il. 10. 489 foll. At every pause in the story Odysseus poured a thank-offering to the gods, in remembrance of their constant care of him.

δάκρυ' ὁμορξάμενος κεφαλῆς ἀπο φᾶρος ἔλεσκε,
καὶ δέπας ἀμφικύπελλον ἐλὼν σπείσασκε θεοῖσιν·
αὐτὰρ ὅτ' ἄψ' ἀρχοίτο καὶ ὀτρύνειαν αἰεΐδιν
Φαιήκων οἱ ἄριστοι, ἐπεὶ τέρποντ' ἐπέεσσιν,
ἄψ' Ὀδυσσεὺς κατὰ κρᾶτα καλυψάμενος γοάσκειν.
ἔνθ' ἄλλους μὲν πάντας ἐλάνθανε δάκρυα λείβων,
'Αλκίνοος δέ μιν οἶος ἐπεφράσατ' ἡδ' ἐνόησεν
ἦμενος ἄγχ' αὐτοῦ, βαρὺ δὲ στενάχοντος ἄκουσεν.
αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα·

Ἰκέκλυτε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες·
ἤδη μὲν δαιτὸς κεκορήμεθα θυμὸν εἰσῆς
φόρμιγγός θ', ἥ δαιτὶ συνήγορός ἐστι θαλεῖρ·
νῦν δ' ἐξέλθωμεν καὶ ἀέθλων πειρηθῶμεν
πάντων, ὥς χ' ὁ ξείνος ἐνίσπη οἷσι φίλοισιν,
οἴκαδε νοστήσας, ὅσσον περιγιγνόμεθ' ἄλλων
πύξ τε παλαιμοσύνη τε καὶ ἄλμασιν ἡδὲ πόδεσσιν·

Ἦς ἄρα φωνήσας ἡγήσατο, τοὶ δ' ἅμ' ἔποντο.
καδ' δ' ἐκ πασσαλόφει κρέμασεν φόρμιγγα λίγειαν,
Δημοδόκου δ' ἔλε χεῖρα καὶ ἔξαγεν ἐκ μεγάροιο
κῆρυξ· ἦρχε δὲ τῷ αὐτὴν ὁδὸν ἦν περ οἱ ἄλλοι
Φαιήκων οἱ ἄριστοι, ἀέθλια θαυμανέοντες.

92. ἀψ] δ' Ἀριστοφάνης αἶψ' Ὀδυσσεὺς γράφει Schol. H. 98. δαιτὸς] This is the reading of Aristarchus: others inverted the position of δαιτὸς and θυμὸν Schol. H. 99. θαλεῖρ] Eustath. remarks that some wrote ἐταίρη for θαλεῖρ. It seems more likely that ἐταίρη was a gloss upon συνήγορος from Od. 17. 271. 103. παλαιμοσύνη] Al. παλαιμοσύνη. οὕτω δὶχα τοῦ σ γράφειν φασὶ τὸν Ἀριστάρχον Eustath., who adduces the analogous form Παλαίμων. 105.] See on sup. 67. Here Schol. H. gives on κρέμασεν the words οὕτως αἱ Ἀριστάρχου.

99. συνήγορος = 'linked with'; cp. ἐν δέ τε φόρμιγγι | ἡπύει ἦν ἄρα δαιτὶ θεοὶ ποίησαν ἐταίρην Od. 17. 271.

107. ἦρχε . . ἄλλοι = 'praeibat illi eam ipsam viam quam ceteri ibant.' For αὐτός, signifying 'the same,' cp. Od. 10. 263 τὸν δ' ἄψ' ἠνώγεα αὐτὴν ὁδὸν ἡγήσασθαι, 16. 138 αὐτὴν ὁδὸν . . ἔλθω, Il. 12. 225 ἐλευσόμεθ' αὐτὰ κέλευθα. Cp. Soph. Ant. 929 ἐτι τῶν αὐτῶν ἀνέμων αὐταὶ ψυχῆς ῥυπαὶ τήνδε γ' ἔχουσι, where however it is possible that αὐταὶ [? αὐταὶ] tacitly borrows the article from the preceding τῶν αὐτῶν.

108. ἀέθλια means here the 'games,' i.e. the tests of prowess. So in Od. 21. 4 the bow and axe-heads, by which the manhood of the suitors was to be tested, are called ἀέθλια καὶ φόνου ἀρχή, cp. 24. 169. In Od. 21. 117 the signification of the word is uncertain: Telemachus, in alluding to this trial of strength, speaks of himself as οἶός τ' ἡδὲ πατὴρ ἀέθλια κᾶλ' ἀνελίσσθαι, where some render the words, 'to lift up the tests,' sc. the instruments of the trial—bow and axe-heads (cp. πελέκας . . ἀναίρησθαι Od. 21. 261); and others take

βὰν δ' ἵμεν εἰς ἀγορὴν, ἅμα δ' ἔσπετο πούλῳς ὄμιλος,
μυρίου· ἂν δ' ἴσταντο νέοι πολλοὶ τε καὶ ἑσθλοί.
ὦρτο μὲν Ἀκρόνεώς τε καὶ Ὠκύαλος καὶ Ἐλατρεὺς
Ναυτεὺς τε Πρυμνεὺς τε καὶ Ἀγχίαλος καὶ Ἐρετμεὺς
Ποντεὺς τε Πρωρεὺς τε, Θόων, Ἀναβησίνεώς τε
'Αμφιάλός θ', υἱὸς Πολυνήου Τεκτονίδαο·
ἂν δὲ καὶ Εὐρύαλος βροτολοιγῷ ἴσος Ἄρηι
Ναυβολίδης, ὃς ἄριστος ἔην εἰδός τε δέμας τε
πάντων Φαιήκων μετ' ἀμύμονα Λαοδάμαντα.

116. Ναυβολίδης] The common reading is Ναυβολίδης θ', which La Roche rightly alters on the authority of Cod. Venet. 613; remarking, 'Solo patris nomine Homerus homines obscuros appellare non solet, sed tantum eos qui auditoribus aliunde erant noti, quales sunt Πηλείδης, Ἀτρεΐδης, Τυδείδης, Μενoitιάδης, alii, quod ad Naubolidem minime pertinet . . . in delendo θ' praeierunt me Bekk. 2. et Grashof.' Nauck adopts this reading.

them in the commoner sense of 'carrying off the prize'; cp. ἀέθλια ἴσ' ἀνελόντες Il. 23. 736. This is very likely the original meaning, as it is the usual one, of the word; cp. ἀέθλια ποσσὶν ἄροντο Il. 9. 124, ἀέθλια ἠνείκοντο ib. 127. And the apparent confusion between the contest and the prize is not peculiar to Homer, but we see it in such a common idiom as 'Ολύμπια νικᾶν. In Latin, too, 'certamen' bears a double meaning, i.e. generally of the contest, and occasionally of the prize, as, apparently, Ov. Met. 13. 129 'tanti certaminis heres:' so, too, 'palma' stands usually for the prize and sometimes for the winner, as 'iam tertia palma Diore' Aen. 5. 339.

As we have μῆρια, μῆρα and μῆροί with doubtful differences of signification, so we find ἀέθλιον, ἀέθλον [ἀθλον], and ἀέθλος [ἀθλος] with a like uncertainty. ἀέθλον in Od. 11. 548, and ἀέθλα often (as, e.g. Il. 23. 259) have the meaning of 'prize'; while in Od. 24. 89 ἀέθλα seems to stand for 'contest.' This double meaning is not found with ἀέθλοι [ἀθλοι], which uniformly signifies 'contest' or 'toil.' The gender of ἀθλων inf. 160 is still uncertain, for though the addition of οἶά τε there might seem to imply the neuter, yet such phrases as κῆρσιν ὕπασσεν | οἶά τε φ' οἰκῆι ἀναξ εὐθυμὸς ἔδωκεν (Od. 14. 63) show that οἶά τε may be used quite adverbially; cp. Od. 3. 73; 9. 128; 11.

536, so that ἀθλων may well be the genitive from ἀέθλος [ἀθλος]. The Schol. Harl. on Od. 4. 242 draws the distinction thus, ὁ ἀθλος ἀρσενικῶς μόνος ὁ ἀγών, τὸ ἀθλον δὲ καὶ τὸ ἐπινίκιον καὶ ὁ ἀγών. On the line inf. 160, see Lehrs, Aristarch. p. 149, note, who quotes, as a parallel, Il. 7. 238 βῶν | ἀζαλέην . . τό μοι ἔστι with the interpretation ὅτι προτάξας τὸ θηλυκὸν οὐδέτερον (neuter) ἐπήνεγκε τό μοι ἔστι πρὸς τὸ σημαίνόμενον, ὡς τὸ νεφέλη δέ μιν . . τὸ μὲν οὐ ποτε (Od. 12. 74), showing that it is not to be supposed that Aristarchus confounded ἀέθλον and ἀέθλος. See the note generally for the post-Homeric use of the words. The etymology is extremely uncertain. Curtius considers the α as a mere prefix, ἀ-εθ-λον, and would refer the εθ to the same root as Lat. vad(a)s, as in vadari. Bergk, Rhein. Mus. 1864, p. 603, proposes to connect ἀέθλον (as if ἀερθλον) with ἀείρω.

111. Almost all Phaeacian names are taken from circumstances of sea-faring life, with the exception of Alcinous, Arete, Laodamus, Polybus, and Rhexenor. Πρωρεὺς is properly the 'look-out man' who passes the word to the steerer; yet it probably has no such special significance here, but, like Ποντεὺς and Πρυμνεὺς, is derived at haphazard from sea-terms. The etymology of Ναυβολίδης would seem to be βολίς, a plummet for sounding.

ἂν δ' ἔσταν τρεῖς παῖδες ἀμύμονος Ἀλκινόοιο,
 Λαοδάμας θ' Ἀλίοις τε καὶ ἀντίθεος Κλυτόνηος·
 οἱ δ' ἦ τοι πρῶτον μὲν ἐπειρήσαντο πόδεσσι.
 τοῖσι δ' ἀπὸ νύσσης τέτατο δρόμος· οἱ δ' ἅμα πάντες
 καρπαλίμως ἐπέτοντο κονίοντες πεδίοιο.
 τῶν δὲ θέειν ὄχ' ἄριστος ἔην Κλυτόνηος ἀμύμων·
 ὅσπον τ' ἐν νειῷ οὖρον πέλει ἡμιόνουιν,
 τόσπον ὑπεκπροθέων λαοὺς ἴκεθ', οἱ δ' ἐλίποντο.
 οἱ δὲ παλαιμοσύνης ἀλεγεινῆς πειρήσαντο·
 τῇ δ' αὐτ' Εὐρύαλος ἀπεκαίνυτο πάντας ἀρίστους.
 ἄλματι δ' Ἀμφιάλος πάντων προφερέστατος ἦεν·
 δίσκῳ δ' αὖ πάντων πολὺ φέρτατος ἦεν Ἐλατρεὺς,
 πύξ δ' αὖ Λαοδάμας, ἀγαθὸς παῖς Ἀλκινόοιο.
 αὐτὰρ ἐπειδὴ πάντες ἐτέρφθησαν φρέν' ἀέθλοισι,
 τοῖς ἄρα Λαοδάμας μετέφη παῖς Ἀλκινόοιο·
 'Δεῦτε, φίλοι, τὸν ξεῖνον ἐρώμεθα εἴ τιν' ἀέθλων

121. ἀπὸ νύσσης, ἀπὸ τῆς ἀφεταιρίας
 Schol. B. Q. i. e. from the starting line;
 exactly equivalent to our word, 'the
 scratch,' cp. νύσσω. It seems impos-
 sible to take δρόμος of the 'course'; it
 rather is 'the running was kept up at
 full speed.' Cp. τῶν ἐπὶ ἴσα μάχῃ τέτατο
 Il. 12. 436, τέτατο κρατερῇ ὑσμίνῃ Il. 17.
 543, and especially Il. 23. 373 ἀλλ' ὅτε
 δὴ πύματον τέλεον δρόμον ἠκέες ἵπποι |
 ἄψ' ἐφ' ἀλός πολίης, τότε δὴ ἀρετὴ γε
 ἐκάστου | φαίνεται, ἄφαρ δ' ἵπποισι τάθη
 δρόμος, ὡς δ' ἐπειτα | αἱ Φηρητιάδαι πο-
 δαικές ἐκφερον ἵπποι, compared with ib.
 758 τοῖσι δ' ἀπὸ νύσσης τέτατο δρόμος,
 ὡς δ' ἐπειτα | ἐκφερ' Οἰλιάδης.

122. πεδίοιο, local genitive, 'over the
 plain.' So we have πεδίοιο joined with
 such verbs as δίσσασθαι, λέναι, ἐπισείεσθαι,
 ἔρχεσθαι, θέειν, ἀτύττεσθαι, δάκνειν, ἔλκειν,
 etc.

124. ὅσπον . . ἡμιόνουιν. Parallel with
 this passage is Il. 10. 351 ἀλλ' ὅτε
 δὴ β' ἀπὲν ὅσπον τ' ἐπὶ οὐρα πέλονται |
 ἡμιόνων· αἱ γὰρ τε βοῶν προφερέστεραι
 εἰσιν | ἐλκόμεναι νειοῖο βαθείης πηκτὸν
 ἄροτρον, etc. From this it has been in-
 ferred that οὐρα ἡμιόνων signify the dis-
 tance by which mules are in advance of
 oxen at the end of a furrow, having
 begun abreast of them. But in Il. 23.

431 we have, as another measure of
 distance by which one competitor out-
 strips another, ὅσσα δὲ δίσκου οὐρα κα-
 τωμαδίοιο πέλονται, | ὅν τ' αἰζῆδος ἀφήκεν
 ἀνὴρ, i. e. 'a quoit's range.' It is better,
 then, not to complicate the question
 with the relative difference in speed be-
 tween mules and oxen, but to follow
 the Schol. on Il. 10. 351 οὐρα τὰ ὄρια
 καὶ πέρατα τῆς αὐλακὸς ἦν τὸ δρικὸν
 ζεύγος τέμνει. ἄλλως ὅσον ἀροτριῶσα
 ἡμίονος ὑπὸ μίαν ὁρμὴν ὑπογράφειν δύ-
 ναται, ὅ ἐστι πλέθρον. This expression,
 'mules' range in ploughing, finds an
 exact parallel in our measure of length
 'furlong,' i. e. 'furrow-long.' Such
 popular measures of distance are 'bow-
 shot,' 'stone's-throw,' etc., and some-
 what similar are the conventional uses
 of ell, cubit, hand, barleycorn, fathom,
 stone.

125. ὑπεκπροθέων, 'slipping forward
 in advance.' This is parallel to the use
 of ἐκφέρειν in Il. 23. 373, 758 quoted
 above.

126. λαοὺς ἴκετο, 'reached the crowd of
 people,' who were standing at the νύσση
 to watch the runners coming back down
 the second lap of the δίαυλος.

127. ἀπεκαίνυτο. See on Od. 4.
 725.

οἰδέ τε καὶ δεδάηκε· φυὴν γε μὲν οὐ κακὸς ἔστι,
 μηρούς τε κνήμας τε καὶ ἄμφω χεῖρας ὑπερθεῖν
 αὐχένα τε στιβαρὸν μέγα τε σθένος· οὐδέ τι ἥβης
 δεύεται, ἀλλὰ κακοῖσι συνέρρηκται πολέεσσιν.
 οὐ γὰρ ἐγὼ γέ τί φημι κακώτερον ἄλλο θαλάσσης
 ἄνδρα γε συγχέυαι, εἰ καὶ μάλα καρτερὸς εἴη.
 Τὸν δ' αὐτ' Εὐρύαλος ἀπαμείβετο φώνησέν τε·
 'Λαοδάμα, μάλα τοῦτο ἔπος κατὰ μοῖραν ἔειπες.
 αὐτὸς νῦν προκάλεσσαι ἰὼν καὶ πέφραδε μῦθον.
 Αὐτὰρ ἐπεὶ τό γ' ἄκουσ' ἀγαθὸς παῖς Ἀλκινόοιο,
 στῇ ῥ' ἐς μέσσον ἰὼν καὶ Ὀδυσσῆα προσέειπε·
 'Δεῦρ' ἄγε καὶ σὺ, ξεῖνε πάτερ, πείρησαι ἀέθλων,
 εἴ τινά που δεδάηκας· ἔοικε δέ σ' ἴδμεν ἀέθλους.
 οὐ μὲν γὰρ μείζον κλέος ἀνέρος ὄφρα κ' ἔησιν,
 ἢ ὅ τι ποσσὶν τε ῥέξῃ καὶ χερσὶν ἔησιν.
 ἀλλ' ἄγε πείρησαι, σκέδασον δ' ἀπὸ κήδεα θυμοῦ·
 σοὶ δ' ὁδὸς οὐκέτι δηρὸν ἀπέσσεται, ἀλλὰ τοι ἤδη

142. αὐτὸς νῦν] See note on text, sup. 68. οὔτε Ἀρίσταρχος, οὔτε Ἀριστοφάνης,
 οὔτε Ζηρόδοτος ἐπίστανται τούτων τὸν στίχον Schol. H. οὗτος ὁ στίχος ἐν ταῖς
 Ἀρισταρχείαις οὐ φέρεται ibid. 144. στῇ] γρ. βῆ Schol. M.

134. οἰδέ τε καὶ δεδάηκε, so Od. 4. 493
 ἴδμεναι οὐδέ δαῖναι. If these words are
 not actual synonyms, the combination
 may mean, 'knows by having learned.'
 Ameis quotes Plaut. Trin. 850 'quem
 ego nescio neque novi.'

135. ὑπερθεῖν, a fixed quasi epithet of
 χεῖρες, as attached to the upper part of
 the trunk. Cp. Il. 5. 122 γυῖα δ' ἐθη-
 νεν ἑλοφρά, πόδας καὶ χεῖρας ὑπερθεῖν, Il.
 13. 75 μαιμάωσι δ' ἐνερθε πόδες καὶ χεῖρες
 ὑπερθεῖν, Od. 12. 248; 22. 173, 40', and
 so, doubtless, Aesch. Ag. 1594 τὰ μὲν
 ποδῆρη καὶ χερῶν ἀκροὺς κτένας | ἔθρυπ-
 τ' ἀνωθεν, taking ἀνωθεν with κτένας χερῶν.
 Conversely we have μηροὶ | εὐφυέες
 κνήμαί τ' ἡδὲ σφυρὰ κάλ' ὑπένερθεν Il. 4.
 146, κεφαλαὶ τε πρίσωπα τε νέρθε τε
 γοῖνα Od. 20. 352.

136. μέγα τε σθένος. Here μέγα is
 strictly an epitheton ornans—'his great-
 ness of strength.' Some take this clause
 as if it were the summing up of the
 foregoing details, but it is simpler to
 couple it directly with φυὴν, and to re-
 gard μηρούς τε . . στιβαρόν as an apposi-

tional epexegetis of φυὴν. The athletic
 form of Odysseus is similarly described
 Od. 18. 67 φαῖνε δὲ μηρούς | καλοὺς τε
 μεγάλους τε, φάνεν δὲ οἱ εὐρέες ὦμοι, |
 στήθεά τε στιβαροὶ τε βραχίονες.

In what follows, οὐδέ . . δεύεται, the
 meaning is, 'he is not past the prime of
 life'; συνέρρηκται means 'he is broken'
 down.'

139. συγχέυαι, 'to unstring,' 'weaken,'
 is generally used of the mind, as Il. 9.
 612 θυμὸν συγχ., Il. 13. 808 νόον. Here
 it is used of the body. Livius Andro-
 nicus, in his translation of this line, ren-
 ders συγχέυαι by 'macerate.'

142. πέφραδε μῦθον, 'make known
 thy will.' See crit. note.

146. ἔοικε—'par est.' This is the
 primitive praise of γυμναστική. The
 common form of the infinitive is ἴδμεναι,
 but ἴδμεν occurs also inf. 213 and Il.
 11. 719.

147. ὄφρα κ' ἔησιν, 'as long as he
 lives.' So ἦσαν Od. 2. 119, εὐντος 1.
 289.

150. δέ is here the paratactical equi-

νηὺς τε κατεΐρυσται καὶ ἐπαρτέες εἰσὶν ἑταῖροι.'

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
'Λαοδάμα, τί με ταῦτα κελεύετε κερτομέοντες;
κήδεά μοι καὶ μᾶλλον ἐνὶ φρεσὶν ἢ περ ἄεθλοι,
ὅς πρὶν μὲν μάλα πόλλ' ἔπαθον καὶ πόλλ' ἐμόγησα, 155
νῦν δὲ μεθ' ὑμετέρῃ ἀγορῇ νόστοιο χατίζων
ἦμαι, λισσόμενος βασιλῆά τε πάντα τε δῆμον.'

Τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο νείκεσέ τ' ἄντην·
'οὐ γάρ σ' οὐδὲ, ξεῖνε, δαήμονι φωτὶ εἴσκω
ἄθλων, οἷά τε πολλὰ μετ' ἀνθρώποισι πέλονται, 160
ἀλλὰ τῷ ὅς θ' ἅμα νηὶ πολυκλήιδι θαμίζων,
ἀρχὸς ναυτῶν οἷ τε πρηκτῆρες ἔασι,

158. νείκεσέ τ' ἄντην] γρ. φώνησέν τε Schol. M. 161. θ' ἅμα] γρ. θαμά Schol. H.

valent to γάρ. It introduces a reason for throwing off all care.

ὁδός, as πομπή elsewhere = 'the homeward voyage.'

154. καὶ μᾶλλον. This combination does not express any higher degree of precedence: καί is the emphatic addition often prefixed to adverbs of intensity, as καὶ μάλα καλόν Od. i. 318.

156. μεθ' ὑμετέρῃ ἀγορῇ, 'in the midst of your assembly.' The preposition with the dative generally is used with plurals, but here with a collective noun, as in μετ' ἀνδρῶν ἀριθμῷ Od. ii. 449.

158. ἄντην, 'to the face.'

159. οὐ . . οὐδέ. See on Od. 3. 28. The repetition of οὐ points the force of the negative to the single word δαήμονι. In γάρ we have a sneering reference to the confession in l. 154.

160. ἄθλων, οἷά τε. See note on sup. 108.

161. Transl. 'But to such an one as plies with a many-benched ship, captain of a crew that are traders, and is either in charge of a freight or vigilant over a home-cargo of greedily gotten gains; no athlete's mould is thine.'

162-164. For πρηκτῆρες cp. Od. 3. 72 κατὰ πρῆξιν. It is quite needless to adopt Cobet's conjecture πρητῆρες. In φόρτου τε . . καὶ the conjunctions are disjunctive. Compare for similar instances Il. 15. 273 τὸν μὲν τ' ἡλίβατος πέτρῃ καὶ δάσκιος ὕλη εἰρύσατο, ib. 634

ἢ τοι δὲ μὲν πρώτῃσι καὶ ὑστατίῃσι βόεσσιν | αἰὲν ὁμοσυχάει, and see Od. 2. 374. φόρτος is the freight which a merchant takes out with him, to exchange for the δαῖα which he wishes to bring back: this meaning will be very appropriate to δαῖα, which properly means that which is connected with, the object of, a voyage. Eustath. merely interprets the word by ἐφόδια, which would mean the necessities for the journey. The signification of home-cargo is further established by Od. 15. 415 foll., where the Phoenicians are represented as landing on the Syrian isle, with a rich cargo, μυρὶ ἄγοντες δούρυμα 416; they abide there a whole year 455, getting together a cargo, ἄνον δαίαν 445, till the ship was laden ἤχθετο 457. According to this rendering κερδέων θ' ἀρπ. makes the natural epexegetis to δαίαν, the profit gained by the home-cargo. On φόρτου μνήμων cp. Wolf, Proll. in Homer, § 89 'nullus usus scripti in rebus domesticis et mercatura;' with note, ibid. 'At Odys. θ. 163 in navi commemoratur φόρτου μνήμων. Jam conferat aliquis, si poterit, Romanos homines a memoria. Nos antiquum usum sequimur Odys. φ. 95. Neque curamus Eustathii explic. δ' γραμματεὺς ἦτοι ἀποσημάντωρ διὰ γραμμάτων ἢ καὶ ἄλλως, λογιστὴς, ἐπιμελητὴς. Tametsi haec satis produnt veterum Interpp. sententiam. Ceterum riderent si hoc legerent institutores et propolae

φόρτου τε μνήμων καὶ ἐπίσκοπος ἦσιν ὁδαίων
κερδέων θ' ἀρπαλέων· οὐδ' ἀθλητῇρι ἔοικας.'

Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς 165
'ξεῖν', οὐ καλὸν ἔειπες· ἀτασθάλῳ ἀνδρὶ ἔοικας.
οὕτως οὐ πάντεσσι θεοὶ χαρίεντα διδοῦσιν
ἀνδράσιν, οὔτε φυὴν οὔτ' ἄρ' φρένας οὔτ' ἀγορητύν.
ἄλλος μὲν γὰρ εἶδος ἀκιδνότερος πέλει ἀνὴρ,
ἀλλὰ θεὸς μορφὴν ἔπεισι στέφει, οἱ δέ τ' ἐς αὐτὸν 170

163. ἐπίσκοπος] Ἀριστοφάνης ἀντὶ τοῦ ἐπίσκοπος ἐπίστροφος Schol. E. Q. ἦσιν] ὑπάρχοι Schol. E. γρ. εἰσι καὶ εἰσέρχῃ Schol. H. lege εἰσιν ὅστις ἐρχεται Buttm. ἦσιν has the authority of Eustath. Cod. Harl., etc. and Herodian on Il. 10. 38. ὁδαίων] γρ. ἐταίρων Schol. P. 167.] Nauck calls attention to Il. 4. 320 ἀλλ' οὐ πως ἅμα πάντα θεοὶ δόσαν ἀνθρώποισιν. It would certainly improve the sense here to write ἅμα πάντα for πάντεσσι. 169. γάρ] With Bekk. instead of γάρ τ', the τε being added unnecessarily to lengthen the syllable γάρ.

nostri. Ex quo ordine ego ipse aliquando audiui mulierem quandam illiteratissimam nec cetera valentem ingenio, cum enumerationem faceret mercium, quas variis in oppidis conditas haberet, adeo longam ut fortasse cum μνήμονι Phoeniciae navis certare potuisset.' Nitzsch reminds us of the political meaning of μνήμων and its compounds, quoting Aristot. Pol. 7. 8. 7 καλοῦνται δὲ ἱερομνήμονες καὶ ἐπιστάται καὶ μνήμονες καὶ τοῦτοις ἄλλα δνόματα συνεγγύς. The Amphictyonic ἱερομνήμονες were those who 'had charge' of the religious ceremonies connected with the League. μνησθῆναι is to keep in mind not necessarily a thing past, but sometimes a thing present; Il. 23. 361 παρὰ δὲ σκοπὸν εἰσεν . . ὥς μεμνέμετο δρόμου καὶ ἀληθείην ἀποεῖποι. According to Curtius, αἰσομνήτης, i. e. αἰσομνή-της, contains the same root.

167. οὕτως, 'so true is it that;' like Lat. adeo, e.g. Liv. 27. 9. 1 'adeo ex parvis saepe magnarum momenta rerum pendent,' ib. 5. 38. 4 'adeo non fortuna modo sed ratio etiam cum barbaris stabat.' χαρίεντα is sometimes taken as a predicate, with each of the substantives in the following line, 'so true it is that the gods give not in perfection to all men, either form or mind or eloquence;' but a comparison of Il. 4. 320; 13. 729 foll., seems to settle the general meaning as equivalent to οὐ πάντα πάντεσσι χαρί-

εντα διδοῦσιν. Cp. Liv. 22. 51 'non omnia nimirum eidem dii dedere.'

170. μορφὴν . . στέφει. Two doubts may arise about this construction: whether μορφὴν is accusativus objecti, or a quasi-cognate accusative; and whether ἔπεισι is a remoter object or an instrumental. On the first point we are led to the conclusion that μορφὴν is the quasi-cognate accusative, 'puts a crown of grace upon;' as if στέφει were equivalent to περιτίθῃσι. For, inf. 175, χάρις ἀμφιπεριστέφεται is the same construction converted into the passive; such too is the ordinary construction with στέφειν as in Il. 18. 205 ἀμφὶ δὲ οἱ κεφαλῇ νέφος ἔστεφε διὰ θεῶν, and with similar words, e.g. inf. 569 ὅρος πόλει ἀμφικαλύψει. As to the second point, it might seem doubtful if στέφει can govern a dative of the remote object, as Nitzsch gives it, 'puts grace upon his words,' and the alternative might suggest itself, 'puts grace upon him by means of his words;' yet this rendering if applied to 175 would be forced in the extreme; besides which, there is in ἔπεια per se no idea of grace or eloquence, and again, an unexpressed dative commodi (οἱ) would be awkward. Therefore we must prefer to make ἔπεισι a dative of remoter object, but at the same time to regard στέφει as standing for περιστέφει, an abbreviation which would be softened by ἀμφιπεριστέφεται following. Cp. Od.

τερπόμενοι λεύσσουν, ὁ δ' ἀσφαλῆως ἀγορεύει,
αἰδοῖ μιλίχῃ, μετὰ δὲ πρέπει ἀγρομένοισιν,
ἐρχόμενον δ' ἀνὰ ἄστρῳ θεὸν ὥς εἰσορόωσιν.
ἄλλος δ' αὖ εἶδος μὲν ἀλίγκιος ἀθανάτοισιν,
ἄλλ' οὐ οἱ χάρις ἀμφιπεριστέφεται ἐπέεσσιν,
ὥς καὶ σοὶ εἶδος μὲν ἀριπρεπὲς, οὐδέ κεν ἄλλως
οὐδὲ θεὸς τεύξει, νόον δ' ἀποφώλιός ἐστι.
ῶρινάς μοι θυμὸν ἐνὶ στήθεσσι φίλοισιν

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175. ἀμφιπεριστέφεται]. Perhaps better written with ἀμφί separate, see Lehrs, Aristarch. 395.

10. 410 ὥς δ' ὅτ' ἂν ἀγρῶλοι πόριες... ἀμφιθέουσι μητέρας ὥς ἐμὲ κείνοι... δακρυδόντες ἔχυντο, where ἔχυντο governs ἐμὲ in virtue of ἀμφιθέουσι preceding. So again εἰπεῖν governs the accusative of a person addressed, as equivalent to προσεῖπεν, though no προσεῖπεν be near, e. g. Il. 17. 651 καὶ τότ' ἄρ' Ἀίας εἶπε βοῆν ἀγαθὴν Μενέλαον. Compare for the sense of our passage Od. 11. 367 σοὶ δ' ἐπὶ μὲν μορφῇ ἐπέων.

οἱ δὲ... ἀγρομένοισιν. This is one of those sentences in which the clauses are divided and counterchanged: see on Od. 4. 193; so that οἱ δὲ τ'... λεύσσουν forms one clause with αἰδοῖ μιλίχῃ, and ὁ δ' ἀσφαλῆως ἀγορεύει joins on with μετὰ δὲ πρέπει ἀγρομένοισιν. This interpretation, in which Nitzsch agrees, is satisfactorily borne out by the parallel passage in Hes. Theog. 81 ὄντινα τιμήσωσι Διὸς κούραι μεγάλοιο... ὁ δ' ἀσφαλῆως ἀγορεύων | αἰψά τε καὶ μέγα νείκος ἐπισταμένως κατέπαυσε... ἐρχόμενον δ' ἀνὰ ἄστρῳ θεὸν ὥς ἰλάσκοντα | αἰδοῖ μιλίχῃ, μετὰ δὲ πρέπει ἀγρομένοισιν. It is also required by the natural meaning of αἰδοῖ μιλίχῃ, which is, 'with submissive reverence'; for αἰδώς does not take the meaning of dignity; the nearest approach to which is found in h. Hom. Cer. 214 ἐπὶ τοι πρέπει ὄμμασιν αἰδώς | καὶ χάρις, ὥς εἰ πέρ τε θεμιστοπόδων βασιλῆων. The other way is to remove the comma after ἀγορεύει and to translate αἰδοῖ μιλίχῃ 'with winning modesty.'

171. Of ἀσφαλῆως ἀγορεύει, 'his address goes surely on to its point,' we have Socrates' interpretation, Xen. Mem. 4. 6. 15, where, after mentioning

how Socrates' method (διὰ τῶν μάλιστα δολογούμενων ἐπορεύετο νομίζων ταύτην τὴν ἀσφάλειαν εἶναι λόγον) carried persuasion with it, Xenophon adds, ἔφη δὲ καὶ Ὅμηρον τῷ Ὀδυσσεὶ ἀναθεῖναι τὸ ἀσφαλὲς ῥήτορα εἶναι, ὥς ἱκανὸν αὐτὸν ὄντα διὰ τῶν δοκούντων τοῖς ἀνθρώποις ἄγειν τοὺς λόγους. This ἀσφάλεια is something better than fluency; and the Homeric gauge of oratory was far too true to make fluency the highest meed of praise. Cp. Il. 3. 213 foll.

176. ἄλλως... τεύξει, i. e. 'change it,' sc. for the better; if, that is, he had to produce another specimen. Cp. Od. 20. 211 νῦν δ' αἶ μὲν γίγνονται ἀθέσφατοι, οὐδέ κεν ἄλλως | ἀνδρὶ γ' ὑποσταχέοιτο βοῶν γένος εὐρυμετώπαν, Il. 14. 53 ἥ δὲ ταῦτά γ' ἐτοῖμα τετεύχεται, οὐδέ κεν ἄλλως | Ζεὺς ὑψιβρεμέτης αὐτὸς παρατεκνήναιτο. So also, as a possible interpretation of Od. 11. 613 μὴ τεχνησάμενος μὴδ' ἄλλο τι τεχνήσαιτο, i. e. 'change the pattern.'

177. ἀποφώλιος. The derivation of this word is most uncertain; it is commonly compounded of ἀπὸ-φύλος, while others refer it to a root φα, 'to blow,' or to ἀπάφασθαι, 'to cheat.' Autenrieth proposes to refer the latter part of the word to the same root as φύω and φῶς, so as to mean, 'grown out of shape.'

178. ῶρινάς μοι θυμὸν. The asyndeton is significant. Odysseus has been carried by his warmth to the extreme limits of the freedom which as a stranger he would wish to allow himself, and he hastens to excuse himself to the company. The asyndeton expresses his anxiety to make amends

εἰπὼν οὐ κατὰ κόσμον· ἐγὼ δ' οὐ νῆις ἀέθλων,
ὥς σύ γε μυθεῖαι, ἀλλ' ἐν πρώτοισιν ὀίω
ἔμμεναι, ὅφρ' ἦβη τε πεποιθεὰ χερσὶ τ' ἐμῇσι.
νῦν δ' ἔχομαι κακότητι καὶ ἄλγεσι· πολλὰ γὰρ ἔτλην,
ἀνδρῶν τε πτολέμους ἀλεγεινά τε κύματα πείρων.
ἀλλὰ καὶ ὥς κακὰ πολλὰ παθὼν πειρήσομ' ἀέθλων·
θυμοδακῆς γὰρ μῦθος· ἐπώτρυνας δέ με εἰπών.
Ἥ ρα καὶ αὐτῷ φάρεϊ ἀναΐξας λάβε δίσκον
μείζονα καὶ πάχετον, στιβαρώτερον οὐκ ὀλίγον περ

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182. ἔχομαι] The Etym. Mag. gives, with evident reference to this passage, ἄχομαι· τὸ λυποῦμαι· νῦν δ' ἄχομαι κακότητι, πλεονασμῷ τοῦ θ' ἄχομαι. Cp. Od. 18. 256; 19. 129.

and to resume the demeanour of courtesy.

179. νῆις, 'untrained,' as Il. 7. 198. In the next line μυθεῖαι describes the somewhat artificial and pompous manner in which the suggestion was expressed. 'I am not untrained in contests, as thy highflown imputation runs, but I trow I was for prowess among the first, when I was sure of my mettle and strength of hand.'

181. As πεποιθεὰ is pluperf. so ἔμμεναι must also be a past tense; cp. Il. 5. 638 ἀλλοῖόν τινά φασι βίην Ἥρα-κλεῖην | εἶναι... ὅς ποτε δεῦρ' ἔλθων... ἐξαλάπαξε πόλιν.

182. ἔχομαι. So ἔχεται κακότητι Od. 17. 318, κακοῖς ἔχει πολέεσσιν 18. 123, ἀχέεσσιν ἔχομαι 19. 168.

183. ἀνδρῶν... πείρων. The participle belongs properly to κύματα, as in the phrase πέλαγος τάμνειν Od. 3. 175, and is extended by zeugma to πτολέμους, with which we should rather expect such a word as τολυπέων. The line occurs, Od. 13. 91, 264; Il. 24. 8.

186. αὐτῷ φάρεϊ. For an interesting note on this idiomatic use of the sociative dative see Monro, H. G. § 144. Quoting such ordinary uses as ἵπποισι καὶ ἄρμασι πέμπε Od. 4. 8; τῇ γῇ δουλεύσαι, to be enslaved country and all, Thuc. 1. 81, he shows that the addition of αὐτός, meaning 'without change,' 'just as they were before,' emphasises this sociative sense. Other instances are found in Od. 14. 77 αὐτοῖς ὀβελαῖσιν, 20. 219 αὐτῇσι βόεσσιν, 21.

54 αὐτῷ γωρυτῷ, Il. 8. 290 αὐτοῖσιν ὄχεσφιν, 9. 542 αὐτῇσιν ῥίξῃσι καὶ αὐτοῖς ἀνθεσι, 8. 24 αὐτῇ γαίῃ αὐτῇ τε θαλάσῃ, 20. 482 αὐτῇ πήλῃ. Sometimes the preposition σύν is added as well, as αὐτῇ σύν φόρμυγγι Il. 9. 194; cp. also Il. 14. 498; Od. 13. 118.

In αὐτοβοεῖ, αὐτοχειρή, etc., we see traces of the same construction.

187. πάχετον. In Od. 23. 191 we have θάμνος... πάχετος δ' ἦν ἡύτε κίων, where the Schol. suggests that πάχετος is the accusative of a neuter noun, 'in thickness,' on the strength of which Bothe would write πάχετος here. But on the present passage the Schol. and Et. Mag. consider πάχετον as a syncopated form of παχύτερον, thus assimilating the word to μείζονα. It is better to regard it however as of the positive degree, a collateral form of παχύς, analogous in formation to περιμήκετος. The difficulty which this interpretation leaves is the presence of an adjective in the positive degree between two comparatives. μείζονα however is not co-ordinate with στιβαρώτερον, to which alone ἡ οἴφ belongs; it simply means, 'greater' than those among which it lay; μέγιστον was not necessary because the others were of uniform size. The δίσκος (δικεῖν, 'to throw') seems generally, as here, to have been made of stone; the σόλος (cp. Il. 23. 826) of iron, brass, or wood: but the descriptions of the two instruments do not harmonise. See Nitzsch, ad loc. The Phaeacians had already thrown their δίσκοι, and Elatreus had won.

ἢ οἷφ Φαίηκες ἐδίσκεον ἀλλήλοισι.

τόν ῥα περιστρέψας ἤκε στιβαρῆς ἀπὸ χειρὸς,
βόμβησεν δὲ λίθος· κατὰ δ' ἔπηξαν ποτὶ γαίῃ

Φαίηκες δολιχήρετμοι, ναυσίκλυτοι ἄνδρες,
λαὸς ὑπὸ ῥιπῆς· ὁ δ' ὑπέρπτατο σήματα πάντων
ρίμφα θέων ἀπὸ χειρὸς· ἔθηκε δὲ τέρματ' Ἀθήνη
ἀνδρὶ δέμας ἐικυῖα, ἔπος γ' ἔφατ' ἔκ τ' ὀνόμαζε·

Ἐκαὶ κ' ἀλαός τοι, ξεῖνε, διακρίνειε τὸ σῆμα
ἀμφαφώων· ἐπεὶ οὐ τι μεμιγμένον ἐστὶν ὁμίλῳ,
ἀλλὰ πολὺ πρῶτον· σὺ δὲ θάρσει τόνδε γ' ἀέθλον·
οὐ τις Φαιήκων τόδε γ' ἔξεται οὐδ' ὑπερήσει·

Ὡς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
χαίρων οὐνεχ' ἐταῖρον ἐννέα λεῦσσ' ἐν ἀγῶνι.

192. σήματα] τινὲς δὲ βήματα Schol. V. πάντων] Al. πάντα. See Schol. on Il. 23. 843 μετενήνεκται δὲ ἐκ τῆς Ὀδυσσεύς, καὶ ἐκεῖ εὐλόγως ἐστὶν ὑπέρβαλε σήματα πάντων· πλείονες γὰρ δισκέουσι. The reading of Codd. Vindd. 133. 56 gives πάντων as the reading here too, for which reason Ameis and La Roche receive it into the text. 198. τόδε γ' [τόδε γ' ἔξεται Ἀρίσταρχος Schol. M. Al. τὸν γ' οἱ τόνδ'. 200. ἐννέα] τὸν προσηνῆ· ὁ δὲ Ζώϊλος [Zenodotus] . . . ὡς ὄνομα ὑπέλαβεν Schol. A. on Il. 17. 204.

189. περιστρέψας, 'with one whirl.' Cp. Il. 19. 130 ὡς εἰπὼν ἔρριψεν ἀπ' οὐρανοῦ ἀστερόεντος | χειρὶ περιστρέψας.

191. There is an intentional sarcasm in the high-sounding epithets applied to the Phaeacians in contrast with their abject terror at the whiz of the quoit. Cp. for a similar case of irony, Il. 5. 862 τόσον ἔβραχ' Ἀρης, ἄτος πολέμοιο.

192. σήματα, 'marks,' were, very likely, pegs stuck in the ground to mark the distance at which each quoit fell, the quoit itself being taken up.

193. ἔθηκε is interpreted by Il. 23. 358 σήμηνε δὲ τέρματ' Ἀχιλλεύς.

τέρματα are the various distances at which each quoit falls, so that the σήματα register the τέρματα.

195. καὶ κ' ἀλαός . . . διακρίνειε, 'even a blind man could distinguish.' So Od. 6. 300 καὶ ἂν πάς ἡγήσαιο.

196. The meaning of ὁμίλῳ is the mass of marks that showed where the other quoits had fallen, and as the Phaeacians were fairly matched against one another, the marks were tolerably close together.

197. θάρσει τόνδε γ' ἀέθλον, 'be of good heart as to this trial of strength at any rate.' ἀέθλον is an accusative of reference with θάρσει, as μή μοι θανάτῳ γε παραῦτα Od. 11. 488.

198. τόδε γε. Adopting the reading of Aristarchus (see crit. note) we may suppose τόδε to refer back to σῆμα, or, more likely, to be a neuter, referring generally to λίθον or δίσκον or whatever was thrown. So νεφέλη δέ μιν ἀμφιβεβήκει . . . τὸ μὲν οὐ ποτ' ἔρωει Od. 12. 75. If τόν γ' οἱ τόνδ' be read, the reference to λίθον or δίσκον is of course clear.

ὑπερήσει, 'throw beyond it.'

200. ἐννέα, always used of close friends. Cp. Il. 17. 204 τοῦ δὲ ἐταῖρον ἐπεφνε ἐννέα τε κρατερόν τε. Benfey supposes the word to have been originally ἐννήης and so to be connected with ἀννήης. Curtius is inclined to support Düntzer in referring it to root αφ seen in αἶω, 'to understand' or 'listen to,' others again would derive it from root αφ, 'to blow' or 'breathe' as if the meaning of the epithet came from the metaphor of a favourable wind.

καὶ τότε κουφότερον μετεφώνεε Φαιήκεσσι·

Τοῦτον νῦν ἀφίκεσθε, νέοι· τάχα δ' ὕστερον ἄλλον
ἦσειν ἢ τοσσοῦτον οἶομαι ἢ ἔτι μᾶσσον.

τῶν δ' ἄλλων ὅτινα κραδίη θυμός τε κελεύει,

δεῦρ' ἄγε πειρηθήτω, ἐπεὶ μ' ἐχολώσατε λίην,

ἢ πῦξ ἢ ἐπ' ἀλήν ἢ καὶ ποσὶν, οὐ τι μεγαίρω,

πάντων Φαιήκων πλήν γ' αὐτοῦ Λαοδάμαντος.

ξεῖνος γάρ μοι ὁδ' ἐστί· τίς ἂν φιλέοντι μάχοιτο;

ἄφρων δὴ κείνός γε καὶ οὐτιδανὸς πέλει ἀνὴρ,

ὅς τις ξεινοδόκῳ ἔριδα προφέρηται ἀέθλων

δήμῳ ἐν ἀλλοδαπῷ· ἔο δ' αὐτοῦ πάντα κολούει.

τῶν δ' ἄλλων οὐ πέρ τιν' ἀναίνομαι οὐδ' ἀθερίζω,

ἀλλ' ἐθέλω ἱδμεν καὶ πειρηθῆμεναι ἄντην.

202. Τοῦτον νῦν ἀφίκεσθε] γρ. δὲ καὶ ἐφίκεσθε Eustath. This implies a reading τοῦτον. Cp. Schol. E. τοῦδε τοῦ δίσκου πρῶτον ἐφίκεσθω τις, as Buttm. gives it.

That the word means 'kind' or 'true' admits of no doubt.

ἐν ἀγῶνι, 'in the lists;' so inf. 260 καλὸν δ' εὐρυταν ἀγῶνα. ἀγών, like ἀγορά, means primarily nothing more than 'assembly,' from ἀγω, compare λῦτο δ' ἀγῶν Il. 24. 1, and see Lehrs, Aristarch. p. 149 Ἀγῶν usurpatur pro ἀγυρί, συναγωγῇ. Il. 8. 298 θεῶν ἀγῶν, coll. 16. 500; 18. 376 θεῶν ἀγῶν. De νεῶν ἀγῶν cp. Il. 16. 239, 500.

201. κουφότερον, 'more gaily;' hitherto his countenance had worn an anxious look, cp. sup. 149, now he challenges them to beat him in a second throw.

202. τάχα δ' ὕστερον, here τάχα is 'presently,' and ὕστερον is not equivalent to δεύτερον, nor is it an adjective joined with ἄλλον, but an adverb expressing a point of time: it goes however closely with ἄλλον, cp. 9. 351 καὶ ὕστερον ἄλλος ἴκοιτο | ἀνθρώπων.

203. τοσσοῦτον, 'as far,' neuter adverb, parallel with μᾶσσον = 'further still.'

204. τῶν δ' ἄλλων refers proleptically to an exception first mentioned in v. 207 πλήν γ' αὐτοῦ Λαοδάμαντος. The words τῶν ἄλλων here are repeated there in the phrase πάντων Φαιήκων. Of the five (Od. 6. 62) sons of Alcinoüs, three (8. 118), probably the unmarried ones, were aspirants in these games;

Odysseus declines 'only Laodamas,' emphasizing the 'only' by αὐτοῦ. Laodamas stood prominently before him as having (sup. 145) on the part of the Phaeacians delivered the challenge. If then guestship were a good reason for not entering the lists even with Laodamas, who was the challenger, it would be understood to bar the other two.

206. ἢ καὶ ποσὶν, the reason for the qualifying addition of καὶ before ποσὶν is given inf. 230.

208. τίς ἂν . . . μάχοιτο; 'Who would care to strive with his entertainer?' For a similar tone of question introduced by the optative with ἂν see Od. 4. 443.

209. οὐτιδανός = 'good for nothing,' 'profitless,' whether to others or to one's own self. Here in the latter sense, as explained by the words (211) ἔο δ' αὐτοῦ πάντα κολούει, 'he cuts short all his own welfare.'

210. With ἔριδα ἀέθλων compare ἔριδος ἀγῶν Soph. Aj. 1163.

211. κολούει (κόλος, 'docked,' 'shortened') is further connected with κυλλός and, perhaps, according to Curt. with κείρω.

212. ἀθερίζω is connected etymologically with θερ-απύω, θερῆ-σκος.

213. ἱδμεν, see on sup. 146. 'But

πάντα γὰρ οὐ κακὸς εἰμι, μετ' ἀνδράσιν ὅσσοι ἀεθλοὶ.

εὖ μὲν τόξον οἶδα ἐύθοον ἀμφαφάασθαι·

πρῶτός κ' ἀνδρα βάλοιμι διστεύσας ἐν ὀμίλῳ

ἀνδρῶν δυσμενέων, εἰ καὶ μάλα πολλοὶ ἐταῖροι

ἄγχι παρασταῖεν καὶ τοξαζοῖατο φωτῶν.

οἶος δὴ με Φιλοκτήτης ἀπεκαίνυτο τόξῳ

δήμῳ ἐνὶ Τρώων, ὅτε τοξαζοίμεθ' Ἀχαιοί.

τῶν δ' ἄλλων ἐμέ φημι πολὺ προφερέστερον εἶναι,

ὅσσοι νῦν βροτοὶ εἰσιν ἐπὶ χθονὶ σῖτον ἔδοντες.

ἀνδράσι δὲ προτέροισιν ἐρίζεμεν οὐκ ἐβελήσω,

οὐθ' Ἑρακλῆι οὐτ' Εὐρύτῳ Οἰχαλιῇ,

οἳ ῥα καὶ ἀθανάτοισιν ἐρίζεσκον περὶ τόξων.

I am ready to make his acquaintance, and to match myself against him.' The unexpressed object to ἴδμεν is found in τῶν ἄλλων τινά, sup. καὶ λέγειν, γνώσει τάχα.

214. πάντα, 'thoroughly well skilled am I;'; οὐ κακός is a litotes to express positive excellence.

216. Rapidity and accuracy in shooting are what Odysseus claims for himself. For, though he was surrounded by comrades, all of them engaged in shooting at the enemy, he would be the first (πρῶτος) to pick off his man, singling him out in the midst of a close throng.

ἐν ὀμίλῳ. Cp. Eustath. τὸ δὲ, εἰ καὶ μάλα πολλοὶ ἐταῖροι, καὶ ταχυτοξότην τὸν Ὀδυσσεῖα εἶναι δηλοῖ, ὅς ἐστι καὶ πάνυ πολλοὶ περὶ αὐτὸν εἰσιν, ἀλλὰ πρῶτος αὐτὸς βαλεῖ τὸν δυσμενῆ.

218. τοξαζοῖατο is used with personal gen. as Od. 22. 27. Cp. Soph. Aj. 154 τῶν γὰρ μεγάλων ψυχῶν ἰεῖς.

219. The bow, as Nitzsch observes, was used by Philoctetes as his battle-arm, whereas Odysseus used it only in contests of skill, or exceptionally in the fight, so that Philoctetes might well be expected to surpass him. Cp. Il. 2. 719.

222. σῖτον ἔδοντες, 'men,' as distinguished from gods, who feed on ambrosia, and from wild beasts, and perhaps from ogres and the like who are uncivilized and plant no corn. Compare ἀρούρης καρπὸν ἔδουσι Il. 6. 143, ὅς θνητὸς τ' εἴη καὶ ἔδοι Δημή-

τερος ἀκτὴν Il. 13. 322. Cp. Od. 9. 191.

223. οὐκ ἐβελήσω, 'I would not care.'

225. ἐρίζεσκον only means 'matched themselves;'; which interpretation can alone suit (223) προτέροισιν ἐρίζεμεν. And of the two men mentioned Eurytus alone actually contended with immortals. Nitzsch notices that, according to Homer (cp. Od. 11. 606), Heracles is represented with the bow. The club and the lion's skin were first assigned to him by Peisander of Rhodes (Ol. 33); or by Stesichorus, somewhat later. See Amphitryon's praise of the advantages of archery in battle, Eurip. Here. Fur. 190 foll.

The bow of Eurytus descended through his son Iphitus to Odysseus, in whose hands its fame did not suffer. Thus Odysseus stands in the same relation to Eurytus as Philoctetes to Heracles. This part of the story is rehearsed in Od. 21. 13. The epithet Οἰχαλιῇ refers to Oechalia, a Thessalian town on the Peneus. There were several towns of the same name, in Euboea, in Aetolia, and in Messenia, which all laid claim to Eurytus as their countryman. But the claim lies only between the Thessalian and Messenian town in the present passage; see Il. 2. 596, 730. The form of the story in Od. 21. 14 foll. seems to suggest a preference for the Messenian locality.

περὶ τόξων, 'about archery.' So ἐρίζειν περὶ ἰσθῆ Il. 12. 423, ἐρίζειν περὶ μύθων Il. 15. 284.

τῷ ῥα καὶ αἰψ' ἔθανεν μέγας Εὐρυτος, οὐδ' ἐπὶ γῆρας

ἵκετ' ἐνὶ μεγάροισι· χολωσάμενος γὰρ Ἀπόλλων

ἔκτανεν, οὐνεκά μιν προκαλίζετο τοξάζεσθαι.

δουρὶ δ' ἀκοντίζῳ ὅσον οὐκ ἄλλος τις διστῷ.

οἴοισιν δειδοῖκα ποσὶν μή τις με παρέλθῃ

Φαιήκων· λίην γὰρ ἀεικελίως ἐδαμάσθην

κύμασιν ἐν πολλοῖς, ἐπεὶ οὐ κομιδὴ κατὰ νῆα

ἦεν ἐπηετανός· τῷ μοι φίλα γυῖα λέλυνται.'

Ἦς ἔφαθ', οἳ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ·

Ἀλκίνοος δέ μιν οἶος ἀμειβόμενος προσέειπε,

Ἕεῖν, ἐπεὶ οὐκ ἀχάριστα μεθ' ἡμῖν ταῦτ' ἀγορεύεις,

ἀλλ' ἐθέλεις ἀρετὴν σὴν φαινέμεν, ἥ τοι ὀπηδεῖ,

χωόμενος ὅτι σ' οὗτος ἀνὴρ ἐν ἀγῶνι παραστάς

232, 233.] Bekk. omits the words between ἐπεὶ οὐ and ἐπηετανός.

226. αἰψ' ἔθανεν, cp. Il. 6. 130 οὐδὲ γὰρ οὐδὲ Δριάντος υἱὸς κρατερὸς Λυκόοργος | δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουρανίοισιν ἐρίζεν.

229. ἀκοντίζῳ extended to διστῷ forms a zeugma.

ὅσον οὐκ, i. e. 'farther than.'

230. οἴοισιν used adverbially = 'only.' ποσὶν is here used for 'racing,' as τόξων (225) for archery.

232. κομιδὴ, 'I had not sufficient provision on shipboard.' But perhaps κομιδὴ means more generally 'comfort,' including supply of food under it; cp. Il. 8. 186; 23. 411, where κομιδὴ is used of the feeding and tending of horses, Od. 14. 124, where it is used of men, and Od. 24. 245, where it signifies the 'care' taken of a garden. We might then translate, 'I had no constant comfort on shipboard.' Odysseus is referring to the period preceding his actual shipwreck, during which time want of food and comfort had so reduced him, that when he had to swim for his life, he was all the more 'sorely spent in many waters.' But seeing that the ship was properly provisioned before starting, Od. 5. 265 foll., there seems to be something wrong here. Perhaps he means that his shipwreck had shortened his enjoyment of the good things on board, and had consigned him to the tender mercies of the κύματα πολλά.

The Schol. E. Q. T. has a strange note on the passage—εἰπὼν κύμασιν ἠνίκατο τὴν ναυαγίαν· προσθεὶς δὲ τὸ 'ἐπεὶ οὐ κομιδὴ κατὰ νῆα' τὴν τῆς θεοχολωσίας ἐκάλυψε βλάβην. But this fact he had betrayed—if he ever meant to conceal it—already, Od. 7. 270.

236. ἐπεὶ is answered by no grammatical apodosis (cp. Od. 3. 103), but the virtual apodosis begins inf. 241 ἀλλ' ἄγε.

237. ἀλλ' ἐθέλεις, 'but art willing to let us see thy prowess which keep thee company.' Two clauses depend with equal closeness upon ἐθέλεις, the one giving a reason, χωόμενος...νεῖκεσεν, and the other a consequence (not a purpose) ὥς ἂν, κ.τ.λ., 'in such manner that no one would think slightly of thee;'; for the willingness had already passed into act, and the specimen of prowess there given was not to be gainsaid. Somewhat similar is Il. 14. 91 μῦθον δὲν οὐ κεν ἀνὴρ γε διὰ στόμα πάμπαν ἄγοιτο | ὅς τις ἐπίστατο κ.τ.λ. Others, as Bothe, would render ὥς ἂν...ὄνοιτο, 'quemadmodum nemo virtutem tuam vituperaverit qui,' etc., making the words describe the method of the chiding (νεῖκεσεν). So apparently Eustath. μέμψεται μὲν γὰρ τις ἴσως τὸν Ὀδυσσεῖα καθὰ καὶ ὁ Λαοδάμας· οὐ μὲν φρενὴρ ἐκείνος ἀνὴρ ὅποιος καὶ ὁ φρεσὶν ἄρτια βάζων.

νείκεσεν, ὥς ἂν σὴν ἀρετὴν βροτὸς οὐ τις ὄνοιτο
 ὅς τις ἐπίσταιτο ᾗσι φρεσὶν ἄρτια βάζειν· 240
 ἀλλ' ἄγε νῦν ἐμέθεν ξυνίει ἔπος, ὅφρα καὶ ἄλλω
 εἵπῃς ἡρώων, ὅτε κεν σοῖς ἐν μεγάροισι
 δαινύη παρὰ σῇ τ' ἀλόχῳ καὶ σοῖσι τέκεσσιν,
 ἡμετέρης ἀρετῆς μεμνημένος, οἶα καὶ ἡμῖν
 Ζεὺς ἐπὶ ἔργα τίθῃσι διαμπερὲς ἐξέτι πατρῶν. 245
 οὐ γὰρ πυγμάχοι εἰμὲν ἀμύμονες οὐδὲ παλαιστῆαι,
 ἀλλὰ ποσὶ κραιπνῶς θέομεν καὶ νηυσὶν ἄριστοι,

240. ἐπίσταιτο]. Schol. V. gives in lemma ἐπιστάη, probably a later reading *metri gratia*. 241. ἄλλω] γρ. ἄλλοις Schol. P.

240. ἄρτια βάζειν, 'to speak with sound judgment.' ἄρτιος is equivalent to *sanius*, and hence is either 'sound' as here, or 'sincere' as in Od. 19. 248 ὅτι οἱ φρεσὶν ἄρτια ᾗδῃ. The final vowel of ἐπίσταιτο is lengthened in arsis before the digamma.

243. δαινύη. In Od. 19. 328 we find δαινύη. Ameis suggests δαινύεαι, which Monro, H. G. § 18 accepts; preferring in Od. 19. 328, to read δαινύε'.

244. οἶα .. πατρῶν, 'what prowess Zeus bestoweth on us, from our fathers' times right on.' This use of ἐπὶ with the dative may be illustrated by Od. 13. 60 γῆρας .. καὶ θάνατος τὰ τ' ἐπ' ἀνθρώποισι πέλονται, 8. 554 ἐπὶ πᾶσι τίθενται .. τοκῆς [ὄνομα]. But most apposite to the sense is Od. 14. 227 αὐτὰρ ἐμοὶ τὰ φίλ' ἔσκε τὰ πον θεὸς ἐν φρεσὶ θῆκεν, | ἄλλος γὰρ τ' ἄλλοισιν ἀνὴρ ἐπιτέρπεται ἔργοις. Nitzsch considers that the idea which the following description is intended to convey is that of a people devoted to peace. So the Schol. τὸν εἰρηνικὸν βίον δηλοῖ διὰ τούτων τὸν τῶν Φαιάκων. But there is a certain colour of luxury in it all, which was a common theme of the Sophists. Heracleides of Pontus is quoted by Schol. H. Q. on Od. 13. 119, as giving a very severe estimate of the character of the Phaeacians, whose one quality, according to him, was an absorbing selfishness, συνειδὸτας γὰρ ἑαυτοῖς φιληδονίαν καὶ ἀπολαυστικὸν τρόπον, καὶ δεδιότας μὴ τις αὐτοὺς ἄλλος ἐπελθὼν ἐκβάλῃ ἀπὸ τῆς χώρας, δύο ταῦτα ὑποκρίνασθαι, φιλοφενίαν τε πρὸς τοὺς παρόντας ταχεῖαν τε ἀπόπεμψιν πρὸς τοὺς

ἐλθόντας κ. τ. λ. We have of course a reflection of this feeling in Horace's 'pinguis Phaeaxque' Ep. 1. 15. 24; and (ib. 2. 28-31) 'Alcinoique | in cute curanda plus aequo operata iuventus, | cui pulcrum fuit in mediis dormire dies, et | ad strepitum citharae cessatum ducere curam.' Bothe, in defending the genuineness of the passage which has been called in question, gives a very sensible view of the conditions of Phaeacian life: 'terram illi beatam incolentes, tutique ab hostium incursionibus, nihil habent quod serio agant praeter rem nauticam, eamque ipsam facillimam. Igitur tempus epulis continuis transigunt, citharoedos requirunt, saltatione delectantur; denique molli vestitu gaudent, balneisque et somno vel, si mavis, amor operam dant. Tales profecto describere Phaeaces debuit poeta si modo sibi constare voluit, cum praesertim famam de illis acceptam antiquissimam referat, neque eos exemplar nobis virtutis ac temperantiae exponat. . . . Apage igitur Catones qui luxum senioris temporis hisce verbis commendari putant.'

247. ἄριστοι, supply εἰμὲν from the preceding line. Here the omission of the substantive verb occurs in a clause coupled to a preceding one containing a finite verb. Cp. Od. 7. 89 σταθμοὶ δ' ἀργύρεοι ἐν χαλκῷ ἕστασαν οὐδ' ἄρ' ἀργύρεον δ' ἐφ' [= ἐπὶ] ὑπερθύριον, 20. 208 τέθηκε καὶ ἐν Αἴδαο δόμοισι, Il. 16. 768 αἶ τε πρὸς ἀλλήλας ἔβαλον τανυήκεας ὄζους | ἡχῇ θειπεσίῃ, πάταγος δὲ τε ἀγρυμνάων, 17. 688 πῆμα θεὸς Δαναοῖσι

αἰεὶ δ' ἡμῖν δαῖς τε φίλη κίθαρίς τε χοροὶ τε
 εἵματά τ' ἐξημοιβὰ λοετρά τε θερμὰ καὶ εὐναί. 250
 ἀλλ' ἄγε, Φαιήκων βητάρμονες ὅσσοι ἄριστοι,
 παῖσατε, ὥς χ' ὁ ξείνος ἐνίσπη οἷσι φίλοισιν,
 οἴκαδε νοστήσας, ὅσσον περιγινόμεθ' ἄλλων
 ναυτιλίῃ καὶ ποσὶ καὶ ὀρχηστῷ καὶ ἀοιδῇ.
 Δημοδόκῳ δέ τις αἴψα κιὼν φόρμιγγα λίγειαν
 οἰσέτω, ἥ που κεῖται ἐν ἡμετέροισι δόμοισιν.' 255
 Ὡς ἔφατ' Ἀλκίνοος θεοείκελος, ὥρτο δὲ κῆρυξ
 οἷσων φόρμιγγα γλαφυρὴν δόμου ἐκ βασιλῆος.
 αἰσυμνήται δὲ κριτοὶ ἐννέα πάντες ἀνέστην
 δῆμιοι, οἳ κατ' ἀγῶνας εὐ πρήσσεσκον ἕκαστα,

251. παῖσατε] ἐντελῶς διὰ τὸ μέτρον Ἀττικῶς δὲ ἀντὶ τοῦ παῖσατε Schol. Q. Ζηνόδοτος παῖσατον εἶπεν, οὐ κακῶς Schol. H. Q. The lemma of E. has also παῖσατε. La Roche quotes from Cram. An. Ox. 4. 419, 8 to the effect that παῖζω is the regular future of παίζω.

κυλίνδει | νίκη δὲ Τρώων. For the omission of εἰμί cp. Il. 20. 434; 21. 108, 482; Od. 18. 64; of ἐσσί Il. 2. 201; 8. 423; Od. 4. 206; 18. 126; of εἰμὲν, Il. 8. 205; 9. 225; Od. 2. 60; 6. 203; of ἐστέ, Il. 1. 335; 7. 281; Od. 10. 463; of ἦν, Il. 1. 404; 3. 214; Od. 7. 87, 90; 12. 235; of ἦσαν, Il. 2. 217; 4. 90; 11. 692; of ᾗ, Il. 1. 547; 5. 481; Od. 15. 394; of ἔσται, Il. 18. 278.

249. ἐξημοιβά, 'changes of raiment.' The force of ἐξ implies that they are worn successively. Cp. ἐπημοιβοὶ χιτῶνες Od. 14. 513.

εὐναί need mean nothing more than plenty of sleep in warm and comfortable beds; though the notion of φιλότης καὶ εὐνή may be included; cp. also Od. 11. 249. Eustath. seems to lean to this, saying, δηλοῖ γὰρ οὐχ ἀπλῶς κοίτας, ἀλλὰ καὶ τι πλεον, εἰ χρὴ σεμνῶς φράσαι τὸ σεμνόν [τὸ ἄσεμνον].

250. βητάρμονες. παρὰ τὸ ἐν ἁρμο- νίᾳ βαίνειν Schol. B.

251. παῖσατε, from παίζω, as Od. 6. 106; 23. 147. There was a v.l. παῖσατε, see crit. note, and Schol. V. interprets παῖσατε by πλήξατε, as if referring it to παῖω. This dance of the Phaeacians was figured on the throne of the Amyclaeon Apollo by Bathycles of Magnesia, whose date is placed by

Thiersch in Ol. 29, and by Sillig, with greater probability, in Ol. 40. Compare καὶ Φαιάκων χορὸς ἐστὶν ἐπὶ τῷ θρόνῳ καὶ ἔδῳν ὁ Δημοδόκος Pausan. 3. 18. 7. Even the later of the two dates assigned would be evidence that the Homeric poems were popularly known before the Peisistratidean recension, and that the Odyssey then contained the episode of the Phaeacians.

258. αἰσυμνήται, not exactly 'umpires,' but regulators of games, 'masters of the lists.' They were δῆμιοι, public officers, not servants attached to the king's household: distinguished from other public officers (such as the *public κήρυκες*, called in Od. 19. 135 *δημο-εργοί*, cp. Od. 1. 109) by the designation οἳ κατ' .. ἕκαστα, where the tense πρήσσεσκον shows that their regular duties, and not only what they did on this particular occasion, are meant. The Schol. derives the word from αἰσιον and νέμειν, Curtius, with greater probability, gives αἰσο-μνή-τη-s, from αἶσα and root *μνα*, 'one who thinks about, or attends to, the rights of the competitors.' The *v* is in accordance with Aeolic usage; compare *δνομα* and *δνυμα*. Döderl. seeks to connect the latter part of the word with *ὕμνειν*. On the αἰσυμνητεία or αἰρετή *τυραννίς* of the Aeolians, Ionians, and Mityleneans, see Aristot. Pol. 3. 10.

λείναν δὲ χορὸν, καλὸν δ' εὕρυναν ἀγῶνα. 260
 κήρυξ δ' ἐγγύθεν ἦλθε φέρων φόρμιγγα λίγειαν
 Δημοδόκῳ· ὁ δ' ἔπειτα κί' ἐς μέσον· ἀμφὶ δὲ κούροι
 πρῶθ' ἔβαιον ἴσταντο, δαήμονες ὀρχηθμοῖο,
 πέπληγον δὲ χορὸν θεῖον ποσίν. αὐτὰρ Ὀδυσσεὺς
 μαρμαρυγὰς θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ. 265
 Αὐτὰρ ὁ φορμίζων ἀνεβάλλετο καλὸν αἰεῖδεν
 ἀμφ' Ἀρεὸς φιλότῃτος εὐστεφάνου τ' Ἀφροδίτης,

260. χορός here is the ground on which they danced, as again in 264; ἀγών, the ring of spectators, as already in 200, 238. It is called καλός either from its commodious size, or from its diversified and animated look.

264. πέπληγον. Cp. Virg. Aen. 6. 644 'pars pedibus plaudunt choreas.'

267. As to the question of the genuineness of this Lay of the Net of Hephaestus, repugnance to the low morality of the Lay would influence ancient critics and scholiasts to reject it as an interpolation. Yet we may infer that Aristarchus, Rhianus, and Herodian accepted it, from their having commented on it, as we know by their interpretations and readings of 288, 299, 307, 352, and 355, while no mention has been made of their rejecting it. And Apion, as we know from the reference in the Schol. on Aristoph. Pax 788, maintained it πρὸς τοὺς ἀθεοῦντας. (He was contemporary with Tiberius and Claudius.) Ancient criticism then on the whole acknowledges the genuineness of the Lay. In the next place it cannot be denied that, the theme once taken for granted, the manner in which the tale is told is worthy of Homer. As Mr. Gladstone says, 'The general character of the colouring, diction, and incident is Homeric enough.' And (as he argues at length) the low morality of the tale is owing to the fact that the heroes of it are gods and not men. Indelicacy in Homer is reserved for legends of the gods, in agreement with 'the tendency which the Pagan religion already powerfully showed, to become itself the primitive corrupter of morality, or, to speak perhaps more accurately, to afford the medium through which the forces of evil and the downward inclination

would principally act for the purpose of depraving it.' In support of this, 'in the Iliad there appear to be but two passages which can fairly be termed indelicate. One is the account of the proceeding of Juno, with the accompanying speech of Jupiter, Il. 14. 312-328 and 346-353. . . The other passage is that which in a few words contains the sensual advice given by Thetis, as a mother, to her son Achilles, in his grief, by way of comfort, Il. 24. 130. . . Homer would have put no such language as this into the mouth of one of his matrons.' In addition, the affinity of the lay to Homeric mythology is strengthened by the 'undesigned coincidence,' that it gives point to the otherwise unexplained trait mentioned Il. 21. 416 τὸν δ' [Ἀρηά] ἄγε χερσὶς ἑλοῦσα Διὸς θυγάτηρ Ἀφροδίτη. Lastly, the lay fits perfectly into the place in which it stands. It occasions no interruption nor discord. It is appreciably in harmony with Phaeacian light-heartedness. The more serious contests have already been relieved by the skilled grace of the dancers, and the minstrel who sang the grave lay of Odysseus' variance with Achilles must tune his lyre to a merrier theme. And whereas thrice that day his art comes into requisition, of his serious lays—the first and last—we are satisfied merely to be told the subject; but in that vein which is most characteristic of the Phaeacians, we crave and we are gratified with an actual specimen of his minstrelsy. What is to be said on the other side? It is true, in the first place, that the minstrel has been fetched for the purpose of playing to the dancers; just as in the χορός on the shield of Achilles, Il. 18. 590-606 μετὰ δὲ σφιν ἐμέλπετο θεῖος δαΐδης | φορμίζων, Od. 1. 421 οἱ δ' εἰς ὀρχηστὴν τε καὶ ἱμερό.

ὥς τὰ πρῶτα μίγησαν ἐν Ἡφαίστοιο δόμοισι
 λάθρῃ· πολλὰ δ' ἔδωκε, λέχος δ' ἥσχυνε καὶ εὐνήν
 Ἡφαίστοιο ἀνακτος· ἄφαρ δὲ οἱ ἄγγελος ἦλθεν 270
 Ἥλιος, ὃ σφ' ἐνόησε μιγαζομένους φιλότῃτι.
 Ἡφαιστος δ' ὥς οὖν θυμαλγέα μῦθον ἄκουσε,
 βῆ ῥ' ἱμεν ἐς χαλκῶνα, κακὰ φρεσὶ βυσσοδομεύων,

268. Ἡφαίστοιο δόμοισι] Ἡφαίστοιο ἀνακτος Schol. H. 271. Ἥλιος] ἄπαξ δὲ εἴρηται Ἥλιος· Ἡέλιος γὰρ αἰεὶ φησὶν Ἰακῶς Schol. H. ἐνταῦθα τρισυλλάβως λέγει τὸν θεόν Schol. P. V. Nauck suggests Ἡέλιος, ὃ νόησε.

εἶσαν δαΐδην | τρεψάμενοι τέρποντο, Hes. Scut. Herc. 280-282 οἱ δ' ὑπὸ φορμύγγων ἀναγον χορὸν ἱμερόεντα. | ἐνθεν δ' αὖθ' ἐτέρωθε νέοι κώμαζον ὑπ' αὐλοῦ, | τοίγε μὲν αὖ παίζοντες ὑπ' ὀρχηθμῷ καὶ δαΐδῃ κ. τ. λ.; and this lay is a voluntary and superadded contribution to the hilarity of the day. It is true also that as to the mythology, 'there is something rather more marked in the personal agency of the Sun than the poems elsewhere present; and undoubtedly Apollo is made to assume a tone wholly singular and unsupported by what is told of him in the rest of the poems (335). It is true too that Odysseus, in inviting Demodocus to his third lay, passes over all this in silence, whilst he alludes to the first and previous one (489);—for the reason, no doubt, that the first was kindred in subject to the one which he wished to elicit. This is all that can be said against the lay, and it is not much. Arguments from verbal peculiarities can be raised here; but so they can upon any book of the Odyssey, and they have no real weight: such are (267) the rarity of ἀμφὶ with the genitive; the similarity of the beginning to the opening of the Hymn to Dionysus: the title Ἥλιος (271) for the sun, appearing elsewhere in the form Ἡέλιος: the use of the uncommon word μιγάζεσθαι, and lastly, the designation of the gods (325, 335) as δαωτήρες ἑῶων (cp. Il. 24. 528). When all has been said we must submit to be ruled by the consideration that the lay as a whole, and in the place in which it stands, is neither unworthy of Homer nor unlike him. (Several of the above remarks have been taken from Gladstone, Homer and the Homeric Age, vol. 2. pp. 461-464, and Welcker's Kleine Schriften, vol. 2. p. 32.)

ἀμφὶ only here and in Il. 16. 825 joined with the genitive; but compare τοῦ δ' ἀμφιτρομέω Od. 4. 820.

Ἀφροδίτη. Cp. Schol. H. Q. T. δλας δὲ Ὀμηρος οὐκ οἶδεν Ἡφαιστον Ἀφροδίτῃ συνοικεῖν, Χάριτι δὲ αὐτὸν συμβιούντα. Δημόδοκος δὲ τῇ ἰδίᾳ μυθοποιῶ. This Charis (Il. 18. 382) is by Hesiod (Theog. 945) called Aglaia; and we must frankly acknowledge the existence of separate myths about the partner of Hephaestus. This difference is one upon which the Chorizontes establish an argument as to the long period which separates the composition of the Odyssey from that of the Iliad. But Nitzsch remarks, very pertinently, that the same idea lies at the bottom of both forms of the legend, viz. the union of a goddess of grace with the god who was the representative of the highest development of art.

269. πολλὰ δ' ἔδωκε. Schol. B. strangely anticipates the story by rendering this, ὃ Ἀρης μοιχάγρια ἔδωκε πολλά. The reference is rather to the presents given by Ares to Aphrodite to win her consent.

270. ἄφαρ. With this word begins the direct narration of the story; the preceding clauses are under the government of ὥς.

271. Ἥλιος. The same form occurs in Hymn. 31. 1. Curtius, comparing the Cretan form of the word, viz. ἀβέλιος, with the Laconian ἀβάρ, i. e. ἀφως or αἴως, proposes to refer ἀφέλιος to root us, 'burn.' From αἴως comes Lat. 'ausosa' (aurora), and the Roman gentile name 'Auselius' (Aurelius), on which Paul. Diac. says, Epit. 23 'Aureliam familiam ex Sabinis oriundam a Sole dictam putant, quod ei publice a populo Romano datus sit locus in quo sacra facerent Soli qui ex hoc Auseli dicebantur.'

ἐν δ' ἔθετ' ἀκροθέτῳ μέγαν ἄκμονα, κόπτε δὲ δεσμούς
 ἄρρηκτους ἀλύτους, ὅφρ' ἔμπεδον αὐθι μένοιεν. 275
 αὐτὰρ ἐπεὶ δὴ τεύξε δόλον κεχολωμένος Ἄρει,
 βῆ ρ' ἵμεν ἐς θάλαμον, ὅθι οἱ φίλα δέμνι' ἔκειτο,
 ἄμφι δ' ἄρ' ἐρμίσιν χέε δέσματα κύκλῳ ἀπάντη·
 πολλὰ δὲ καὶ καθύπερθε μελαθρόφιν ἐξεκέχυντο, 280
 ἡὕτ' ἀράχνια λεπτὰ, τά γ' οὐ κέ τις οὐδὲ ἴδοιτο,
 οὐδὲ θεῶν μακάρων· περὶ γὰρ δολόεντα τέτυκτο.
 αὐτὰρ ἐπεὶ δὴ πάντα δόλον περὶ δέμνια χεῦεν
 εἷσατ' ἵμεν ἐς Λῆμνον, ἐκτίμενον πτολίεθρον,
 ἣ οἱ γαιῶν πολὺ φιλτάτη ἔσκεν ἀπασέων.
 οὐδ' ἀλαοσκοπιὴν εἶχε χρυσήνιος Ἄρης, 285

284. ἔσκεν] The MSS. and lemm. of Schol. E. H. P. Q. vary between ἔστιν and ἔσκεν. In Schol. H. P. Q. we read γράφεται ἔπλετο πασέων. 285. ἀλαοσκοπιήν] So

275. αὐθι μένοιεν, 'might bide where they were,' sc. Ares and Aphrodite; unless we make δεσμοί the subject of μένοιεν.

276. δόλον, 'snare' or 'trap': applied in this sense to the wooden horse, inf. 494; to bait for fishes, Od. 12. 252, and to a mouse-trap, Batrach. 116.

278. ἐρμίσιν (ἔρμα), properly 'supports,' here = 'bed-posts.'

χέε, 'dropped,' and inf. ἐξεκέχυντο, express graphically the subtle and pliable nature of the net. The verb χέω suggests the same set of ideas as the adjective ὑγρός, as in Pind. Pyth. 1. 9 ἀετὸς . . ὑγρὸν νῶτον αἰωρεῖ.

279. καθύπερθε μελαθρόφιν, the second and more explicit word is the exegesis of the first. A similar form of exegesis is found in Od. 4. 348 οὐκ ἂν ἐγὼ γε | ἄλλα παρὲς εἰποιμι παρακλιδόν, Il. 2. 668 τριχθὰ . . ὤκηθεν καταφυλαδόν. μέλαθρον is the roof-beam or rafter, as Schol. T. κυρίως τὸ μέσον τῆς στέγης ἔχλον τὸ ὑπατον. He derives it from μέλας because it became blackened by the smoke. See on Od. 11. 278.

280. τὰ . . ἴδοιτο, for this particular repetition of the negative, Nitzsch compares Ar. Ach. 1079 οὐ δεινὰ μὴ 'ξεῖναί με μὴδ' ἐορτάσαι; But οὐδέ here = nequidem, the chains could not so much as be seen.

281. Join περὶ . . δολόεντα, 'exceeding cunning.'

282. πάντα, probably adverbial, 'completely,' as sup. 214.

283. εἷσατ' ἵμεν, 'made show of going.' So Ovid, on the same subject, A. A. 2. 579 'fingit iter Lemnon.' Lemnos was the island where Hephaestus alighted after his fall from heaven, Il. 1. 590, where he was received by the Sintians, called inf. 294 ἀγριοφῶνοι. They were originally (Strabo 12. 3. 20) a Thracian people, and were called in later times Σαπαῖοι. From Il. 14. 230, 281 we infer that Λῆμνος was the name of the city as well as of the island, and that it belonged to the Thoas of Argonautic fame. In the Schol. to Apoll. Rhod. 1. 604 Lemnos is called διπολις, referring to the towns Myrina and Hephaestia. The soil of Lemnos is thoroughly volcanic, and there was a burning-mountain in it called Moschylos. The Sintians, as their connection with Hephaestus would suggest, seem to have been smiths by trade; and there was an import of metals to the island, Il. 7. 467 νῆες δ' ἐκ Λῆμνοιο παρέστανον οἶνον ἀγούσαι . . ἐνθεν ἄρ' οἰνίζοντο κάρη κομόωντες Ἀχαιοί, | ἄλλοι μὲν χαλκῷ, ἄλλοι δ' αἶθωνι σιδήρῳ.

285. ἀλαοσκοπιήν, 'kept no blind man's watch.' So Düntzer, 'non caecis

ὥς ἴδεν Ἥφαιστον κλυτοτέχνην νόσφι κιόντα·
 βῆ δ' ἵμεναι πρὸς δῶμα περικλυτοῦ Ἥφαιστοιο,
 ἰσχανόνων φιλότῃτος ἐυστεφάνου Κυθερείης.
 ἣ δὲ νέον παρὰ πατρὸς ἐρισθενέος Κρονίωνος
 ἐρχομένη κατ' ἄρ' ἔξεθ'. ὁ δ' εἶσω δώματος ἦει, 290
 ἐν τ' ἄρα οἱ φῦ χειρὶ ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 'Δεῦρο, φίλη, λέκτρονδε τραπέομεν εὐνηθέντε·
 οὐ γὰρ ἔθ' Ἥφαιστος μεταδήμιος, ἀλλὰ που ἦδη
 οἴχεται ἐς Λῆμνον μετὰ Σίντιας ἀγριοφάνους·'
 'Ὡς φάτο, τῇ δ' ἀσπαστὸν εἰείσατο κοιμηθῆναι. 295
 τῶ δ' ἐς δέμνια βάντε κατέδραθον· ἄμφι δὲ δεσμοὶ
 τεχνήεντες ἔχυντο πολύφρονος Ἥφαιστοιο,
 οὐδέ τι κινήσαι μελέων ἦν οὐδ' ἀναεῖραι.
 καὶ τότε δὴ γίγνωσκον, ὅτ' οὐκέτι φυκτὰ πέλοντο.

cf. π. 129

most MSS. La Roche gives ἀλαός σκοπιήν as the reading of Aristarchus. ἀλαὸν σκοπιήν seems to have been the reading of Zenodotus. Nauck proposes ἄλιον σκοπιήν. 288. ἰσχανόνων] A reading ἰχανόνων is quoted in Et. Mag. p. 478. 46, etc. Κυθερείης] γρ. Ἀφροδίτης Schol. P. 292. φίλη] Al. γύναι. εὐνηθέντε] The MSS. vary between the dual and plural. La Roche gives the decision in favour of the former. 294. ἀγριοφάνους] 'Huc Porsonus Apollonii et Hesychii ἀγριοφάνους referebat' Bekk. 299. πέλοντο] 'Ριανὸς πέλοι[το] γράφει Schol. H.

oculis vidit.' The words contain an oxymoron, the attributive part of the compound contradicting the other part. But Ahrens (Philol. 27. 255) would make ἀλαός here another form of ἀλεός (ἀλφός) = 'vain,' connected with ἀλύω, so that ἀλαοσκοπιήν would mean 'a fruitless watch.' The phrase occurs only here in the Odyssey, but is found in Il. 10. 515; 13. 10; 14. 135.

χρυσήνιος. The horses of Ares are called χρυσάμπυκες Il. 5. 358.

288. ἰσχανόνων, 'eager for,' lit. 'clinging to.' So Il. 23. 300 μέγα δρόμου ἰσχανόωσαν.

292. τραπέομεν. The 2nd aor. subjunct. pass. of τέρπω. The change from τερπ- to τραπ- being the same as from καρδία to κραδία. For the termination see note on ἐπιβείομεν Od. 6. 262. This was the interpretation of Schol. H., Apoll. Lex. and Hesych., according to which λέκτρονδε is to be joined with εὐνηθέντε, uniformly with Il. 3. 441 ἀλλ' ἄγε δὴ φιλότῃτι τραπέομεν εὐνη-

θέντε. The phrase λέκτρονδε εὐνηθέντε is then equivalent in construction to θωκόνδε καθίζανον Od. 5. 3. But some commentators, referring τραπέομεν to τρέπω, joined it directly to λέκτρονδε. Bekker, with Ameis, puts a colon after λέκτρονδε, taking it in close connection with δεῦρο. Ameis compares Musaeus 248 δεῦρό μοι εἰς φιλότητα.

294. Σίντιας, see sup. 283. ἀγριοφάνους is equivalent to βαρβαρόφανος Il. 2. 867.

299. ὅτ' οὐκέτι φυκτὰ πέλοντο, 'when there was no more chance of escape.' Cp. ἐπεὶ οὐκέτ' ἀνεκτὰ πέλονται Od. 20. 223. The emphasis thrown on τότε δὴ seems to declare for the reading ὅτ[ε], but many modern editors prefer ὅτε, i. e. ὅτι τε, comparing Od. 3. 166; 12. 295.

With φυκτὰ in the sense of an abstract noun = 'escape' cp. ἴσα = 'equality,' Od. 2. 203, ἀριστα = 'success,' Od. 3. 129. The reading (see crit. note) πέλοιτο for πέλοντο perhaps

ἀγχιμόλον δέ σφ' ἦλθε περικλυτὸς ἀμφιγυήεις, 300
 αὐτὶς ὑποστρέψας, πρὶν Λήμνου γαῖαν ἰκέσθαι
 'Ἡέλιος γάρ οἱ σκοπιῇν ἔχεν εἰπέ τε μῦθον.
 [βῆ δ' ἵμεναι πρὸς δῶμα, φίλον τετιμῆμενος ἦτορ']
 ἔστη δ' ἐν προθύροισι, χόλος δέ μιν ἄγριος ἦρει·
 σμερδαλέον δ' ἐβόησε, γέγωνέ τε πᾶσι θεοῖσι· 305
 'Ζεῦ πάτερ ἦδ' ἄλλοι μάκαρες θεοὶ αἰὲν ἔοντες,
 δεῦθ', ἵνα ἔργα γελαστὰ καὶ οὐκ ἐπιεικτὰ ἴδῃσθε,
 ὥς ἐμὲ χωλὸν ἔοντα Διὸς θυγάτηρ 'Αφροδίτη
 αἰὲν ἀτιμάζει, φιλέει δ' αἰδήλον 'Αρρηα,
 οὐνεχ' ὁ μὲν καλὸς τε καὶ ἀρτίπος, αὐτὰρ ἐγὼ γε 310
 ἠπεδανὸς γενόμεν' ἀτὰρ οὐ τι μοι αἴτιος ἄλλος,

303.] Omitted in most MSS, and evidently borrowed from Od. 2. 298. 307. γε-
 λαστὰ] The reading of the MSS. and of Aristarchus and Herodian. ἔργ' ἀγέλαστα
 Apoll. Lex.; Et. Mag. 224. 47; Eustath. which Nauck follows. 310. ἀρτίπος]
 γρ. ἄλκιμος Schol. P.

shows that ὁ τε for ὅτι was known to the Scholl.

300. ἀμφιγυήεις. This epithet is commonly rendered 'lame of both feet,' from γυῖος, γυῖω. Hephaestus was lame from his birth, Il. 18. 397; cp. κυλλοποδίων ib. 371, and χαλεῖων ὑπὸ δὲ κνήμαι ἰώντο δρᾶσαι ib. 411. But, inasmuch as the word is generally found in connection with κλυτός, or περικλυτός, or κλυτοτέχνης, it has been proposed to attach the sense to it of *ambidexter*, i. e. having a strong effective arm on either side; 'Hephaestus of the two stout arms;' in which case it will be referred to γυῖον.

305. γέγωνε, imperf. tense; cp. Il. 14. 469; 24. 703. See Monro, H. G. § 27.

307. ἔργα γελαστὰ (see crit. note), 'deeds of mockery;' or, perhaps, 'deeds to raise your laughter,' as inf. 326. But this is hardly the tone of indignation which we should expect, nor does it so well suit οὐκ ἐπιεικτὰ, which means 'unyielding,' and so 'hard,' 'cruel,' like σχέτλιος. Cp. μένος οὐκ ἐπιεικτόν Il. 5. 892, σθένος 8. 32, πέιθος 16. 549.

309. αἰδήλος is generally taken as meaning in Homer 'annihilating,' 'making unseen,' ἀφανίζων, distinct from the later signification, 'unseen,' 'invisible' (ἀ-ἰδεῖν). It is used as an

epithet of fire Il. 2. 455; of ἔργα Il. 5. 872 (with v. l. καρτερὰ ἔργα); of Athena, as a term of abuse applied to her by Ares, Il. 5. 880; of Ares himself, here and Il. 5. 897; of Melanthius, Od. 22. 165; and of ὄμιλος μνηστήρων Od. 16. 29; on most of which passages the Scholl. interpret by ἀδολοποιός. Savelsberg (Zeitschr. für Gymn. 1865) regards αἰδήλος as a compound of αἰ or ἀτι (Skt. *ati*), an intensive prefix, and δαίειν, δέ-δῃα, so that the meaning would be 'fiercely burning.' The form αἰ for ἀτι is found, according to Savelsberg, in αἰ-ζήλος, αἰζήλος. Düntzer, on the present passage, connects the latter part of the compound with δηλόμαι. Others attempt to combine in the word two meanings derivable from α-ἰδεῖν, making the Homeric signification to be 'that on which one cannot look,' because it is too horrible; and 'that on which one cannot look,' because it is 'invisible,' the common meaning in later authors.

310. ἀρτίπος. With the termination cp. ἀελλόπος Il. 8. 409. It is noticeable that in the composition ο is dropped, as the word is equivalent to ἀρτίος τοῖς πόδας. See Monro, H. G. 124 b.

311. ἠπεδανός, 'weakly;' a word of uncertain derivation.

ἀλλὰ τοκῇ δύω, τὼ μὴ γείνασθαι ὄφελλον.
 ἀλλ' ὄψεσθ', ἵνα τῷ γε καθεύδεται ἐν φιλότῃτι,
 εἰς ἐμὰ δέμνια βάντες· ἐγὼ δ' ὄρων ἀκάχημαι.
 οὐ μὲν σφεας ἔτ' ἔολπα μίνυνθά γε κειέμεν οὕτω, 315
 καὶ μάλα περ φιλέοντε· τάχ' οὐκ ἐθελήσετον ἀμφω
 εὔδειν· ἀλλὰ σφωε δόλος καὶ δεσμός ἐρύξει,
 εἰς ὃ κέ μοι μάλα πάντα πατὴρ ἀποδώσει ἔεδνα,
 ὅσσα οἱ ἐγγυάλιξα κυνώπιδος εἵνεκα κούρης,
 οὐνεκά οἱ καλὴ θυγάτηρ, ἀτὰρ οὐκ ἐχέθυμος.' 320
 'Ὡς ἔφαθ', οἱ δ' ἀγέροντο θεοὶ ποτὶ χαλκοβατὲς δῶ·
 ἦλθε Ποσειδάων γαίηοχος, ἦλθ' ἐριούνης
 'Ερμείας, ἦλθεν δὲ ἀναξ ἐκάεργος 'Απόλλων.
 θηλύτεραι δὲ θεαὶ μένον αἰδοῖ οἴκοι ἐκάστη.
 ἔσταν δ' ἐν προθύροισι θεοὶ, δωτῆρες ἑάων 325

312. γείνασθαι] τὸ γενέσθαι (?), διὰ τὸ ἃ Schol. H. Al. γίνεσθαι. 318. ἀπο-
 δώσει] So most MSS, but a few read ἀποδοῖσιν with Schol. A. on Il. 1. 129, which La Roche and Nauck adopt. 325. ἑάων] Apparently a gen. plur. neut. from εἶς, but subject to a variable breathing, as ἔηος (for which Zenodotus wrote εἶο). Buttm. thinks that the rough breathing is a corruption from the smooth, but Lehrs reserves the smooth breathing for those forms in which υ follows ε, according to the rule given (lex de spir. ad Ammon.) τὸ ε πρὸ τοῦ ε, ἢ, δασύνεται, πρὸ τοῦ υ ψι-

312. τὼ .. ὄφελλον = 'qui utinam me nunquam genuissent.'

313. He says that when they find out how they have been entrapped, they will not care to lie there one moment longer (μίνυνθά γε), in spite of their mutual fondness; before long (τάχα) they will have no fancy for lying abed and asleep, and would be glad to get away, ἀλλὰ σφωε, etc.

317. σφωέ, dual acc., see note on Od. 4. 62.

318. ἀποδώσει. The balance of MSS. authority is in favour of ἀποδώσει, but it should be noted that εἰς ὃ κε naturally is followed in Homer by the subjunctive, as in Il. 2. 332; 5. 466, etc. In Il. 3. 409 εἰς ὃ κε .. ποιήσεται, and Il. 21. 133 εἰς ὃ κε .. τίσετε, the verbs are probably not futures of the indicative but the regular short forms of aorist subjunctive.

320. ἐχέθυμος is generally taken as the equivalent of ἐχέφρων Od. 4. 111, etc., meaning 'prudent.' But it is against Homeric usage to make θυμός

expressive of the 'moral sense,' the constant meaning of it being 'heart,' or 'affections.' Therefore ἐχέθυμος may be taken as 'having warm feeling;' and so οὐκ .. ἐχέθυμος will be 'heartless.' Were it not for the use of the compound ἐχέφρων, we should prefer to render ἐχέθυμος 'quae cupiditatem cohibet,' agreeably with the interpretation of Schol. B. κρατούσα ὀρέξεως καὶ ἐπιθυμίας. And perhaps the later compounds ἐχένης Aesch. Ag. 149, and ἐχέμυθος may serve to confirm this meaning.

322. ἐριούνης (ἐρι-δύννημι) is only used in this form here and in Il. 20. 34. The usual word is ἐριούνιος.

323. ἐκάεργος is generally taken as equivalent to ἐκηβόλος, 'working,' i. e. shooting 'from afar.' Others compare it with the Lat. *averruncus*, from *ekas* and *εργειν*.

324. θηλύτεραι, see on Od. 11. 386. αἰδοῖ = 'out of shame.'

325. ἑάων (see crit. note) seems to be gen. plur. from εἶς, Ionic εἶς, with

ἄσβεστος δ' ἄρ' ἐνὼρτο γέλωσ μακάρεσσι θεοῖσι
τέχνας εἰσορόωσι πολύφρονος Ἡφαίστιο.
ὦδε δέ τις εἶπεσκεν ἰδὼν ἐς πλησίον ἄλλον·

‘Οὐκ ἀρετᾷ κακὰ ἔργα· κιχάνει τοι βραδὺς ὥκυν,
ὥς καὶ νῦν Ἡφαιστος ἐὼν βραδὺς εἶλεν Ἄρηα 330
ὥκύτατόν περ ἐόντα θεῶν οἷ Ὀλυμπον ἔχουσι
χωλὸς ἐὼν, τέχνησιν τὸ καὶ μοιχάγρι' ὀφέλλει.’

‘Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
Ἑρμῆν δὲ προσέειπεν ἄναξ, Διὸς υἱὸς, Ἀπόλλων 335
‘Ἑρμεία, Διὸς υἱέ, διάκτορε, δῶτορ ἑάων,
ἦ ρά κεν ἐν δεσμοῖς ἐθέλοις κρατεροῖσι πιεσθεῖς
εὐδεν ἐν λέκτροισι παρὰ χρυσῇ Ἀφροδίτῃ;’

Τὸν δ' ἡμείβετ' ἔπειτα διάκτορος ἀργειφόντης·
‘αἱ γὰρ τοῦτο γένοιτο, ἄναξ ἑκατηβόλ' Ἀπολλων 340
δεσμοὶ μὲν τρεῖς τόσσοι ἀπείρονες ἀμφὶς ἔχουεν,
ὕμεις δ' εἰσορόωτε θεοὶ πᾶσαι τε θέαιναι,
αὐτὰρ ἐγὼν εὐδοίμην παρὰ χρυσῇ Ἀφροδίτῃ.’

‘Ὡς ἔφατ', ἐν δὲ γέλωσ ὦρτ' ἀθανάτοισι θεοῖσιν.
οὐδὲ Ποσειδάωνα γέλωσ ἔχε, λίσσετο δ' αἰεὶ

λοῦται. So Ebeling, Lex. Hom. s. v. La Roche H. T. 234 gives the passage somewhat differently, but sums up thus, ‘die beste Ueberlieferung schreibt ἦος und ἑάων.’ 333-342.] ἐν ἐνίοις ἀντιγράφοις οὐ φέρονται Schol. H. The grounds given are διὰ τὸ ἀπρέπειαν ἐμφαίνειν. Schol. Vind. 56 adds ἐν ἐνίοις ἀθετοῦνται.

variable breathing. We should expect the word to come from a neuter plural τὰ ἐά, the gender seeming settled by Il. 24. 528 πίθοι . . δῶραν οἷα δίδωσι κακῶν, ἄλλοι δὲ ἑάων. But ἐά would give a gen. ἑών. Döderl. prefers to make it a feminine gen. in the usual form of the 1st declension, supplying δόσεων from δωτήρες. Here translate, ‘givers of blessings.’

328. ἰδὼν, aorist, ‘with a glance at.’ This line occurs in Il. 2. 271; Od. 10. 37, etc.

πλησίον must be taken substantively.

329. ἀρετᾷ, ‘prosper,’ cp. Od. 19. 114.

332. τό, ‘wherefore.’ So in Il. 3. 176; 7. 239; 12. 9; 17. 404.

339. αἱ γὰρ τοῦτο. Not only γένοιτο,

but ἔχουεν, εἰσορόωτε, and εὐδοίμην are all governed by αἱ γάρ.

τοῦτο γένοιτο expresses in advance, and in skeleton as it were, what is developed in the succeeding clause. In this particular case, τοῦτο γένοιτο chiefly points onwards to ἐγὼν . . εὐδοίμην. The previous words δεσμοὶ . . θέαιναι being undesirable circumstances, which would not properly be wished for by themselves, but only for the sake of ἐγὼν εὐδοίμην.

340. The words δεσμοὶ μὲν are answered by αὐτὰρ ἐγὼν.

344. οὐδὲ Ποσειδάωνα. Here οὐδέ has the force of its separate constituents οὐ δὲ or ἀλλ' οὐ. Analogous to this are Il. 5. 138 λέοντα . . ὃν ῥά τε ποιμὴν | χραύσῃ μὲν τ' . . οὐδὲ δαμάσῃ, and 24. 25 ἄλλοις μὲν πᾶσιν ἐήνδανεν, οὐδὲ ποτ'

Ἡφαιστον κλυτοεργὸν ὅπως λύσειεν Ἄρηα· 345
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

‘Λῦσον· ἐγὼ δέ τοι αὐτὸν ὑπὶσχομαι, ὥς σὺ κελεύεις,
τίσειν αἵσιμα πάντα μετ' ἀθανάτοισι θεοῖσι.’

Τὸν δ' αὖτε προσέειπε περικλυτὸς ἀμφιγυήεις·
‘μή με, Ποσειδάων γαίηοχε, ταῦτα κέλευε 350
δειλαί τοι δειλῶν γε καὶ ἐγγύαι ἐγγυάασθαι.

πῶς ἂν ἐγὼ σε δέοιμι μετ' ἀθανάτοισι θεοῖσιν,
εἴ κεν Ἄρης οἴχοιτο χρέος καὶ δεσμὸν ἀλύξας;’

Τὸν δ' αὖτε προσέειπε Ποσειδάων ἐνοσίχθων·
‘Ἡφαιστ', εἴ περ γάρ κεν Ἄρης χρεῖος ὑπαλύξας 355
οἴχηται φεύγων, αὐτὸς τοι ἐγὼ τάδε τίσω.’

Τὸν δ' ἡμείβετ' ἔπειτα περικλυτὸς ἀμφιγυήεις·
‘οὐκ ἔστ' οὐδὲ ἔοικε τεδὸν ἔπος ἀρνήσασθαι.’

352. δέοιμι] The interpretation εὐρίσκοιμι of Schol. V. points to a reading δήοιμι, which implies the omission of σε, or the insertion of it between πῶς and ἂν. In Schol. H. M. Q. T. V. we find δ δὲ Ἀρίσταρχος πῶς ἂν εὐθύνοιμι [γράφει], for which we must substitute πῶς ἂν σ' εὐθύνοιμι, or suppose, with La Roche, that εὐθύνοιμι is not the reading but the explanation of Aristarchus. It should be noticed that H. and M. omit [γράφει]. The lemma of E. gives πῶς ἂν ἐγὼ σε, φέριστε, μετ' ἀθανάτοισι δέοιμι; 353. δεσμὸν] Porsonus de H. ad vers. 353, ‘Schol. χρέος et χρεῖος. Ἀρίσταρχος δὲ δεσμὸν γρ. sc. pro δεσμὸν.’ Buttm. Here Q. reads δεσμὸν. La Roche remarks that probably this Schol. refers neither to 353 nor 355, but to 359, giving δεσμὸν as the Aristarchean reading for the v. l. δεσμῶν.

Ἡρη, in which passage however it is in correlation with μὲν. Poseidon is represented as the most venerable of the gods of Olympus, next to Zeus; he was besides uncle to Ares.

347. αὐτὸν . . τίσειν, ‘that he himself shall pay all just requital in public presence of all the gods.’

351. δειλαί. Nitzsch maintains that in Homer δειλός must signify ‘poor’ and ‘weak,’ and so follows one interpretation of the Schol. αἱ πρὸς τοὺς δειλοὺς καὶ ἀσθενεῖς ἐγγυαὶ δειλαὶ καὶ αὐταὶ καὶ μηδὲν δυνάμεναι, ὡς μὴ δυνάμεναι τῶν τοιούτων ἐπεξελεῖν ἀδικήματα δι' ἀσθένειαν. This makes δειλῶν refer to Hephaestus. ‘Even the surety that a weak man gets is but a weak security to hold in hand,’ this with direct reference to the next line πῶς σε δέοιμι; but the combination of δειλός with οὐτιδανός in Il. 1. 293 suggests that we may give the meaning of

‘sorry,’ ‘wretched’ to δειλός, and then follow the alternative interpretation of the Schol. αἱ ὑπὲρ τῶν δειλῶν καὶ κακῶν ἐγγυαὶ καὶ αὐταὶ κακὰ εἰσι, τὴν πίστιν ὑπὲρ τῶν τοιούτων μηδενὸς τηρεῖν δυνάμεναι. Translate then, ‘Even surety for a sorry fellow is a sorry thing to hold in hand.’ Cp. Eustath. ἐγγυᾷ μὲν δ' διδοῖς· ἐγγυᾶται δ' ὁ λαμβάνων. So Hephaestus asks, ‘If Ares, who is a slippery fellow, refuse to pay, what is the good of your promise? I cannot put you in chains till the debt is paid.’ Poseidon answers, ‘In case of Ares not choosing to pay, I will pay myself.’ δέοιμι means really ‘put thee in chains,’ and must not be diluted to some such meaning as ‘keep a hold on thee.’ Apoll. and Hesych. give δεσμεύοιμι (see crit. note).

353. χρέος ‘engagement.’ So μοι· χάγρια sup. 332.

358. οὐκ . . ἔοικε, ‘non licet neque decet.’

Ὡς εἰπὼν δεσμὸν ἀνίει μένος Ἥφαιστοιο.
 τὼ δ' ἐπεὶ ἐκ δεσμοῖο λύθεν, κρατεροῦ περ ἐόντος, 360
 αὐτίκ' ἀναΐξαντε ὁ μὲν Θρήκηνδε βεβήκει,
 ἢ δ' ἄρα Κύπρον ἵκανε φιλομμειδῆς Ἀφροδίτη,
 ἐς Πάφον· ἔνθα δέ οἱ τέμενος βωμός τε θυήεις.
 ἔνθα δέ μιν χάριτες λούσαν καὶ χρίσαν ἐλαίῳ
 ἀμβρότω, οἷα θεοὺς ἐπενήνοθεν αἰὲν ἐόντας, 365
 ἀμφὶ δὲ εἵματα ἔσσαν ἐπήρατα, θαῦμα ιδέσθαι.
 Ταῦτ' ἄρ' αἰοῖδ' αἶειδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
 τέρπετ' ἐνὶ φρεσὶν ᾗσιν ἀκούων ἡδὲ καὶ ἄλλοι
 Φαίηκες δολιχὴρετμοι, ναυσίκλυτοι ἄνδρες.
 Ἀλκίνοος δ' Ἀλίων καὶ Λαοδάμαντα κέλευσε 370
 μουνάξ ὀρχήσασθαι, ἐπεὶ σφισιν οὐ τις ἔριζεν.
 οἱ δ' ἐπεὶ οὖν σφαῖραν καλὴν μετὰ χερσὶν ἔλοντο,
 πορφυρέην, τήν σφιν Πόλυβος ποίησε δαΐφρων,
 τὴν ἕτερος ρίπτασκε ποτὶ νέφεα σκιδέντα

361. ἀναΐξαντε ὁ μὲν... ἢ δ' ἄρα. For this construction of a nominative participle followed by a distribution of the subject cp. Od. 19. 230 ὡς οἱ χρύσειοι ἐόντες ὁ μὲν λάε νεβρὸν ἀπάγχων, | αὐτὰρ ὁ ἐκφυγέειν μεμῶς ἥσπαιρε πόδεσσι, 24. 483 ὄρκα πιστὰ ταμόντες ὁ μὲν... ἡμεῖς δ' αὖ, Il. 12. 400 τὸν δ' Αἴας καὶ Τεύκρος ὁμαρτήσαντ', ὁ μὲν... Αἴας δέ. Similar are Il. 3. 211; 10. 224. An analogous construction without the participle is found Od. 7. 129 ἐν δὲ δύνω κρήναι, ἡ μὲν... ἢ δ' ἐτέρωθεν, cp. Od. 12. 73.

362. φιλομμειδῆς. The doubling of μ represents the absorption of σ, as the original form of the word is φιλομμειδῆς from Skt. roots *smi*, as in *smi-ta-m*, 'a smile.' In Hes. Theog. 200 the form φιλομμηδέα (ὅτι μηδέων ἐξεφα-άνθη) is given, but the line is rightly rejected by Gaisford.

363. ἐς Πάφον. Cp. Virg. Aen. 1. 429. 415

365. ἐπενήνοθεν. La Roche, Hom. Stud. 68. 16, adopts the results of Buttmann's criticism, Lexil. 130 foll. which refers ἐνήνοθε to a theme ἐνθα or ἐνέθω, with the meaning 'is laid upon.' Curtius, G. E. p. 226, refers both ἀνήνοθε and ἐνήνοθε to the same

root (?αθ) as ἀνθο-ς. Ameis, ad loc., derives ἐπ-εν-ήνοθε, with its sister compounds κατ-εν-ήνοθε and παρ-εν-ήνοθε (the latter an Alexandrine form), from an obsolete ἀν-έθω belonging to a root αν, 'to shine.' Translate, '[such divine splendors] as deck (or 'as cover') the everliving gods.' οἷα is not used merely adverbially, but takes up generally the idea suggested by the emphatic epithet ἀμβρότω. Others take οἷα as equivalent to 'in such manner as' (cp. Od. 9. 128; 11. 364), and make ἔλαιον the subject to ἐπενήνοθε, 'it is shed over' the gods.

372. σφαῖραν. A good deal of information about the ball-play of the ancients is collected in Athen. 1. 25, and more in Pollux, Onomast. 9. 7. The game here described, where the ball is tossed up and caught before the leapers reach the ground, was called ἡ οὐρανία. Eustath. ad loc.

374. τὴν ἕτερος. Here begins the apodosis to ἐπεὶ οὖν. The antithesis to ἕτερος is ὁ δέ.

ρίπτασκε has an anomalous α for ε: compare κρύπτασκε Il. 8. 272, ἀνασείσκει h. Ap. 403, ροίσασκε (al. ροί-εσκε) Hesiod. Theog. 835; cp. Il. 15. 23.

ιδνωθεῖς ὀπίσω· ὁ δ' ἀπὸ χθονὸς ὑψὸς ἀερθεῖς 375
 ῥηιδίως μεθέλεσκε, πάρος ποσὶν οὐδας ἰκέσθαι.
 αὐτὰρ ἐπεὶ δὴ σφαῖρην ἀν' ἰθὺν πειρήσαντο,
 ὠρχεῖσθην δὴ ἔπειτα ποτὶ χθονὶ πουλυβοτείρῃ
 ταρφέ· ἀμειβομένω· κοῦροι δ' ἐπελήκεον ἄλλοι
 ἐστεῶτες κατ' ἀγῶνα, πολλὺς δ' ὑπὸ κόμπος ὀρώρει. 380
 δὴ τότε ἄρ' Ἀλκίνοον προσεφώνεε διὸς Ὀδυσσεύς·
 'Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
 ἡμὲν ἀπειλήσας βητάρμονας εἶναι ἀρίστους,
 ἡδ' ἄρ' ἐτοῖμα τέτυκτο· σέβας μ' ἔχει εἰσορόωντα.'
 Ὡς φάτο, γήθησεν δ' ἱερὸν μένος Ἀλκινόοιο, 385
 αἶψα δὲ Φαίηκεσσι φιληρέτμοισι μετηύδα·
 'Κέκλυτε, Φαίηκων ἡγήτορες ἡδὲ μέδοντες·

377. ἀν' ἰθὺν] οἱ παλαιοὶ ὡς ἐν μέρος λόγου λαμβάνουσι [sc. ἀνιθύν as an adverb] Eustath. 380. ἐστεῶτες] The reading of Aristarch. See La Roche, H. T. 272. Al. ἐσταότες. κόμπος] γρ. δοῦπος Schol. P.

375. ἀερθεῖς. The player who was about to catch the ball leaped up (ἀέρθη) to meet it in the air. Eustath. ἀναπηδήσας καὶ ἐτι μετέωρος ὡς μετελάμβανε.

377. ἀν' ἰθὺν. Both Eustath. and the Scholl. seem to have doubted whether to write ἀνιθύν as an adverb, or two words as in the text. In Od. 4. 434 πᾶσαν ἐπ' ἰθύν must mean 'for every enterprise;' and many commentators assign the meaning of ὀρμή to ἰθύν in the present passage, comparing the phrase ἀν' ἰθύν with ἀνὰ κράτος, ἀνὰ τάχος, and rendering 'with might and main.' But after the description of the special kind of ball-play where the ball was thrown into the air, it seems more natural to take ἀν' ἰθύν as meaning 'straight upwards;' and the translation fits in very well with the passage generally quoted as corroborating the other interpretation, viz. Il. 21. 303 πρὸς ῥόον αἰσσοντος ἀν' ἰθύν, which is at least as likely to be 'adverso flumine,' 'up stream,' as 'vigorously' or 'eagerly.'

379. ταρφέ· ἀμειβομένω, 'with frequent change,' sc. from side to side. This introduces a new feature in the ball-play. The ball was no longer only thrown up and caught, but the players began dancing, and as they

danced, the ball flew from one to the other, all in time to the music. When Nausicaa plays ball with her maidens, throwing it from one to the other, the amusement is described as μολπή Od. 6. 101, ἀμείβεσθαι is used in a similar sense of a voltigeur leaping from the back of one horse to another, ἀνὴρ ἵπποισι κελητίζειν εὖ εἰδώς... ὁ δ' ἐμπεδὸν ἀσφαλὲς αἰεὶ | θρώσκων ἄλλοι' ἐπ' ἄλλον ἀμείβεται. The adj. ταρφέες does not occur in the sing. in Homer, but ταρφύς is found in Aesch. S. c. T. 535.

ἐπελήκεον, an imperf. from ἐπι-ληκέω, the present in ω formed through λέληκα from root λακ-εῖν, which Curtius connects with Lat. 'loqui.' Here it is rightly interpreted by Schol. T. as ἐπεκρότουν, 'beat time,' lit. 'made a noise in accompaniment:' that the noise was made with the feet is inferred from the words πολλὺς δ' ὑπὸ κόμπος ὀρώρει.

383. ἀπειλήσας, Schol. ἐκαυχῆσαι, cp. Il. 23. 872. ἀπειλαί is used in a similar sense, Il. 14. 479; 20. 83.

384. ἡδ' ἄρ' ἐτοῖμα τέτυκτο, 'and lo! thy words are fulfilled.' ἐτοῖμος is from the same root as ἐτεός and εἶναι. Cp. Il. 14. 53 ἡ δὴ ταῦτά γ' ἐτοῖμα τετεύχεται. With the tense τέτυκτο compare ἐπλετο Od. 1. 225, and inf. 571.

ὁ ξείνος μάλα μοι δοκείει πεπνυμένος εἶναι.

ἀλλ' ἄγε οἱ δώμεν ξεινήιον, ὥς ἐπιεικές.

δῶδεκα γὰρ κατὰ δῆμον ἀριπρεπέες βασιλῆες 390

ἄρχοι κραίνουσι, τρισκαιδέκατος δ' ἐγὼ αὐτός·

τῶν οἱ ἕκαστος φᾶρος ἐνπλυνὲς ἡδὲ χιτῶνα

καὶ χρυσοῖο τάλαντον ἐνείκατε τιμήντος.

αἶψα δὲ πάντα φέρωμεν ἀολλέα, ὅφρ' ἐνὶ χερσὶ

ξείνος ἔχων ἐπὶ δόρπον ἵη χαίρων ἐνὶ θυμῷ. 395

Εὐρύαλος δέ ἐ αὐτὸν ἀρεσσάσθω ἐπέεσσι

καὶ δῶρφ, ἐπεὶ οὐ τι ἔπος κατὰ μοῖραν ἔειπεν·

ᾠς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἡδ' ἐκέλευον,

δῶρα δ' ἄρ' οἰσέμεναι πρόεσαν κήρυκα ἕκαστος.

τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο φώνησέν τε· 400

Ἄλκινόε κρείον, πάντων ἀριδείκετε λαῶν,

τοιγὰρ ἐγὼ τὸν ξείνον ἀρέσσομαι, ὥς σὺν κελεύεις.

δώσω οἱ τόδ' ἄορ παγχάλκεον, ᾧ ἐπι κόπη

ἀργυρή, κολεὸν δὲ νεοπρίστου ἐλέφαντος

394. ἀολλέα] ἀθρόα Schol. V. Al. ἀολλέες, probably to avoid hiatus. 404. κο-
λεόν] Schol. H. and lemma of V. give κολεός [? κολεός].

390. δῶδεκα γάρ. Schol. E. Q. δῆλον δὲ ἐκ τούτων ὅτι ἀριστοκρατία τις ἐστίν, ἔχει δ' ἐν αὐτοῖς δ' Ἀλκίνοους. In Od. I. 394 there are said to be πολλοὶ βασιλῆες in Ithaca; the word signifying, as here, dependent princes. Others compare the constitution of Phaeacia with the twelve districts under the central authority of one king, as established by Theseus at Athens.

393. τάλαντον. Only here in the singular. The word signifies some definite amount 'weighed out,' and we may suppose it to have been not very large, as in Il. 23. 269 two talents of gold represent the fourth prize in a horse race.

396. ἐ αὐτόν. This refers to Odysseus; the combined form of the reflexive pronoun αὐτοῦ is unknown to Homer. The emphasis is on αὐτόν, meaning fully, 'him in his personal feelings,' while the full meaning of ἀρεσσάσθω is 'get him to be reconciled to himself,' the last words representing the force of the middle voice. Düntzer, followed

by Nauck, would read αὐτός here, which gives a good meaning but is not necessary.

397. οὐ τι ἔπος, literally, 'he spoke no right word;' virtually equivalent to, 'the word he spoke was by no means right.' Similarly, Od. 14. 509 οὐδέ τί πο παρὰ μοῖραν ἔπος νηκερδὲς εἶπες. No doubt the phrase in Hdt. 5. 50 οὐδένα λόγον εὐπέα λέγεις is imitated from the Homeric expression.

398. οἱ δ'.. ἐκέλευον, i.e. the chiefs to whom the proposal was made, as the next line shows, not the whole assembled company. Similarly where the same line occurs, Od. 7. 226, ἐκέλευον means 'gave their voices for it;' κελεύειν may be used either in reference to what is to be carried out by others, or (as here) to what is to be carried out by joint action. The form is varied in Il. 4. 380 οἱ δ' ἔθελον δόμεναι καὶ ἐπήνεον ὡς ἐκέλευον.

404. κολεόν, subject to ἀμφιδεδί-
νηται. Cp. Il. 23. 560 θάρηκα... ᾧ
περί χεῦμα φαεινοῦ κασιτέρου | ἀμφι-

ἀμφιδεδίνηται· πολέος δέ οἱ ἄξιον ἔσται· 405

ᾠς εἰπὼν ἐν χερσὶ τίθει ξίφος ἀργυρόηλον,

καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

Ἐχάρη, πάτερ ὦ ξεῖνε· ἔπος δ' εἴ πέρ τι βέβακται

δεινὸν, ἄφαρ τὸ φέροιεν ἀναρπάξασαι ἄελλαι.

σοὶ δὲ θεοὶ ἄλοχόν τ' ἰδέειν καὶ πατρίδ' ἰκέσθαι 410

δοῖεν, ἐπεὶ δὴ δητὰ φίλων ἀπο πῆματα πάσχεις·

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

καὶ σὺ, φίλος, μάλα χαῖρε, θεοὶ δέ τοι ὄλβια δοῖεν,

δεδίνηται, Il. 11. 30 περὶ κολεὸν ἦεν ἀργύρεον, and sup. 175 χάρις ἀμφιπερι-
στέφεται ἐπέεσσι. ἀμφιδεδίνηται, 'en-
closes it;' cp. Od. 19. 56 δινωτὴν ἐλέφαντι, of a chair, where the mean-
ing is somewhat different, referring to the rounded legs.

νεοπρίστου ἐλέφαντος. Homer is acquainted with ivory, but not with the elephant that produces it. Cp. Pausanias I. 4 ἐλέφαντα γὰρ (sc. ivory) ὅσα μὲν ἐς ἔργα καὶ ἀνδρῶν χρεῖας, εἰσὶν ἐκ παλαιῶν δῆλοι πάντες εἰδότες· αὐτὰ δὲ τὰ θηρία, πρὶν ἢ διαβῆναι Μακεδόνας ἐπὶ τὴν Ἀσίαν, οὐδὲ ἐωράκεισαν ἀρχήν, πλὴν Ἰνδῶν τε αὐτῶν καὶ Λιβύων καὶ ὅσοι πλησιόχωροι τούτοις. δηλοὶ δὲ καὶ Ὀμηρος, ὅς βασιλεῦσι κλίνας μὲν καὶ οἰκίας τοῖς εὐδαιμονεστέροις αὐτῶν ἐλέ-
φαντι ἐποίησε κεκοσμημένας, θηρίου δὲ ἐλέφαντος μνήμην οὐδεμίαν ἐποίησατο. θεασάμενος δὲ καὶ πεπυσμένον ἐμνημό-
νευσεν ἂν πολὺ γε πρότερον, ἐμοὶ δοκεῖν, ἢ Πυγμαίων τε ἀνδρῶν καὶ γεράνων μάχης.

The names for ivory and the elephant do not seem to be common to Sanskrit and Greek. Solomon's fleet is recorded to have gone to Ophir (perhaps at the mouth of the Indus), and to have brought back among other treasures ivory, the name for which appears in Hebrew as *shen habbim*, the latter word being probably copied from the Sanskrit *ibha*. See Max Müller, Lect. on Languages, vol. i. chap. 5. Ivory is described in Homer as in use for chamber-decoration, Od. 4. 73; as material for a scabbard (as in the present passage); for a key, Od. 21. 7; for the ornamentation of reins, Il. 5. 583; of a couch, Od. 19. 55; of a bedstead, Od. 23. 200; of the head-gear of a horse, dyed or painted red, Il. 4. 141. It is not necessary to suppose,

with some commentators, that the Greeks could only have had access to fossil ivory: it is far more likely that the Phoenician traders brought it into Greek ports from the East; unless indeed we find it difficult to suppose that they could have brought such monstrous teeth for sale, without spreading the story about the huge beast that carried them.

405. πολέος.. ἔσται. This is some-
times taken to mean simply 'he shall find it a thing of price;' which is likely enough, as men in those days did not hesitate to estimate presents by their actual value. Or, perhaps, Euryalos means to say that the gift will amply make up for the affront: thus ἄξιον is not prospective but retrospective, mean-
ing not 'shall be worth much to him,' potentially or actually; but 'shall compensate him for much,' for much injury sustained, and so, for the injury sustained from me, be it small or great.

408. πάτερ ὦ ξεῖνε. With this arrangement of words cp. ἔρεβος ὦ φαεινότατον Soph. Aj. 395, Μυκηνίδες ὦ φίλοι Eur. Or. 1246, and even Plato, Euthyd. 271 C. θαυμασὶ ὦ Κρίτων, where, however, Stallb. reads θαυμασία, ὦ Κρίτων. Cp. also Od. 4. 20.

409. φέροιεν... ἄελλαι. Cp. Hor. Od. 1. 26. 1 'Tristitiam et metus | tradam protervis in mare Creticum | portare ventis,' Apoll. Rhod. 1. 1334 ἀλλ' ἀνέμοισι | δώομεν ἀμπλακίην, Theocr. 22. 167 ἴσκον τοιάδε πολλά· τὰ δ' εἰς ὑγρὸν ὄψετο κύμα | πνοὴ ἔχουσι' ἀνέ-
μοιο.

410. Cp. sup. 243. When did Alcinoos first find out that Odysseus had a wife? In Od. 7. 312 his great desire was to give him Nausicaa to wife.

μηδέ τί τοι ξίφεός γε ποθὴ μετόπισθε γένοιτο
τούτου, δ' δὴ μοι δῶκας, ἀρεσσάμενος ἐπέεσσιν.' 415

Ἦ ῥα καὶ ἀμφ' ὧμοισι θέτο ξίφος ἀργυρόηλον.
δύσετό τ' ἥελιος, καὶ τῷ κλυτὰ δῶρα παρήεν
καὶ τὰ γ' ἐς Ἀλκινόοιο φέρον κήρυκες ἀγαυοί·
δεξάμενοι δ' ἄρα παῖδες ἀμύμονος Ἀλκινόοιο
μητρὶ παρ' αἰδοίῃ ἔθεσαν περικαλλέα δῶρα. 420
τοῖσιν δ' ἡγεμόνευ' ἱερὸν μένος Ἀλκινόοιο,
ἐλθόντες δὲ καθίζον ἐν ὑψηλοῖσι θρόνοισι.
δὴ ῥα τότε Ἀρήτην προσέφη μένος Ἀλκινόοιο·

Ἐεῦρο, γύναι, φέρε χηλὸν ἀριπρεπέ', ἥ τις ἀρίστη
ἐν δ' αὐτῇ θὲς φᾶρος ἐμπλυνὲς ἡδὲ χιτῶνα. 425
ἀμφὶ δὲ οἱ πυρὶ χαλκὸν ἰήνατε, θερμετε δ' ὕδωρ,
ὄφρα λοεσσάμενός τε ἰδὼν τ' εὖ κείμενα πάντα
δῶρα, τὰ οἱ Φαίηκες ἀμύμονες ἐνθάδ' ἐνεικαν,
δαιτί τε τέρπηται καὶ αἰοιδῆς ὕμνον ἀκούων.

425. ἐν δ' αὐτῇ Bekk. (Hom. Blätt. 273) seems justified in reading here, as in 441, αὐτῇ for αὐτῇ. The Schol. B. Q. gives καὶ αὐτῇ δὲ πρόσφερε τὸ φᾶρος, pointing thereby a contrast between the action of the queen on her part, and that of the chieftains. Fäsi, Nauck, and Hentze-Ameis adopt Bekker's reading, but La Roche retains αὐτῇ in the first passage. 429. ὕμνον] Bothe, followed by Nauck, needlessly reads οἶμον, because ὕμνον is ἀπαξ εἶρ.

417. This means that by sunset all his presents had come in. The day which is described here as closing in is the one which begins with the opening line of the present book. But after this the absorbing interest of Odysseus' stories keeps all the household and guests up till the time given in Od. 13. 17.

With παρήεν cp. Il. 1. 213 καὶ ποτὶ τοι τρίς τόσσα παρέσσεται ἀγλαὰ δῶρα.

421. τοῖσιν δέ. This makes a contrast to the group of the heralds, Arete and her sons; while they were busy with the stowage of the presents, Alcinous led the way for the others (i. e. for Odysseus and the Phaeacian chieftains) to seats of honour in the house.

425. If αὐτῇ be read (see crit. note) the meaning will be—besides the gifts of others do thou put in as thine own gift, etc. So inf. 441.

426. ἀμφὶ... ἰήνατε. The Schol. B.

joins ἀμφὶ οἱ, interpreting it ἐνεκα αὐτοῦ, 'for him,' which is impossible. Nitzsch joins ἀμφὶ with ἰήνατε, which will not apply to v. 434. It can only go with πυρὶ, meaning 'warm for him a cauldron over the fire,' ἀμφὶ referring specially to the legs of the tripod which bestride the fire. Cp. the imitation in Soph. Aj. 1404 τοὶ δ' ὑψίβατον τρίποδ' ἀμφίπυρον... θέσθε. Here the τρίπους is stand and cauldron in one, see 437.

429. ὕμνος. This word occurs only here in the Odyssey, and nowhere in the Iliad. Curtius regards it as equivalent to ὕμνος from ὕψ, as in ὑφάω, with which he might have compared the Hesiodic ῥάπτειν αἰοιδῆν. E. Burnouf, Litt. Grecque, vol. i. p. 41, remarks, 'Quand les populations aryennes quittèrent tour à tour le centre asiatique, elles emportèrent avec elles les antiques usages qui furent communs à tous les peuples de cette

καὶ οἱ ἐγὼ τόδ' ἄλειςον ἐμὸν περικαλλὲς ὀπάσσω, 430
χρύσειον, ὄφρ' ἐμέθεν μεμνημένος ἤματα πάντα
σπένδῃ ἐνὶ μεγάρῳ Διὶ τ' ἄλλοισιν τε θεοῖσιν.'

Ὡς ἔφατ', Ἀρήτη δὲ μετὰ δμῶησιν ἔειπεν
ἀμφὶ πυρὶ στηῆσαι τρίποδα μέγαν ὅττι τάχιστα.
αἱ δὲ λοετροχόον τρίποδ' ἴστασαν ἐν πυρὶ κηλέφ, 435
ἐν δ' ἄρ' ὕδωρ ἔχεαν, ὑπὸ δὲ ξύλα δαῖον ἐλοῦσαι.
γάστρην μὲν τρίποδος πῦρ ἄμφεπε, θερμετο δ' ὕδωρ.
τόφρα δ' ἄρ' Ἀρήτη ξείνῳ περικαλλέα χηλὸν
ἐξέφερεν θαλάμοιο, τίθει δ' ἐνὶ κάλλιμα δῶρα,
ἐσθῆτα χρυσὸν τε, τὰ οἱ Φαίηκες ἔδωκαν 440

ἐν δ' αὐτῇ φᾶρος θῆκεν καλὸν τε χιτῶνα,
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
'Αὐτὸς νῦν ἴδε πῶμα, θοῶς δ' ἐπὶ δεσμὸν ἵηλον,
μή τίς τοι καθ' ὁδὸν δηλήσεται, ὀππότε ἂν αὐτε

race: il en est un qui se retrouve à l'origine de toutes leurs traditions; c'est celui de sacrifier dans le feu, et d'accompagner par un chant cette cérémonie sacrée. Ce chant, mesuré et rythmé, c'est l'hymne, ὕμνος, mot qui en grec n'a pas de signification étymologique, mais qui, sous sa forme sanscrite *sumna*, signifie la bonne ou la belle pensée, c'est à dire, l'expression de la pensée par excellence. La présence de ce mot dans la langue grecque la plus ancienne prouve que les Aryas de l'Oxus composaient des hymnes avant le départ des migrations qui peuplèrent la Grèce comme de celles qui conquièrent l'Indus et le Gange.

For the conjunction of δαιτί... ἀκούων see Eustath. ἦν γὰρ εἰπεῖν δαιτί τε τέρπηται καὶ αἰοιδῇ ὁ δὲ ποιητὴς καινότερον κατὰ περίφρασιν ἐσχημάτισεν.

435. λοετροχόον, 'for filling the bath.

436. ἐν δέ... ὑπὸ δέ, both adverbial = 'within' and 'below.'

441. See on sup. 425.

443. Ὡς πῶμα, 'look to the lid.' In a similar sense εὖ δὲ τις ἄρματος ἀμφὶς ἰδὼν πολέμοιο μεδέσθω Il. 2. 384; and, as an exact parallel, Theocr. 15. 2 ὄρη δίφρον, Εὐνία, αὐτῇ. Cp. Cic. ad Att.

5. 1 'antecesserat Statius, ut prandium nobis videret.'

δεσμὸν. The famous knot of Gordius, which Alexander cut with his sword, is always spoken of by Plutarch as δεσμός (Vit. Alex. 18). Düntzer quotes Herodot. 3. 123, referring to the securing of λάρνακες with a knot (καταδήσας). The fastening of a wine-jar seems to have been by means of a string (κρή-δεμνον Od. 3. 392).

αὐτὸς is emphatic in the line: Arete leaves him to do the tying for himself.

444. δηλήσεται, sc. the contents of the box: 'should spoil them for thee.'

ὀππότε ἂν αὐτε. There seems no reason why αὐτε should not here signify 'by and by,' the meaning coming out of the antithesis to the present circumstances that αὐτε naturally suggests. Cp. εἰ περ ἂν αὐτε φεβόμεθα Il. 5. 232, ὅτ' ἂν αὐτε νεώμεθα 7. 335, εἰ δὲ κεν αὐτε θεοὶ δώωσι 9. 135. But most modern commentators have preferred to render αὐτε 'again,' and to import into the passage a new meaning from this interpretation. See Lex. Homeric. Ebeling, s. v. where αὐτε is here interpreted by 'rursus,' 'denuo,' 'ut dormivisti cum ab Aeoli insula navigares. Videtur enim recte Köchly (De Odys.

εὐδρησθα γλυκὺν ὕπνον ἰὼν ἐν νηὶ μελαίνῃ. 445
 Αὐτὰρ ἐπεὶ τό γ' ἄκουσε πολύτλας δῖος Ὀδυσσεύς,
 αὐτίκ' ἐπήρτυε πῶμα, θοῶς δ' ἐπὶ δεσμὸν ἤλε
 ποικίλον, ὃν ποτέ μιν δέδαε φρεσὶ πότνια Κίρκη,
 αὐτόδιον δ' ἄρα μιν ταμὴν λούσασθαι ἀνώγει
 ἔς ῥ' ἀσάμινθον βάνθ'. ὃ δ' ἄρ' ἀσπασίως ἶδε θυμῷ 450
 θερμὰ λοέτρ', ἐπεὶ οὐ τι κομιζόμενός γε θάμιζεν,
 ἐπεὶ δὴ λίπε δῶμα Καλυψοῦς ἠυκόμοιο
 τόφρα δέ οἱ κομιδὴ γε θεῶ ὥς ἔμπεδος ἦεν.
 τὸν δ' ἐπεὶ οὖν δμῳαὶ λούσαν καὶ χρίσαν ἐλαίῳ,
 ἀμφὶ δέ μιν χλαῖναν καλὴν βάλλον ἠδὲ χιτῶνα, 455
 ἔκ ῥ' ἀσαμίνθου βὰς ἄνδρας μέτα οἶνοποτῆρας
 ἦε· Ναυσικάα δὲ θεῶν ἀπο κάλλος ἔχουσα
 στῇ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,
 θαύμαζεν δ' Ὀδυσῆα ἐν ὀφθαλμοῖσιν ὀρώσα,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα· 460
 'Χαῖρε, ξεῖν', ἵνα καὶ ποτ' ἐὼν ἐν πατρίδι γαίῃ

Carm. 1. 31) statuisse haec transposita esse atque post apologos legenda esse, scire igitur Areten quae nos Od. 10. 31 demum legimus; cf. W. Ribbeck, neue Jahrb. 91. 311. Etiam Antonium (Rhein. Mus. 19. 440) offenderat quod haec Aeoli utrem respicere videntur. But it is far simpler to take it of the contrast between *then* and *now*—the sort of thought we mean to express when we say 'this time to-morrow we shall be crossing the sea.'

448. δέδαε, the factitive reduplicated aorist, like κεκαδεῖν, λελαθεῖν, 'made him learn it in his mind.' What she taught him was the particular complicated (ποικίλον) knot in which to tie the fastening.

449. αὐτόδιον, 'straightway,' like the Lat. 'e vestigio.' Observe that in compound the initial aspirate of *δδός* is dropped. Cp. ἀντήλιος, Κράτιππος, ἀπηλώτης, etc. This may possibly be due to Aeolic origin.

451. οὐ τι . . θάμιζεν, 'he was not wont to be so cared for;' this is a *litotes*. θαμίζειν is commonly used with an accessory participle in Greek; as Plat. Rep. 328 A ὦ Σώκρατες, οὐδὲ θαμίζεις ἡμῖν

καταβαίνων εἰς τὸν Πειραιᾶ, but also absolutely, as Soph. O. C. 672 ἀηδὼν . . θαμίζουσα μάλιστα.

452. ἐπεὶ δὴ = *ex quo*. See Od. 4. 13.

453. τόφρα δέ, 'but all that time,' sc. the whole period of his sojourn with Calypso.

θεῶ ὥς. This accords with the style in which Calypso had treated him. She had promised *θήσειν ἀθάνατον καὶ ἀγήρων ἡματα πάντα*. For the idea of the uninterrupted comfort which the gods were supposed to enjoy cp. the phrase Od. 6. 309 τῷ δ' γε οἶνοποτάζει ἐφήμενος ἀθάνατος ὥς. This reference to the promise of Calypso is made by Schol. B.

The sense of ἔμπεδος is 'constant,' as we say, 'regular;' cp. Isai. 33. 16 'Bread shall be given him, his water shall be *sure*.'

461. Χαῖρε, ξεῖν', ἵνα, 'may it be well with thee, stranger, in order that,' etc. She wishes him well for his own sake, but the wish is quickened by affection (Od. 6. 240), which now takes the form of a hope that she may live in his memory as his benefactress. The trait

μνήσῃ ἐμεῦ, ὅτι μοι πρώτη ζῳάγρι' ὀφέλλεις.
 Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 'Ναυσικάα, θύγατερ μεγαλήτορος Ἀλκινόοιο,
 οὕτω νῦν Ζεὺς θεΐη, ἐρίγδουπος πόσις Ἥρης, 465
 οἴκαδ' ἔλθέμεναι καὶ νόστιμον ἦμαρ ἰδέσθαι·
 τῷ κέν τοι καὶ κείθι θεῶ ὥς εὐχετοφύμην
 αἰεὶ ἡματα πάντα· σὺ γάρ μ' ἐβίωσας, κούρη.
 Ἦ ῥα καὶ ἐς θρόνον ἴξε παρ' Ἀλκίνοον βασιλῆα.
 οἱ δ' ἤδη μοίρας τ' ἐνεμον κερώντό τε οἶνον. 470
 κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρίηρον ἀοιδόν,
 Δημόδοκον λαοῖσι τετιμένον· εἶσε δ' ἄρ' αὐτὸν
 μέσσω δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας.
 δὴ τότε κήρυκα προσέφη πολύμητις Ὀδυσσεύς,
 νώτου ἀποπροταμών, ἐπὶ δὲ πλεῖον ἐλέλειπτο, 475
 ἀργιόδοντος ὕδς, θαλερὴ δ' ἦν ἀμφὶς ἀλοιφή·
 'Κῆρυξ, τῇ δὴ, τοῦτο πῶρε κρέας, ὄφρα φάγησι,

verifies in one particular way a favourite saying of the later Greeks, e. g. Arist. Eth. Nic. 9. 7 τοὺς εὐεργετήσαντας βούλεσθαι εἶναι τοὺς παθόντας ὡς κομωμένους τὰς χάριτας.

462. ζῳάγρια, as Nitzsch reminds us, bears quite a different sense in the Iliad, as Il. 18. 407, where it signifies the price paid to a conqueror for sparing the life of a defeated foe; here it is the debt of gratitude for having saved life by timely intervention. But 'the price of life' will express both meanings.

465. οὕτω means, 'even as thou wishest,' referring to v. 461: the infinitives ἐλθέμεναι (sc. ἐμέ) and ἰδέσθαι form an epexegetis to this.

467. τῷ, 'in that case;' sc. should I succeed in returning home.

καὶ κείθι, 'even there;' an exact answer to the words of Nausicaa, sup. 461 καὶ ποτ' ἐὼν ἐν πατρίδι γαίῃ.

468. ἐβίωσας, 'didst give me my life:' more graphic than the Schol. εἰς τὸν βίον εἰσήγαγες, though with nearly the same meaning. In the Greek of Plato we find both ἀναβιώσασθαι and ἀναβιώσκεσθαι with a transitive force.

472. λαοῖσι τετιμένον. The words

probably stand as an interpretation of the name Demodocus.

475. νώτου, which had been served to him as a mark of honour. This line and the next are instances of interlaced clauses, since ἀργιόδοντος ὕδς connects itself with νώτου ἀποπροταμών, and again θαλερὴ δ' . . ἀλοιφή with ἐπὶ δὲ πλεῖον ἐλέλειπτο. Odysseus cuts off from the chine a portion first for Demodocus: 'howbeit the portion remaining upon' the chine, after cutting that off 'was still larger, and on either side of the chine was rich fat.' The words ἐπὶ . . ἐλέλειπτο are intended to show the excellence of the chine in the way of size; and θαλερὴ . . ἀλοιφή in the way of fatness. It is not intended to satisfy us that Odysseus still had enough supper left for himself.

477. τῇ. See on Od. 5. 346. Here again the clauses are interlaced, for καὶ μιν προσπιτύεσθαι connects itself with ὄφρα φάγησι, ὄφρα governing προσπιτύεσθαι as well. Odysseus, in saying, 'that I may do homage to him, though sad at heart,' alludes chiefly to the tears which had been drawn from him by the first lay of Demodocus (84), and perhaps also partly to the anxiety

Δημοδόκῳ, καί μιν προσπύξομαι, ἀχνύμενός περ.
 πᾶσι γὰρ ἀνθρώποισιν ἐπιχθονίοισιν αἰδοῖ
 τιμῆς ἔμμοροί εἰσι καὶ αἰδοῦς, οὐνεκ' ἄρα σφέας 480
 οἶμας μοῦσ' ἐδίδαξε, φίλησε δὲ φῦλον αἰοιδῶν.

Ὡς ἄρ' ἔφη, κῆρυξ δὲ φέρων ἐν χερσὶν ἔθηκεν
 ἦρψ Δημοδόκῳ· ὁ δ' ἐδέξατο, χαίρει δὲ θυμῷ.
 οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, 485
 δὴ τότε Δημόδοκον προσέφη πολύμητις Ὀδυσσεύς.

Ἐμμόδοκ', ἔσοχα δὴ σε βροτῶν αἰνίζομαι ἀπάντων·
 ἡ σέ γε μοῦσ' ἐδίδαξε, Διὸς παῖς, ἡ σέ γ' Ἀπόλλων.
 λίην γὰρ κατὰ κόσμον Ἀχαιῶν οἶτον αἰεῖεις,
 ὅσσ' ἔρξαν τ' ἐπαθόν τε καὶ ὅσσ' ἐμόγησαν Ἀχαιοί, 490
 ὥς τε που ἡ αὐτὸς παρεὼν ἡ ἄλλου ἀκούσας.
 ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον αἰεῖσον

491. ἡ αὐτός] γράφεται καὶ, ἢ αὐτός, ἀντὶ τοῦ καθά Schol. H.

which his deferred departure was causing him, for Alcinoüs had promised that he should go that very day (7. 317).

488. ἡ σέ γε... Ἀπόλλων. Cp. Hes. Theog. 94 ἐκ γὰρ Μουσῶν καὶ ἐκ βόλου Ἀπόλλωνος | ἄνδρες αἰδοῖ ἴασι ἐπὶ χθόνα καὶ κισσιστά, and the same statement in the Hymns. In Il. 1. 603 Apollo is described as playing on the lyre and the Muses as singing; but here it is not the music we have to consider. The minstrel was *par excellence* the historian of early times; and thus he is indebted to Apollo, the god of prophecy (who would know the past as well as the present or the future), for his ability to tell about the wooden horse, ὥς τε που ἡ αὐτὸς παρεὼν ἡ ἄλλου ἀκούσας. The Muses too, according to Hesiod and the Hymns, were the daughters of Mnemosyne; and the etymology of their very name seems to point in the same direction. See on Od. 1. 1. Nägelsbach, taking the same view (Hom. Theol. p. 114), reminds us how Calchas, under the inspiration of Apollo, knew the past as well as the future, and how the same is said of the Aeschylean Cassandra, Ag. 1196 foll.

489. οἶτον, 'the woe,' or 'fate,' is

generally referred to οἶσω, on the analogy that connects *foris* with *fero*, while others derive it from the interjection οἶ. The next line is a description of this οἶτος. Bekker, without MSS. authority, rejects v. 490, and Düntzer both regards ἔρξαν, as followed by ἐπαθον and ἐμόγησαν, suspicious, and objects to the repetition in Ἀχαιοί.

491. With ἄλλου supply παρεόντος out of παρεὼν preceding.

492. μετάβηθι, 'pass over:' i.e. 'change the theme.' The theme from which he is to change must be interpreted, from the lines immediately preceding, to be not the Lay of Ares and Aphrodite, but the first (75), namely the νείκος Ὀδυσσεύς. The one would relate to the beginning, the other to the end, of the ten years' siege. The subjects here mentioned would be included within the range of the later Μικρὰ Ἰλιάς, from which according to Aristot. de Poet. the following tragedies were composed:—Ὀπλων κρίσις, Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, Πτωχεῖα, Λάκαινα, Ἰλίου πέρσις, Ἀπόλλωνι, Σίνων, Τρωάδες.

ἵππου κόσμον means literally the 'preparation' or 'outfit' of the horse; i.e. the 'stratagem.' The mechanist

δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,
 ὃν ποτ' ἐς ἀκρόπολιν δόλον ἤγαγε διὸς Ὀδυσσεύς,
 ἀνδρῶν ἐμπλήσας οἷ ρ' Ἴλιον ἐξαλάπαξαν. 495
 αἶ κεν δὴ μοι ταῦτα κατὰ μοῖραν καταλέξης,
 αὐτίκ' ἐγὼ πᾶσιν μυθήσομαι ἀνθρώποισιν
 ὥς ἄρα τοι πρόφρων θεὸς ὥπασε θέσπιν αἰοιδήν.

Ὡς φάθ', ὁ δ' ὀρμηθεὶς θεοῦ ἤρχετο, φαῖνε δ' αἰοιδήν,
 ἐνθεν ἐλὼν ὥς οἱ μὲν εὐσσέλμων ἐπὶ νηῶν 500
 βάντες ἀπέπλειον, πῦρ ἐν κλισίῃσι βαλόντες,
 Ἀργεῖοι, τοὶ δ' ἤδη ἀγακλυτὸν ἀμφ' Ὀδυσῆα
 εἶατ' ἐνὶ Τρώων ἀγορῇ κεκαλυμμένοι ἵππῳ·
 αὐτοὶ γάρ μιν Τρῶες ἐς ἀκρόπολιν ἐρύσαντο.
 ὥς ὁ μὲν ἐστήκει, τοὶ δ' ἄκριτα πόλλ' ἀγόρευον 505

494. δόλον] Ἀρίσταρχος καὶ Ἀριστοφάνης, δόλῳ, φασὶν Schol. H. 497. αὐτίκ' ἐγὼ πᾶσιν] γρ. αὐτίκα καὶ πᾶσιν Schol. H.

was assisted by Athena, as the goddess of handicraft, cp. Il. 15. 411 τέκτονος... ὅς ῥα τε πάσης | εὐ εἰδῆ σοφίης ὑποθη- μούνησιν Ἀθήνης. In the present passage σὺν is 'with help of.' Odysseus is said to have led (ἤγαγε) the horse into the citadel, because the stratagem was his which caused the Trojans to lead it in. So Athena says, Od. 22. 230 σὴ δ' ἦλῶ βουλῇ Πριάμου πόλιν.

494. ἤγαγε. Schol. T. διὰ τούτου καὶ πολίπορος ὁ Ὀδυσσεύς· τὸ μὲν γὰρ κατασκευάσμα Ἐπειοῦ καὶ Ἀθηναίης ἦν, τὰ δὲ ἐγχειρήματα Ὀδυσσεύς. Köchly, Diss. 2. 19, speaks of the phrase ἐς ἀκρόπολιν ἤγαγε, as 'pessime ex v. 504 detortum,' and ἀνδρῶν ἐμπλήσας as 'paene ridiculum, si quidem 9. 209, 212; 18. 45 meminere.

495. Ἴλιον. See on this word Oscar Meyer, Quaest. Hom. Bonn 1868, who connects Ἰλίου with Skt. *vilu*, 'a fortress;' signifying in the Vedas 'arcem caelestem, nubibus circumdatam:' so that, according to him, the story of the war at Troy is but one of many ways of describing the great sun-myth, and the struggle of the powers of light with those of darkness.

499. ὀρμηθεὶς θεοῦ, 'stirred by the god.' Cp. inf. 539 ὥρορε. The Schol. gives an alternative interpretation, ἐκ θεοῦ ἐμπνευσθεὶς ἢ ἀπὸ θεοῦ τὴν ὁρμὴν ποιησάμενος· ἔθος γὰρ ἦν αὐτοῖς ἀπὸ θεοῦ

προιμαίεσθαι. The second rendering, though spoiled by the explanatory clause, really expresses the ablative force of the gen. Literally the words mean 'starting from (the inspiration of) the god.'

φαῖνε δ' αἰοιδήν. With this phrase compare ἔπος πιφάσκειν Od. 22. 131. φημί and φαίνω are both from the same root.

500. ἐνθεν ἐλὼν. 'Having taken it up at that point [which tells] how.' Cp. Plat. Rep. 489 E ἀκούσωμεν δὴ καὶ λέγωμεν ἐντεῦθεν ἀναμνησθέντες. See also on Od. 1. 10 s. v. ἀμόθεν.

501. ἀπέπλειον, 'they were sailing away,' but only went as far as Tenedos.

κλισίῃσι, of which the material was wood, Il. 24. 450, etc. Canvas tents were a later invention.

502. τοὶ δέ, 'while those others (antithesis to οἱ μὲν), in company with Odysseus, were by this time seated.' Odysseus is not only the contriver but the leading man of the plot.

503. ἀγορῇ, as the next line shows, is not the market-place, but the 'assembly.'

505. ἀκριτα. This epithet, as applied to words, from its radical meaning of 'without separation,' may signify either 'endless' (as Il. 2. 796), or, secondly, 'without decision,' or, thirdly, 'indiscriminate;' and this either of one person saying contradictory things, or of many

ἤμενοι ἀμφ' αὐτόν· τρίχα δέ σφισιν ἦνδανε βουλή,
 ἥε διαπλῆξαι κοῖλον δόρυ νηλεί χαλκῷ,
 ἥ κατὰ πετράων βαλέειν ἐρύσαντας ἐπ' ἄκρης,
 ἥ ἔααν μέγ' ἀγαλμα θεῶν θελκτῆριον εἶναι,
 τῇ περ δὴ καὶ ἔπειτα τελευτήσεσθαι ἔμελλεν· 510
 αἶσα γὰρ ἦν ἀπολέσθαι, ἐπὶν πόλις ἀμφικαλύψῃ
 δουράτεον μέγαν ἵππον, ὅθ' εἶατο πάντες ἀριστοὶ
 Ἀργείων Τρώεσσι φόνον καὶ κῆρα φέροντες.
 ἤειδεν δ' ὡς ἄστὺ διέπραθον υἷες Ἀχαιῶν
 ἱππόθεν ἐκχύμενοι, κοῖλον λόχον ἐκπρολιπόντες. 515
 ἄλλον δ' ἄλλη αἶειδε πόλιν κεραϊζέμεν αἰπήν,
 αὐτὰρ Ὀδυσσῆα προτὶ δώματα Διηφόβοιο
 βήμεναι, ἥντ' Ἀρηα, σὺν ἀντιθέῳ Μενελάῳ.
 κεῖθι δὴ αἰνότατον πόλεμον φάτο τολμήσαντα
 νικῆσαι καὶ ἔπειτα διὰ μεγάρων Ἀθήνην. 520

506. ἤμενοι ἀμφ' αὐτόν] So Schol. P. Lemma of H. gives ἀγχ' αὐτοῦ. 507. διαπλῆξαι] The reading of Aristarchus, Schol. H. Αἶ. [? Zenodotus] διατμήξαι. Eustath. quotes both readings.

persons contradicting each other. Virgil's description of this very debate—Aen. 2. 39 'Scinditur incertum studia in contraria vulgus'—unites two of these meanings; *incertum* expressing the 'want of decision,' and *studia contraria* the 'different views.' ἀκριτα corresponds rather to the last;—the contradiction between the views of different speakers.

506. αὐτόν, sc. τὸν ἵππον. ἦνδανε, 'was finding favour.' Only one of the three was ultimately decided on. σφισιν .. ἐρύσαντας. See on Od. 10. 565.

507. κοῖλον δόρυ. Virg. Aen. 2. 260 'cavum robur.'

508. ἐπ' ἄκρης. The Acropolis of Ilium (Pergamos) presented a rocky escarpment on the side of the Scamander (Menderé). ἐπ' ἄκρης is rightly interpreted by Schol. B. ἐπὶ κρημνῶν, the highest point of the ridge now called Bunarbaschi. Join ἐρύσαντας ἐπ' ἄκρης and cp. Od. 3. 171.

509. ἥ .. εἶναι, 'or to let it stand as a grand offering, so as to be a propitiation of the gods.' Düntzer quotes from the epitome of Arctinus, οἱ δὲ ἱερὸν

αὐτὸν ἔφασαν δεῖν τῇ Ἀθηνᾷ ἀνατεθῆναι.

510. τῇ περ. Cp. Il. 8. 415 ὧδε γὰρ ἠπείλησε Κρόνον πάσις ἢ τελείῃ περ, Il. 9. 310 ἢ περ δὴ φρονέω καὶ ὡς τετελεσμένον ἔσται. These passages show that τῇ περ may be taken quite adverbially, without any grammatical reference to βουλή. Transl. 'The very way in which things were fated in the end to be accomplished.'

ἔμελλεν is used almost as an impersonal: and probably ἀπολέσθαι in the same way; sc. 'that ruin should come;' otherwise we may supply αὐτοῖς for a subject.

511. ἀμφικαλύψῃ. So δόμος ἀμφεκάλυψε Od. 4. 618. The mood, where the optative might be expected, reproduces, as far as possible, the actual wording of the oracle.

512. ὅθ', i. e. ὅθι, 'wherein.'

520. νικῆσαι καὶ ἔπειτα, 'did after all conquer.' καὶ ἔπειτα serving to resume αἰνότατον πόλεμον τολμήσαντα, and not being a hyperbaton for ἔπειτα καὶ νικῆσαι.

διὰ .. Ἀθήνην. This preposition is never used in Homer with the

Ταῦτ' ἄρ' αἰοῖδ' αἶειδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
 τήκετο, δάκρυ δ' ἔδενεν ὑπὸ βλεφάροισι παρειάς.
 ὥς δὲ γυνὴ κλαίῃσι φίλον πόσιν ἀμφιπεσοῦσα,
 ὅς τε ἐῆς πρόσθεν πόλιος λαῶν τε πέσῃσιν,
 ἄστεϊ καὶ τεκέεσσιν ἀμύνων νηλεὲς ἦμαρ· 525
 ἢ μὲν τὸν θνήσκοντα καὶ ἀσπαίροντα ἰδοῦσα
 ἀμφ' αὐτῷ χυμένη λίγα κωκύει· οἱ δὲ τ' ὀπισθε
 κόπτοντες δούρεσσι μετάφρενον ἠδὲ καὶ ὤμους
 εἶρερον εἰσανάγουσι, πόνον τ' ἐχέμεν καὶ οἰζύν·
 τῆς δ' ἐλεεινοτάτῳ ἀχρεὶ φθινύθουσι παρειαί· 530
 ὥς Ὀδυσσεὺς ἐλεεινὸν ὑπ' ὀφρύσι δάκρυον εἶβεν.
 ἐνθ' ἄλλους μὲν πάντας ἐλάνθανε δάκρυα λείβων,
 Ἀλκίνοος δέ μιν οἶος ἐπεφράσατ' ἠδ' ἐνόησεν,
 ἤμενος ἀγχ' αὐτοῦ, βαρὺ δὲ στενάχοντος ἄκουσεν.
 αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα· 535
 'Κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες,

524. πρόσθεν πόλιος] γρ. προπύροιθε Schol. H. This reading leaves πόλιος as a dissyllable. 525. ἀστεϊ καὶ τεκέεσσιν] Καλλίστρατος, ἀστεϊ καὶ ἄρεσσιν Schol. P. Cp. Il. 5. 486. 526. ἀσπαίροντα ἰδοῦσα] γρ. καὶ ἀσπαίροντ' ἰσιδοῦσα Schol. P.

genitive, to express cause or agency. But it is commonly used with the accusative, as in Il. 1. 73; 10. 497; 15. 41, 71; Od. 8. 82; 11. 276, 282, 437; 13. 121; 19. 154, 523. These places do not show the later distinction between *by means of* and *by reason of*. Schol. T. rationalizes on this line, interpreting δι' Ἀθήνην as διὰ τὴν οἰκίαν φρόνησιν καὶ πανουργίαν.

523. ἀμφιπεσοῦσα should be joined with πόσιν, as parallel to ἀμφ' αὐτῷ χυμένη, where however the dative is used, as ἀμφὶ δὲ οἱ θάνατος χύτο Il. 13. 544; but ἀμφιχέειν may be used with accusative of the object, as θείη δέ μιν ἀμφέχοντ' ὁμήρῃ Il. 2. 41, ἀμφὶ δέ μιν θάνατος χύτο Il. 16. 414.

526. τόν, 'him;' not to be joined closely with the participle as in Attic Greek.

527. οἱ δέ, sc. the enemy. 529. εἶρερον, 'slavery,' is connected with εἶρω, from root σερ, whence σείρά, and is to be compared with Lat. *servus* from *sero* (*servus*). The word does not

occur elsewhere in Homer, though the idea exists in the Iliad, with respect (for instance) to the daughter of Chryses, Il. 1. 29; but the circumstances described here suggest customs more barbarous than we find in Homer; so that the passage is not free from suspicion. With the construction compare εἰσφορέουσιν ὕδωρ Od. 6. 91. Here ἀνάγουσι may mean 'take on ship-board,' but the use of εἰσαναβαίνειν Od. 2. 172, etc., suggests the taking up with them into the captured citadel.

530. Join τῆς .. παρειαί. We may render ἐλεεινοτάτῳ 'most pitiful.' ἐλεεινόν as applied to δάκρυον is not otiose: it characterizes the tears as springing from feeling; whereas such tears as those shed by Thersites in physical pain would not be ἐλεεινά.

531-532. εἶβεν .. λείβων. The latter is the true form of the word according to its etymology; the dropping of the initial λ being *metri gratia*. Compare λαυήρως .. αἰψηρός. See Lobeck path. el. 1. 108; Curt. G. E. 439.

Δημόδοκος δ' ἤδη σχεθέτω φόρμιγγα λίγειαν
 οὐ γάρ πως πάντεσσι χαριζόμενος τάδ' αἰδεῖ.
 ἐξ οὗ δορπέομεν τε καὶ ὥρορε θεῖος ἀοιδός,
 ἐκ τοῦ δ' οὐ πω παύσατ' ὀϊζυροῖο γόοιο 540
 ὁ ξείνος· μάλα πού μιν ἄχος φρένας ἀμφιβέβηκεν.
 ἀλλ' ἄγ' ὁ μὲν σχεθέτω, ἴν' ὁμῶς τερπόμεθα πάντες
 ξεινοδόκοι καὶ ξείνος, ἐπεὶ πολὺ κάλλιον οὕτως·
 εἵνεκα γὰρ ξείνοιο τάδ' αἰδοίοιο τέτυκται,
 πομπή καὶ φίλα δῶρα, τὰ οἱ δίδομεν φιλέοντες. 545
 ἀντὶ κασιγνήτου ξείνός θ' ἱκέτης τε τέτυκται
 ἀνέρι, ὅς τ' ὀλίγον περ ἐπιψαύῃ πραπίδεσσι.
 τῷ νῦν μηδὲ σὺ κεῦθε νοήμασι κερδαλέοισιν
 ὅττι κέ σ' εἴρωμαι· φάσθαι δέ σε κάλλιόν ἐστιν.
 εἰπ' ὄνομ' ὅττι σε κείθι κάλεον μήτηρ τε πατήρ τε, 550
 ἄλλοι θ' οἱ κατὰ ἄστυ καὶ οἱ περιναϊετάουσιν.

541. μάλα] μέγα Schol. H.
 note below.

551. οἱ κατὰ ἄστυ] Bekker and Fäsi write οἱ. See
 note below.

537. σχεθέτω, 'hush.' Cp. Od. 4.
 284.

539. δορπέομεν τε καὶ ὥρορε, this is
 equivalent to saying 'since the bard
 was moved to sing as we sat at supper.'
 Commentators differ as to the tense
 of the intrans. ὥρορε, but it certainly
 should be taken as an aorist, and
 δορπέομεν for the unaugmented im-
 perfect. The objection to take ὥρορε as
 a perfect (which some maintain) is that
 the normal form of the perf. is ὥρ-ωρ-ε,
 with the regular strong form of the
 root.

540. ἐκ τοῦ δέ, for the rules that
 regulate the position of δέ in Homer
 see on Od. 6. 99. La Roche and
 Nauck read ἐκ τοῦδ'.

544. τάδε, 'what we see here,' de-
 scribed by πομπή and φίλα δῶρα. It
 was not improper to include πομπή in
 the present circumstances, as they were
 celebrating a farewell supper, at which
 the keepsakes were presented; so that
 this is, as it were, the first act of the
 πομπή.

546. ἀντί, 'as good as,' cp. Il. 21.
 75 ἀντί τοί εἰμ' ἱκέτω. So Aristarchus
 rightly interprets ἀντιανείρας Ἀμαζόνες

by ἰσάνδρους and not ἐναντιούμενας
 ἀνδράσι. See Lehrs, Aristarchus 114.

547. ἐπιψαύῃ. This is commonly
 rendered, 'who has even but a little
 range with his wits;' compare εἰ κ'
 ὀλίγον περ ἐπαύρη Il. 11. 391. But
 there is no objection to joining ἐπιψαύῃ
 with πραπίδεσσι in the sense of 'got
 close to wisdom.' Though ἐπιψαύειν
 is not elsewhere used in Homer, we
 have ψαύειν used probably with a dative
 in Il. 13. 132, and certainly in Pind.
 Pyth. 9. 120 ψαύσεις πέπλοις, like δαυχίῃ
 θυγέμεν Pyth. 4. 296. Cp. also Quint.
 Smyrn. 8. 349 ἄνω δ' ἔψαυε νέφεσσι |
 θεσπεσίῃ τρυφάλεια.

548. τῷ, 'wherefore,' because thou
 art treated with such brotherly kind-
 ness.

550. κείθι, 'yonder.' A general way
 of referring to the home of Odysseus,
 which Alcinous did not yet know by
 name.

551. οἱ κατὰ ἄστυ. Here οἱ is the
 relative, subject to εἰσὶ, to be supplied
 from περιναϊετάουσι, as Od. 4. 834 ἡ ἤδη
 τέθνηκε, καὶ εἰν [ἴσσι] Ἀΐδαο δόμοισι.
 The phrase with the article οἱ κατὰ ἄστυ
 is post-Homeric.

οὐ μὲν γάρ τις πάμπαν ἀνώνυμός ἐστ' ἀνθρώπων,
 οὐ κακὸς οὐδὲ μὲν ἐσθλὸς, ἐπὶ τὰ πρῶτα γένηται,
 ἀλλ' ἐπὶ πᾶσι τίθενται, ἐπεὶ κε τέκωσι, τοκῆς.
 εἰπὲ δέ μοι γαῖαν τε τετὴν δῆμόν τε πόλιν τε, 555
 ὅφρα σε τῇ πέμπωσι τιτυσκόμεναι φρεσὶ νῆες.
 οὐ γὰρ Φαιήκεσσι κυβερνητῆρες ἔασιν,
 οὐδέ τι πηδάλ' ἐστὶ, τὰ τ' ἄλλαι νῆες ἔχουσιν·
 ἀλλ' αὐταὶ ἴσασι νοήματα καὶ φρένας ἀνδρῶν,
 καὶ πάντων ἴσασι πόλιας καὶ πόντας ἀγροὺς 560
 ἀνθρώπων, καὶ λαῖτμα τάχισθ' ἀλὸς ἐκπερώωσιν
 ἡέρι καὶ νεφέλῃ κεκαλυμμέναι· οὐδέ ποτέ σφιν
 οὔτε τι πημανθῆναι ἐπι δέος οὐτ' ἀπολέσθαι.
 ἀλλὰ τόδ' ὥς ποτε πατρὸς ἐγὼν εἰπόντος ἄκουσα
 Ναυσιθόου, ὃς ἔφασκε Ποσειδάων' ἀγάσασθαι 565
 ἡμῖν, οὐνεκα πομποὶ ἀπήμονές εἰμεν ἀπάντων.
 φῆ ποτὲ Φαιήκων ἀνδρῶν εὐεργέα νῆα
 ἐκ πομπῆς ἀνιοῦσαν ἐν ἡεροειδέι πόντῳ
 ραϊσέμεναι, μέγα δ' ἡμῖν ὄρος πόλει ἀμφικαλύψειν.

554. τοκῆς] γρ. γονῆς Schol. H.

569. ραϊσέμεναι] Al. ραίσεσθαι and ραίσασθαι.

552. πάμπαν to be joined with οὐ τις,
 not with ἀνώνυμος. Cp. Od. 3. 143
 οὐδ' Ἀγαμέμνονι πάμπαν ἐγγύαγε.

556. τιτυσκόμεναι, literally, 'aiming
 at it with their minds,' so ἀντα τιτυ-
 σκόμενη Od. 21. 48, τιτύσκεσθαι ἐγχείρῃ
 Il. 21. 582; and especially Il. 13. 558
 τιτύσκετο δὲ φρεσὶν ἦσιν | ἡ τευ ἀκοντίσ-
 σαι ἢ σχεδὸν ὀρμηθῆναι. These marvel-
 lous ships, endowed with human sense,
 and anticipating the will of their
 masters, slit unseen over the sea, (for
 this is the meaning of ἡέρι καὶ νεφέλῃ
 κεκαλυμμέναι, see note on ἡέρα 7. 140),
 enjoying immunity from all danger.
 The same sort of story appears again
 partly in the legend of the 'Flying
 Dutchman;' partly in the tale of
 'Hiawatha and his Canoe.' Welcker
 (Klein. Schrift. ii.) sees in the descrip-
 tion of the Phaeacians and their ghostly
 ships, conveying Odysseus in a deep
 sleep to his home, a Greek adaptation of
 the Northern legend of the Ferryman
 of Death, carrying over the souls of the

departed to the island of Brittia, as
 told by Procopius (Bell. Goth. 4. 20);
 but this dismal office seems little suited
 for the gay and easy Phaeacians, who
 are πομποὶ ἀπήμονες. The mist and
 cloud that envelopes them is but the
 natural concealment of the working of
 supernatural power. Compare however
 Od. 11. 15.

560. πόλιας scanned as πόλις. So πό-
 λις in Il. 2. 811; 21. 567. Bekker
 and Nauck write πόλις, as in the new
 Ionic.

562. Join οὔτε σφιν ἐπι [ἐπεσσι] δέος.

564. ἀλλὰ τόδ' ὥς ποτ' ἄκουσα,
 'But this story I once heard thus told
 by my father's lips.'

566. ἀπήμονες. Poseidon was jealous
 of their immunity from harm, which
 was equivalent to independence of his
 authority and power.

569. ραϊσέμεναι, 'that he,' sc. Po-
 seidon, 'would crush.'

ὄρος . . ἀμφικαλύψειν, 'would throw a
 mountain round about the city.' So

ὥς ἀγόρευ' ὁ γέρων· τὰ δέ κεν θεὸς ἢ τελέσειεν, 570
 ἢ κ' ἀτέλεστ' εἴη, ὥς οἱ φίλον ἔπλετο θυμῷ.
 ἀλλ' ἄγε μοι τόδε εἶπε καὶ ἀτρεκέως κατάλεξον,
 ὅππῃ ἀπεπλάγχθης τε καὶ ἄς τινας ἴκεο χώρας
 ἀνθρώπων, αὐτοὺς τε πόλιάς τ' εὖ ναιετοώσας,
 * ἤ μὲν ὅσοι χαλεποί τε καὶ ἄγριοι οὐδὲ δίκαιοι, 575
 οἳ τε φιλόξεinoι, καὶ σφιν νόος ἐστὶ θεουδής.
 εἶπε δ' ὁ τι κλαίεις καὶ ὀδύρεαι ἔνδοθι θυμῷ
 * Ἀργείων Δαναῶν ἡδ' Ἰλίου οἶτον ἀκούων.
 τὸν δὲ θεοὶ μὲν τεύξαν, ἐπεκλώσαντο δ' ὄλεθρον
 ἀνθρώποις, ἵνα ᾗσι καὶ ἐσσομένοισιν ἀοιδή. 580
 ἢ τίς τοι καὶ πηδὸς ἀπέφθιτο Ἰλίοθι πρὸ
 ἐσθλὸς ἐὼν, γαμβρὸς ἢ πενθερὸς, οἳ τε μάλιστα
 κήδιστοι τελέθουσι μεθ' αἰμά τε καὶ γένος αὐτῶν;
 ἢ τίς που καὶ ἐταῖρος ἀνὴρ κεχαρισμένα εἰδὼς,
 ἐσθλός; ἐπεὶ οὐ μὲν τι κασιγνήτοιο χερεῖων 585
 γίγνεται ὅς κεν ἐταῖρος ἐὼν πεπνυμένα εἰδῇ.

583. αὐτῶν] Al. ἀνδρῶν, probably a gloss. Schol. H.

586. πεπνυμένα] γρ. κεχαρισμένα

Il. 8. 331 ἀλλὰ θέων περίβη καὶ οἱ σάκος ἀμφεκάλυψε. The meaning of Poseidon's threat is not that he will crush the city by hurling some mountain upon it; but that he will pen them in with a mountain-wall, and so cut off their access to the water, and put an end to their seafaring life.

571. ἔπλετο. The tense may be explained as expressing a culminating point = 'has come to be,' see Monro, H. G. § 78. Compare τίς δαίς, τίς δὲ ὄμιλος ὅδ' ἔπλετο; Od. 1. 225. The truism is not unlike the dictum of Teiresias, 'aut erit aut non,' in Horace.

573. ὅππῃ, 'in what direction;' the following clause makes an epexegetis to ὅππῃ. Cp. Od. 3. 106; 9. 457; Il. 12. 48. Others render, 'how thou wentest wandering.' Cp. Od. 9. 259.

575. ἤ μὲν . . δίκαιοι forms the contrast to οἳ τε φιλόξεinoι.

577. ὁ τι = 'why,' 'for what reason,' Od. 19. 464.

578. Ἀργείων Δαναῶν. The phrase Ἀργεῖη Ἑλένη suggests that Ἀργείων

here is an epithet, referring to the home of the Δαναοί. The expression δίψιον Ἀργος has suggested to K. O. Müller to connect Δαναός with δανός, 'dry;' while others assign a meaning directly contrary to Δαναός, as if from δα, 'very' (as in δάσκιος) and να- (νάω, 'to flow'). Gladstone would make Δαναοί the epithet and Ἀργεῖοι the noun. Bekker prefers ἡρώων Δαναῶν.

581. πηδός (perhaps from πέ-πᾱμαι) seems limited to connections by marriage, who are 'nearest to one after one's own blood-relations.'

582. γαμβρός connected with γαμεῖν, and πενθερός, perhaps, with a root πενθ = 'bind,' seen in πείσμα.

583. αὐτῶν, 'ipsorum hominum,' with reference generally to all those who have experience of the difference between 'connections' and 'relations.'

584. κεχαρισμένα εἰδὼς, 'with fond heart;' cp. Il. 24. 661 ὧδέ κέ μοι βέζων, Ἀχιλεῦ, κεχαρισμένα θείης, i.e. 'would do a kindness.'

585. χερεῖων. See on Od. 5. 211.

ΟΔΥΣΣΕΙΑΣ Ι.

* Ἀλκίνοῦ ἀπόλογοι. Κυκλώπεια.

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

* Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
 ἢ τοι μὲν τόδε καλὸν ἀκουέμεν ἐστὶν ἀοιδοῦ
 τοιοῦδ' οἶος ὅδ' ἐστὶ, θεοῖς ἐναλίγκιος αὐδῆν.
 οὐ γὰρ ἐγὼ γέ τί φημι τέλος χαριέστερον εἶναι 5
 ἢ ὅτ' εὐφροσύνη μὲν ἔχῃ κατὰ δῆμον ἅπαντα,

5-8.] 'Versus 5-8 obelis notati in Q.' Dind. This can hardly be an ἀθέτησις, but an objection to the sentiments there conveyed. 6. ἢ ὅτ' εὐφροσύνη] ἀ ἐπὶ Ἐρατοσθένους οὕτω γεγράφθαι φησὶν 'ἢ ὅταν εὐφροσύνη μὲν ἔχῃ, κακότητος ἀπούσης,' . . φάσκων, τῆς ἀφροσύνης. ἀδύνατον μὲν γὰρ μὴ φρονίμους εἶναι Φαίακας, οἳ μάλα φίλοι εἰσι θεοῖσιν, ὥς ἡ Νανσιικά φησὶ Athen. 1. 16. 28. Eustath. also quotes this variant of Eratosthenes, but with reading ὅτ' εὐφροσύνη μὲν ἔχει κακότητος ἀπάσης, the last word being evidently an error of transcription.

1. The narrative of Odysseus, contained in bb. 9-12, was called, as early as the time of Plato, Ἀλκίνοῦ ἀπόλογος or ἀπόλογοι, i.e. 'the story told to Alcinous.' Plato quotes the title in Rep. 614 B, where he introduces the myth of Er the Armenian—a story like the Νέκυια in Od. 11—as being not Ἀλκίνοῦ γε ἀπόλογον, ἀλλ' ἀλκίμον μὲν ἀνδρός. Aristotle also uses the same phrase in Rhet. 3. 16. 7, and Poet. 16. 5; though, as Mayor remarks, his reference is rather to b. 8. vv. 83-95, and 521-534. The time of the action of this book is the evening of the second day after the arrival in Scheria. The words of Odysseus from vv. 1-15 refer back to what Alcinous had said in b. 8. 536 foll. At v. 16 he complies with the request in 8. 550 εἰπ' ὄνομα.

3. 4. ἢ τοι . . αὐδῆν. These lines are repeated from Od. 1. 370, 1.

5. τέλος implies 'realisation' or 'con-

summation.' It means rather the 'highest perfection' of a thing than the 'end;' as we see from the phrase ἡμᾶρ τέλος' Hés Od. 5. 390; cp. also τέλος γάμοιο Od. 20. 74, τέλος θανάτοιο, etc. In a similar sense τέλειος is used, as in τελειότατος πετεηνῶν Il. 8. 247, of most decisive augury. In the later language of philosophy, τὸ τέλος, like the Lat. 'finis bonorum,' came to mean the 'chief good.' But τέλος does not imply so much as that here, as Schol. Q. V. remarks, οὐ παντὸς δὲ βίου τὴν ἡδονὴν τέλος εἴρηκεν ἀλλὰ συμποσίου τινός. Plato, Rep. 390 B, censures the whole passage for its sensual tone; and so Lucian, Parasit. c. 10; but Eustath. says rightly that Odysseus is not here propounding a philosophy, but only chiming in with the opinion expressed by his host in 8. 248.

6. ἔχῃ κατὰ δῆμον ἅπαντα. It would seem as if the direct object to ἔχῃ was

δαιτυμόνες δ' ἀνὰ δώματ' ἀκονάζωνται ἀοιδοῦ
 ἤμενοι ἐξείης, παρὰ δὲ πλήθωσι τράπεζαι
 σίτου καὶ κρειῶν, μέθυ δ' ἐκ κρητῆρος ἀφύσσων
 οἶνοχόος φορέησι καὶ ἐγχείῃ δεπάεσσι·
 10 τοῦτό τί μοι κάλλιστον ἐνὶ φρεσὶν εἶδεται εἶναι.
 σοὶ δ' ἐμὰ κήδεα θυμὸς ἐπετράπετο στονόεντα
 εἶρεσθ', ὅφρ' ἔτι μᾶλλον ὀδυρόμενος στεναχίζω·
 τί πρῶτόν τοι ἔπειτα, τί δ' ὑστάτιον καταλέξω;
 15 κήδ' ἐπεὶ μοι πολλὰ δόσαν θεοὶ οὐρανίωνες.
 νῦν δ' ὄνομα πρῶτον μυθήσομαι, ὅφρα καὶ ὑμεῖς
 εἴδετ', ἐγὼ δ' ἂν ἔπειτα φυγὼν ὑπο νηλεὲς ἡμαρ
 ὑμῖν ξείνος ἔω καὶ ἀπόπροθι δώματα ναίων.
 εἴμ' Ὀδυσσεὺς Λαερτιάδης, ὃς πᾶσι δόλοισιν
 ἀνθρώποισι μέλω, καὶ μεν κλέος οὐρανὸν ἵκει.
 20 ναιετάω δ' Ἰθάκην εὐδείελον· ἐν δ' ὄρος αὐτῇ,

14. τί πρῶτόν τοι] So with the best MSS. Others, τί οἱ τί δ' ἔπειτα.

not expressed, but alluded to instead, under its constituent parts: 'when joy possesses [a people] through all its individuals.' Such an interpretation might be paralleled by the phrases θαύμαζον κατὰ δῶμα Od. 4. 44, τόφρα γὰρ ἂν κατὰ ἄστυ ποτιπνυσοίμεθα μύθῳ Od. 2. 77. Others take ἔχῃ κατὰ as a mere inversion for κατέχῃ, as in φυγὼν ὑπὸ νηλεὲς ἡμαρ, but the simplest way is to render ἔχῃ, 'holds' or 'reigns,' intransitively, as in Eur. I. A. 18 σιγαὶ δ' ἀνέμων | τόνδε κατ' Εὐρώπην ἔχουσι.

11. τοῦτό τι, lit. 'this thing in a sort of way.' This is no hyperbaton for τοῦτο κάλλιστόν τι φαίνεται εἶναι, but a qualification of the general tone of the assertion by the addition of τι, as in such combinations as σχεδὸν τι, πάντι τι. Cp. Il. 21. 101 τόφρα τί μοι πεφιδέσθαι ἐνὶ φρεσὶ φίλτερον ἦεν | Τρώων, Il. 9. 197 ἦ τι μάλα χρεώ. Nitzsch compares Hdt. 4. 52 οὕτω δὲ τι ἐοῦσα πικρή.

12. σοὶ δ' ἐμὰ, 'but thine heart is set on asking me about my woeful troubles.'

13. ἔτι μᾶλλον. As he would do in renewing the memory of the κήδεα στονόεντα.

14. τί πρῶτόν τοι. There is no need to read with a few MSS. τί πρῶτον, τί δ' ἔπειτα, for the word ἔπειτα merely introduces a new stage in the action (see note on Od. 1. 65); 'What shall I tell thee "then" first?' In the next line, the emphasis lies on πολλὰ. It is the multitude of the sorrows he has had which makes it hard for him to know in what order to recount them.

17. εἴδετε and (18) ἔω are both sub-junctives after ὅφρα.

19. εἴμ' Ὀδυσσεύς. Virgil imitates this in Aen. 1. 378 'Sum pius Aeneas, fama super aethera notus.'

ὃς πᾶσι... μέλω. It is not easy to decide whether πᾶσι belongs in the sense of παντοίοις to δόλοισιν or to ἀνθρώποισι. The latter is supported by Ἀργὼ πᾶσι μέλουσα Od. 12. 70, but the former seems settled by Od. 3. 121 ἐπεὶ μάλα πολλὸν ἐνὶ καὶ δῖος Ὀδυσσεὺς | παντοίοισι δόλοισι. Cp. Theogn. 245 οὐδέ ποτ' οὐδὲ θανὼν ἀπολεῖς κλέος ἀλλὰ μελήσεις | ἀφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα.

21. Ἰθάκην εὐδείελον. For the interpretation of this passage see Appendix on Ithaca.

Νήριτον εἰνοσίφυλλον ἀριπρεπές· ἀμφὶ δὲ νῆσοι
 πολλαὶ ναιετάουσι μάλα σχεδὸν ἀλλήλησι,
 Δουλίχιόν τε Σάμη τε καὶ ὑλήεσσα Ζάκυνθος.
 αὐτὴ δὲ χθαμαλὴ πανυπερτάτη εἰν ἀλὶ κεῖται
 25 πρὸς ζόφον, αὐτὴ δὲ τ' ἀνευθε πρὸς ἥῳ τ' ἡέλιόν τε,
 τρηχεῖ', ἀλλ' ἀγαθὴ κουροτρόφος· οὗ τοι ἐγὼ γε
 ἦς γαίης δύναμαι γλυκερώτερον ἄλλο ιδέσθαι.
 ἦ μὲν μ' αὐτόθ' ἔρκεε Καλυψώ, διὰ θεάων,
 [ἐν σπέσσι γλαφυροῖσι, λιλαιομένη πόσιν εἶναι]
 30 ὥς δ' αὐτὼς Κίρκη κατερήτυεν ἐν μεγάροισιν
 Αἰαίη δολόεσσα, λιλαιομένη πόσιν εἶναι.
 ἀλλ' ἐμὸν οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθον.

22. Νήριτον] According to Eustath. and Schol. H. Q. the reading Νήιον was preferred by Crates and Philoxenus [ὁ ὑπομνηματίζων τὴν Ὀδύσειαν]. 24. Σάμη] Apollodorus wrote here and in Od. 1. 246 Σάμος. Aristarchus Σάμη. 30.] The verse is wanting in the majority of MSS.; nor is it quoted in Eustath. It is probably interpolated from Od. 1. 15. Wolf rejected the line and most modern editors follow him. vv. 34-36 are marked with an obelus in Ambros. Q. and one or two other MSS., a view which Nitzsch accepts, followed by Bekker. See Köchly, diss. ii. de Od. 'rem consummavit demum Sengebuschius in "Aristoniceis," p. 13, dicens "athetesi a versu 29 ad versum 36 patuisse certissimum est, ita ut versui 28 ἦς γαίης δύναμαι subiungatur versus 37, εἰ δ' ἄγε τοι καὶ νόστον." The recurrence of τοκήων in vv. 34, 36, and the marring of the gnomic form of v. 34 by the addition of γίγνεται κ.τ.λ. makes vv. 35, 36 at least suspicious. There is a similar break of a gnomic phrase in Od. 7. 52, where however no suspicion is suggested by the MSS. or commentators, except by Nauck.

24. ὑλήεσσα Ζάκυνθος. See note on Od. 1. 246, where also we have ὑλήεντι Ζακύνθῳ and not ὑληέσση. Similarly ἡμαθόεις is used as an adjective of two terminations in fifteen places, ἀμπελόεις in Il. 2. 561, ποιήεις ib. 503, the reason being probably merely metrical; see note on Od. 4. 406.

27. κουροτρόφος, generally rendered 'nurse of young heroes,' like βωτιάνειρα, an epithet of Phthia, Il. 1. 155. But the translation of κουροτρόφος will be modified by the special meaning assigned to κοῦρος, and if we take κοῦρος simply to mean a 'youth,' the compounded adjective may be compared with παιδοτρόφος, a Sophoclean epithet for ἑλαία, O. C. 701. κουροτρόφος is also used of Latona, mother of Artemis and Apollo, in Theocr. 18. 50.

28. ἦς γαίης, 'one's own land;' so inf. 34. On this the Schol. remarks οὐκ εἶπεν 'ἐμῆς' ἵνα καθολικώτερος γένηται ὁ λόγος. For this use of the possessive or reflexive pronoun with other persons than the third cp. the v. 1. δώμασιν οἷσιν Od. 1. 402 note. This freedom of usage is illustrated by the formation of the person-endings of the passive voice of the Lat. verb, if we hold that amor = amo-se.

29. αὐτόθι, defined by the words ἐν σπέσσι γλαφ. So Il. 9. 617 σὺ δ' αὐτόθι λέξο μίμνων | εὐνῇ ἐνὶ μαλακῇ. Cp. Od. 4. 362.

31. ὥς δ' αὐτὼς, the regular collocation in Homer for the later ὡσαύτως δέ.

32. Αἰαίη. The island where Circe lived is also called Αἰαίη in Od. 10. 135.

ὥς οὐδὲν γλύκιον ἤς πατρίδος οὐδὲ τοκῆων
 γίγνεται, εἴ περ καὶ τις ἀπόπροθι πίονα οἶκον 35
 γαίῃ ἐν ἀλλοδαπῇ ναίει ἀπάνευθε τοκῆων.
 εἰ δ' ἄγε τοι καὶ νόστον ἐμὸν πολυκηδέ' ἐνίσπω,
 ὃν μοι Ζεὺς ἐφέηκεν ἀπὸ Τροίηθεν ἰόντι.
 Ἰλιόθεν με φέρων ἄνεμος Κικόνεσσι πέλασεν,
 Ἰσμάρῳ· ἔνθα δ' ἐγὼ πόλιν ἔπραθον, ὤλεσα δ' αὐτούς· 40
 ἐκ πόλιος δ' ἀλόχους καὶ κτήματα πολλὰ λαβόντες
 δασσάμεθ', ὥς μή τίς μοι ἀτεμβόμενος κίοι ἴσης.
 ἔνθ' ἦ τοι μὲν ἐγὼ διερῶ ποδὶ φευγέμεν ἡμέας
 ἠνώγεα, τοὶ δὲ μέγα νήπιοι οὐκ ἐπίθοντο.
 ἔνθα δὲ πολλὸν μὲν μέθυ πίνετο, πολλὰ δὲ μῆλα 45
 ἔσφαζον παρὰ θίνα καὶ εἰλίποδας ἔλικας βοῦς.
 τόφρα δ' ἄρ' οἰχόμενοι Κίκονες Κικόνεσσι γεγώνευν,
 οἳ σφιν γείτονες ἦσαν ἅμα πλέονες καὶ ἀρείους
 ἠπειρον ναίοντες, ἐπιστάμενοι μὲν ἀφ' ἵππων

34. ὥς = *adeo*. A general sentiment, the result of the special instances that precede, is thus introduced by ὥς in Od. 11. 427 ὥς οὐκ αἰνότερον καὶ κύντερον ἄλλο γυναικός, similarly with οὕτως in Od. 8. 167.

37. εἰ δ' ἄγε. See note on Od. 1. 276.

ἐνίσπω is the subjunctive, as in Il. 22. 381 εἰ δ' ἄγετ' ἀμφὶ πόλιν σὺν τεύχεσι πειρηθῶμεν. More commonly εἰ δ' ἄγε is followed by the imperative, but cp. Od. 21. 217; 24. 337.

38. ἀπὸ Τροίηθεν. So ἀπ' οὐρανόθεν Od. 11. 18.

39. Κικόνεσσι. The Cicones, called αἰχμηταί Il. 2. 846, lived on the south coast of Thrace, between the rivers Hebrus and Lissus. In historical times they are found on the Hebrus, Hdt. 7. 57, 110. Ismarus, their town, lay at the foot of a mountain of the same name. Cognate with this word, Ismarus, is the name of the priest Maron, inf. 197, and Maroneia, the late name of the Ciconian city, near Lake Ismaris, Hdt. 7. 169. For the dative Ἰσμάρῳ, in apposition with, and more closely defining, Κικόνεσσι cp. Od. 8. 362 Κύπρον ἴκανε . . . ἐς Πάφον. The Thracians were allies of Troy (Il. 2.

846), which accounts for the burning of their city by a Greek hero.

40. αὐτούς here makes a strong contrast with πόλιν. Cp. Od. 14. 265.

42. μή τίς μοι, 'that no one, as far as I could help it, should go away deprived of a fair share;' for ἴση see on Od. 1. 97. For the use of μοι in the sense given in the translation, like the later ἐμοῦ γ' ἔνεκα, cp. Plato, Rep. 343 A, where Thrasymachus expresses a doubt whether Socrates has a nurse (τίτθῃ) to look after him, because he is left in such a state of drivelling ignorance, ὅτι τοί σε, ἔφη, κορυζῶντα περιῶ καὶ οὐκ ἀπομύττει δέόμενον, ὅς γε αὐτῇ οὐδὲ πρόβατα οὐδὲ ποιμένα γιγνώσκεις, where αὐτῇ means 'for aught she teaches you.' Cp. ib. 391 D; Theaet. 143 E.

43. διερῶ. See on Od. 6. 201.

46. ἔσφαζον, sc. οἱ ἑταῖροι, who are the subject to ἐπίθοντο sup. So we find inf. 54 ἐμάχοντο.

47. Κίκονες Κικόνεσσι. See Od. 1. 313; 3. 272; 10. 82; 20. 173.

49. ἠπειρον, i.e. 'inland,' contrasted with the Cicones of Ismarus, who were παραθαλάσσιοι.

ἀφ' ἵππων, not 'from horseback,' but 'from the war-chariot.' Similarly

ἀνδράσι μάρνασθαι καὶ ὄθι χρή πεζὸν ἐόντα. 50
 ἦλθον ἔπειθ' ὅσα φύλλα καὶ ἄνθεα γίγνεται ὥρη,
 ἡέριοι· τότε δὴ ῥα κακὴ Διὸς αἶσα παρέστη
 ἡμῖν αἰνομόροισιν, ἵν' ἄλγεα πολλὰ πάθοιμεν.
 στησάμενοι δ' ἐμάχοντο μάχην παρὰ νηυσὶ θοῇσι,
 βάλλον δ' ἀλλήλους χαλκῆρεσιν ἐγχείησιν. 55
 ὄφρα μὲν ἡὼς ἦν καὶ ἀέξετο ἱερὸν ἦμαρ,
 τόφρα δ' ἀλεξόμενοι μένομεν πλεονάς περ ἐόντας·
 ἦμος δ' ἡέλιος μετενίσσετο βουλυτόνδε,

58. μετενίσσετο] Eustath. mentions μετενείσσετο and μετενίσσετο as other forms.

ἵππων ἐπιβήτορες Od. 18. 263. The sentence is in a concentrated form. Written out fully it would run, ἐπιστάμενοι μὲν ἀφ' ἵππων ἀνδράσι μάρνασθαι, ἐπιστάμενοι δὲ ἐκεί πεζοὶ μάρνασθαι ὄθι χρή τινα πεζὸν ἐόντα μάρνασθαι. For an antithesis given by μὲν . . . καὶ compare Il. 1. 267 κάρτιστοι μὲν ἔσαν καὶ καρτίστοις ἐμάχοντο.

50. With πεζὸν [sc. τινά] ἐόντα compare Od. 11. 159; 19. 221. The more natural arrangement would have been to make the words ὄθι χρή parenthetical, and write πεζοὶ ἐόντες, as the parallel to ἀφ' ἵππων, but the force of χρή seems to break up the sentence, and to introduce the accusative construction. They know then 'how to fight from the chariot, and how to fight on foot in that part of the battle where one ought to do so.'

Mayor collects instances of heroes having to leave their chariots and fight afoot; viz. Il. 3. 29; 4. 419; 5. 594; 11. 48, 211; 12. 176; 16. 426. Compare also Caesar de Bell. Gall. 4. 33.

51. ὥρη, 'in their season.' Cp. inf. 135; Od. 17. 176.

52. ἡέριοι, 'in the morning.' Some connect this with ἡῆρ as referring to the morning mists; others to ἡρι, which stands to ἡ-ἑριος as αὔρω to ἀ-ἑ-ρω.

54. στησάμενοι . . . μάχην (Il. 18. 533), 'having set the battle in array.' Cp. 1 Sam. 17. 2. So φυλόπιδα στήσειν Od. 11. 314, στήσασθαι πολέμους Hdt. 7. 9, 175, 236. It seems better to adopt this construction, for although ἐμάχοντο μάχην may be joined, as in Il. 15. 414 (compare also Il. 12. 175; 15. 673, both lines of doubtful authority),

στησάμενοι can hardly stand alone, for its use is uniformly transitive; compare στήσασθαι κρητήρας Od. 2. 431, Il. 6. 528, ἰστόν Il. 1. 480, inf. 97, ἀγῶνα h. Hom. Ap. 150. But it is still better to make μάχην the object both of the participle and the verb, as inf. κλῖναν δαμάσαντες Ἀχαιοίς. The full subject to ἐμάχοντο and βάλλον includes both the Cicones and the men of Odysseus; this explains ἀλλήλους. In πάθοιμεν the reference is limited to Odysseus and his men only; as also in μένομεν.

58. μετενίσσετο. The preposition expresses the changed course of the sun after he has passed the zenith: up to this point his course is regarded as a rise (ἀέξετο ἦμαρ); afterwards it is regarded as a descent; cp. Od. 11. 18; 12. 381. The Sun-God is a charioteer, τὸν αἰπὸν οὐρανὸν διφρηλατῶν Soph. Aj. 845, and at the end of the day's work he unyokes his steeds, as the ploughman unyokes his oxen.

βουλυτός, sc. καιρός, is 'the time for unyoking oxen.' Cp. 'Sol ubi . . . iuga demeret | bobus fatigatis' Hor. Od. 3. 6. 42. In Homer only the adverbial compound βουλυτόνδε is found, here and Il. 16. 779. Before the division of the day into hours we find frequent instances of these graphic phrases to denote particular portions of time. Thus, in Il. 11. 84 foll., the Trojans and Greeks are represented as contending all the morning with varying success, ἦμος δὲ δρυτόμος περ ἀνὴρ ὤπλίσσατο δειπνον, | . . . τῆμος . . . Δαναοὶ ῥήξαντο φάλαγγας. Again, in Od. 12. 439, the planks that had been sucked down the

καὶ τότε δὴ Κίκονες κλῖναν δαμάσαντες Ἀχαιοὺς.
ἐξ δ' ἀφ' ἐκάστης νηὸς ἐυκνήμιδες ἑταῖροι
ᾤοντο· οἱ δ' ἄλλοι φύγομεν θάνατόν τε μόρον τε.

Ἐνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ,
ἄσμενοι ἐκ θανάτοιο, φίλους ὀλέσαντες ἑταῖρους.
οὐδ' ἄρα μοι προτέρω νῆες κίον ἀμφιέλισσαι,
πρὶν τινα τῶν δειλῶν ἐτάρων τρὶς ἕκαστον αὔσαι,
οἳ θάνον ἐν πεδίῳ Κικόνων ὑπο δηωθέντες.

νηυσὶ δ' ἐπὶ ᾧ ἄνεμον Βορέην νεφεληγερέτα Ζεὺς
λαίλαπι θεσπεσίῃ, σὺν δὲ νεφέεσσι κάλυψε
γαῖαν ὁμοῦ καὶ πόντον· ὁρώρει δ' οὐρανόθεν νύξ.
αἱ μὲν ἔπειτ' ἐφέροντ' ἐπικάρσιν, ἰστία δὲ σφιν

whirlpool re-appear at supper-time, ἦμος δ' ἐπὶ δόρπον ἀνὴρ ἀγορήθεν ἀνέστη | .. τῆμος δὴ τὰ γε δοῦρα Χαρυβδίδος ἐξεφαάνθη. One such phrase, πληθούσης ἀγορᾶς, continued in use in far later times. Milton uses a similar expression in 'Comus'—

'Two such I saw, what time the labour'd ox

In his loose traces from the furrow came,

And the swink'd hedger at his supper sat.'

The corresponding phrase for morning is given by Hesiod, Opp. 581 ἥως .. πολλοῖσιν ἐπὶ ζυγὰ βοῦσι τίθησιν.

60. ἐξ ἀφ' ἐκάστης. Crates interprets this to mean nothing more than seventy-two in all: there were twelve ships (inf. 159), which would give an average of six from each ship. Zoilus, called Ὀμηρομάστις, was offended at the suspicious symmetry involved in giving exactly six to each ship.

63. ἄσμενοι ἐκ θανάτοιο, repeated inf. 566, 'glad to have escaped death.' The full expression is given in Il. 20. 350 φύγεν ἄσμενος ἐκ θανάτοιο.

64. οὐδ' ἄρα μοι προτέρω, 'yet, for all that' (ἀρα, see Od. I. 346). 'I let not my ships sail on, till we had thrice called to each one of our poor comrades.'

65. The subject to αὔσαι is τινα, expressing, distributively, all the remainder of the crews. For a similar use of τις compare Il. 2. 355 πρὶν τινα παρ Τρώων ἀλόχῃ κατακοιμηθῆναι. The

Ambrose Schol. says, ἀρχαῖον ἔθος ἦν τῶν ἐπὶ ξένης ἀπολλυμένων τὰς ψυχὰς ἐκ τρίτου ἀνακαλεῖν. τοῦτο δὲ ἐγένετο ἵνα, εἴ τις ὑπολίποιο ἐν τῷ πεδίῳ, προσέλθοι. Eustath. adds, ἥδη δὲ καὶ ἵνα μή τις ζῶν καὶ ἐπικυρπτόμενος διὰ τοὺς πολεμίους καταλειφθεῖ ἐκεῖ, καὶ τοῦτο μὲν Ὀμηρικόν. But this interpretation is condemned by the words οἳ θάνον ἐν πεδίῳ. Nitzsch is careful to distinguish the τρὶς αὔσαι from 'valedictio',—the 'verba novissima' of Aen. 6. 231; but it is difficult not to regard it as a similar religious act, though possibly less formal. The interpretation of Schol. H. suits the passage well, τῶν ἀπολομένων ἐν ξένῃ γῇ τὰς ψυχὰς εὐχαῖς τισὶν ἐπεκαλοῦντο ἀποπλέοντες οἱ φίλοι εἰς τὴν ἐκείνων πατρίδα, καὶ ἐδόκουν κατάγειν αὐτοὺς πρὸς τοὺς οἰκείους.

70. ἐπικάρσιν. Eustath. interprets this 'head downwards,' of ships plunging their bows in the seas as they run before the wind, comparing the word with ἐπικάρ, Il. 6. 392 χαράδραι .. μεγάλα στενάχουσι βένουσαι | ἐξ ὁρέων ἐπικάρ ('praeceps'). An analogous form is ἀνακάρ. Nitzsch prefers the interpretation of Apoll. Lex. πλάγιναι = 'obliquae.' Compare the expression ἐπικαρσίας τοῦ Πόντου of ships moored at an angle to the Euxine, Hdt. 7. 36; and the word ἐγκάρσιος, 'athwart,' Thuc. 6. 99. The ships are regarded as drifting on with the wind abeam. The radical meaning of κάρσιος in these compounds is, according to Düntzer,

τριχθὰ τε καὶ τετραχθὰ διέσχισεν ἰς ἀνέμοιο.
καὶ τὰ μὲν ἐς νῆας κάθεμεν, δείσαντες ὄλεθρον,
αὐτὰς δ' ἐσσυμένως προερέσσαμεν ἠπειρόνδε.
ἐνθα δὴ δύο νύκτας δύο τ' ἡμέρας συνεχὲς αἰεὶ
κείμεθ', ὁμοῦ καμάτῳ τε καὶ ἄλγεσι θυμὸν ἔδοντες.
ἀλλ' ὅτε δὴ τρίτον ἡμᾶρ ἐυπλόκαμος τέλει ἦως,
ἱστοὺς στησάμενοι ἀνά θ' ἰστία λεύκ' ἐρύσαντες
ἤμεθα· τὰς δ' ἄνεμός τε κυβερνῆται τ' ἴθυνον.
καὶ νῦ κεν ἀσκηθῆς ἰκόμην ἐς πατρίδα γαῖαν,
ἀλλὰ με κῦμα ῥόος τε περιγνάμπτοντα Μάλειαν
καὶ Βορέης ἀπέωσε, παρέπλαγξεν δὲ Κυθήρων.
Ἐνθεν δ' ἐννῆμαρ φερόμεν ὁλοοῖς ἀνέμοισι

73. προερέσσαμεν] According to Eustath. this is the reading of Aristarchus for the common προερύσσαμεν. So also Schol. M. The meaning of 'rowing,' or even 'pushing on' to land, could not come out of προερέειν. 74. συνεχές] Eustath., remarking on the lengthening of the initial syllable, states that some preferred to write συννεχές, 'doubling the consonant as in ἐννέπω.' See note on text.

'curved' or 'crooked'; compare κέρας, κυρτός.

74. συνεχές. The quantity of the first syllable in συνεχές and πᾶρέχῃ, Od. 19. 113, is long, because ἔχω originally had initial σ, cp. ἔξω, ἔσχον.

75. θυμὸν ἔδοντες, cp. Cicero, Tusc. Disp. 3. 26 'ipse suum cor edens.' See also Od. 10. 143, 379; Il. 6. 202. In Od. 16. 92 we find καταδάπτειν ἦτορ, and in Il. 24. 129 σὴν ἔδει κρδίην.

79. ἀσκηθῆς, according to Döderl. equivalent to ἀσκαστος, from ἀ and σκάζω. Others refer it to Skt. root ksha. Compare our 'un-scathed.'

80. Μάλειαν, see on Od. 3. 287; 4. 514. The proverb, 'After doubling Malea forget your home,' quoted by Strabo (8. 218), points to the dangers of the sea off that cape. Compare also 'formidatum Maleae caput' Stat. Theb. 2. 33.

The north-west wind caught Odysseus as he was doubling Malea, and drifted him past Cythera (Cerigo): he had intended to pass between the cape and the island. The same thing befel Jason with his Argonauts, Hdt. 4. 179 καὶ μιν ὡς πλώοντα γενέσθαι κατὰ Μαλέην ὑπολαβεῖν ἄνεμον βορέην καὶ ἀποφέρειν αὐτὸν πρὸς τὴν Λιβύην. It is an obvious

conjecture that the Lotophagi occupied some place on or off the north coast of Africa, but the locality intended was, even in ancient times, a subject of doubt. Herodotus joins the Lotophagi with other African tribes, as the Nasamones, Garamantes, and Gindanes, and places them in the neighbourhood of the Syrtes, Hdt. 4. 177 ἀπὸ τῆς προέχουσας ἐς τὸν πόντον τούτων τῶν Γυνδάνων νέμονται Λωτοφάγοι. Pliny, N. H. 5. 44, says, 'in intimo sinu (Syrtidis maioris) fuit ora Lotophagon,' and similarly Mela, de situ orb. 1. 7. Scylax, in his Peripl. § 110 ed. Müll., is very distinct, τὰ δὲ ἔξω τῆς Σύρτιδος παροικοῦσι Λίβυες Λωτοφάγοι ἔθνος μέχρι τοῦ στόματος τῆς ἐτέρας Σύρτιδος· οὗτοι λωτῶ χρώνται σίτῃ καὶ ποτῶ. Strabo, 17. 3. 17, puts them in the island of Meninx (Gerbi or Zerbi), τὴν δὲ Μήνιγγα νομίζουσιν εἶναι τὴν τῶν Λωτοφάγων γῆν, τὴν ὑφ' Ὀμήρου λεγομένην καὶ δείκνυνται τινα σύμβολα καὶ βωμοὺς Ὀδυσσεὺς καὶ αὐτὸς ὁ καρπός. πολλὴ γὰρ ἐστὶ τὸ δένδρον ἐν αὐτῇ τὸ καλούμενον λωτόν. The island of Meninx was called by Ptolemy Λωτοφαγίτις. The general result of the various views is to place the Lotus-eaters' land somewhere near the little Syrtis.

πόντον ἐπ' ἰχθυόεντα· ἀτὰρ δεκάτῃ ἐπέβημεν
 γαίης Λωτοφάγων, οἳ τ' ἄνθινον εἶδαρ ἔδουσιν.
 ἔνθα δ' ἐπ' ἠπείρου βῆμεν καὶ ἀφυσσάμεθ' ὕδωρ, 85
 αἶψα δὲ δεῖπνον ἔλοντο θοῆς παρὰ νηυσὶν ἐταῖροι.
 αὐτὰρ ἐπεὶ σίτοιό τε πασσάμεθ' ἠδὲ ποτῆτος,
 δὴ τότε ἔγων ἐτάρους προΐειν πεύθεσθαι ἰόντας
 οἳ τινες ἀνέρες εἶεν ἐπὶ χθονὶ σῖτον ἔδοντες,
 ἄνδρε δὴ κρίνας, τρίτατον κήρυχ' ἄμ' ὑπᾶσσας. 90
 οἳ δ' αἶψ' οἰχόμενοι μίγεν ἀνδράσι Λωτοφάγοισιν·
 οὐδ' ἄρα Λωτοφάγοι μῆδονθ' ἐτάροισιν ὄλεθρον
 ἡμετέροις, ἀλλὰ σφι δόσαν λωτοῖο πάσασθαι.
 τῶν δ' ὅς τις λωτοῖο φάγοι μελιηδέα καρπὸν,

83. ἰχθυόεντα· ἀτὰρ] So Bekk. and most modern editors (supported by several MSS., instead of the common ἰχθυόεντ'· αὐτὰρ, because αὐτὰρ is not used in Homer with its first syllable in thesis. For the hiatus cp. Od. 8. 215, 216. 89. 90] Ameis, Anh. ad loc., remarks that v. 90 is placed in the oldest and best MSS., and in Eustath., before v. 89. He supposes it to have been interpolated in its present place from Od. 10. 102, before the twelfth century, and he rejects it as being irreconcilable with vv. 94, 95 (which imply the presence of more than three people), and as being foreign to Homeric usage, which does not represent such a reconnaissance in the shape of a formal embassy.

84. ἄνθινον, 'vegetable.' Böthe suggests ἀκάνθινον from Polybius' description of the Lotus shrub, δένδρον οὐ μέγα, τραχύ, ἀκανθώδες (Polyb. 12. 2).

89. ἐπὶ χθονὶ σῖτον ἔδοντες, used here merely to characterise human beings, as in Il. 5. 347, where the expression serves to draw the distinction between gods and men.

94. This λωτός is not to be confounded with the grass of that name, Il. 2. 775; Od. 4. 602; Il. 14. 348. Hdt. 4. 177 describes the Lotus as follows, ὁ δὲ τοῦ λωτοῦ καρπὸς ἐστὶ μέγας δσον τε τῆς σχίνου (mastic-berry), γλυκύτητα δὲ τοῦ φοίνικος τῷ καρπῷ (the date) προσείκελος· ποιεύνται δὲ ἐκ τοῦ καρποῦ τούτου οἱ Λωτοφάγοι καὶ οἶνον. With γλυκύτητα we may compare the expression μελιηδέα καρπὸν here. Modern travellers state that the fruit is used at the present day for food, on the north coast of Africa and far inland, and in these parts it is called Jujuba. Polybius gives a further description of the shrub (12. 2. ed. Bekk.), ἐστὶ δὲ τὸ δένδρον οὐ μέγα, τραχύ, ἀκανθώδες, ἔχει δὲ φύλλον

χλωρόν, παραπλήσιον τῷ ῥάμνῳ, μικρῷ βαθύτερον καὶ πλατύτερον. ὁ δὲ καρπὸς τὰς μὲν ἀρχὰς ὁμοίος ἐστὶ τῇ τε χροῇ καὶ τῷ μεγέθει ταῖς λευκαῖς μυρτίσι ταῖς τετελειωμέναις. αὐξανόμενος δὲ τῷ μὲν χρώματι γίγνεται φοινικοῦς, τῷ δὲ μεγέθει ταῖς γογγύλαις ἐλαίαις παραπλήσιος. πυρῆνα δ' ἔχει τελέως μικρόν. ἐστὶ δὲ τὸ βρώμα παραπλήσιον σύκῳ καὶ φοινικοβαλάνῳ, τῇ δ' εὐωδίᾳ βέλτιον. Theophrastus, Hist. Plant. 4. 3, distinguishes the Cyrenaic Lotus from that used by the Lotophagi; the latter was γλυκὺς, ἡδὺς καὶ ἀσινής, and grew in such abundance in those parts, that the army of Ophellas on its march to Carthage subsisted on Lotus alone for some days. Mungo Park mentions the existence of a tree in the interior of Africa, the fruit of which was called by the negroes Tomberug, which they dried, pounded, and made into sweet cakes. Miquel (Hom. Flor. 19) seeks to identify the Lotus of Homer with the *dudaim* ('mandrakes' in Eng. vers.) which Reuben brought to his mother Leah, Gen. 30. 14.

οὐκέτ' ἀπαγγεῖλαι πάλιν ἤθελεν οὐδὲ νέεσθαι, 95
 ἀλλ' αὐτοῦ βούλοντο μετ' ἀνδράσι Λωτοφάγοισι
 λωτὸν ἐρεπτόμενοι μενέμεν νόστου τε λαθέσθαι.
 τοὺς μὲν ἔγων ἐπὶ νῆας ἄγον κλαίοντας ἀνάγκη,
 νηυσὶ δ' ἐνὶ γλαφυρῇσιν ὑπὸ ζυγὰ δῆσα ἐρύσσας.
 αὐτὰρ τοὺς ἄλλους κελόμεν ἐρίηρας ἐταίρους 100
 σπερχομένους νηῶν ἐπιβαινέμεν ὠκειάων,
 μή πῶς τις λωτοῖο φαγὼν νόστοιο λάθῃται.
 οἳ δ' αἶψ' εἰσβαῖνον καὶ ἐπὶ κληῖσι καθίζον,
 ἐξῆς δ' ἐζόμενοι πολὴν ἄλα τύπτον ἐρετμοῖς.
 Ἔνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ. 105
 Κυκλώπων δ' ἐς γαίαν ὑπερφιάλων ἀθεμίστων,

102. μή πῶς] So most editions since Bekk. ii. See note on text, and Ameis, Anh. ad loc.

96. βούλοντο.. μενέμεν, 'would rather remain;' cp. Il. 1. 117, and Od. 3. 124.

97. ἐρεπτόμενοι. The word is used elsewhere of brutes feeding, Il. 2. 776; 5. 196. Here it is used of men, as is χορτάζεσθαι sometimes, because they are eating, or as it were 'browsing' on, ἄνθινον εἶδαρ. The connection of ἐρέπτεσθαι with εἰρεῖν implies a ravenous way of eating; so a river is said κοινῇ ὑπερέπτεν ποδοῖν Il. 21. 271.

Notice here the contrast between present and aorist in μενέμεν and λαθέσθαι, the latter implying the instant abandonment of all thought of return, the former the continuous sojourn in the Lotus-eaters' land.

98. τοὺς μὲν, 'them I proceeded to bring away forcibly to the ships, weeping; and in the hollow ships, dragging them under the thwarts, I made them fast.'

99. νηυσὶν ἐνὶ forms an antithesis to ἐπὶ νῆας. I took them to the ships, and 'when I had got them there,' etc.

The space ὑπὸ ζυγὰ was esteemed a secure place; Odysseus stows there the presents given him by Alcinous, Od. 13. 21, and treasures are hidden there; cp. Eur. Cycl. 144 ἐν σέλμασιν νείως ἐστὶ.

102. μή πῶς must be read here instead of μή πῶ. We find μή πῶς

used in Homer twenty-five times with optative and subjunctive moods; μή πῶ only four times, Il. 17. 422; 18. 134; Od. 22. 431; 23. 59; and in each case with an imperative. For the use of the subjunctive after a past tense (κελόμεν.. λάθῃται) cp. Il. 9. 98 Ζεὺς ἐγγυάλιξε | σκήπτρόν τ' ἠδὲ θέμιστας, ἵνα σφίσι βουλευσῇσθα, and Od. 8. 579.

106. Κύκλωες. Hesiod, or his interpolator, Theog. 144, makes this name mean 'round-eyed,' as if from κύκλος and ὤψ. It is impossible to suppose, with Göttling, that the name contains an allusion to the round walls and buildings of the so-called 'Cyclopean' architecture. If we accept the derivation from κύκλος or κυκλώω we may see in the word some connection with a nature-myth; the round central eye symbolising the sun or eye of the universe. Döderl. proposes to derive κύκλωψ by a sort of reduplication from κλέπτειν and κλώψ, and to make the name of a race of robbers or brigands. The Homeric Cyclopes must be carefully distinguished from the Hesiodic (Theog. 139 foll.). Hesiod represents them as children of Uranos and Gaea, who fashion the thunderbolts for Zeus at their forge. They symbolise the powers of fire, and their home is placed in or on Mount Aetna. The Homeric Cyclopes are regarded by some com-

ἰκόμεθ', οἳ ῥα θεοῖσι πεποιθότες ἀθανάτοισιν
 οὔτε φυτεύουσιν χερσὶν φυτὸν οὔτ' ἀρόωσιν,
 ἀλλὰ τὰ γ' ἄσπαρτα καὶ ἀνήροτα πάντα φύονται,
 πυροὶ καὶ κριθαὶ ἡδ' ἄμπελοι, αἳ τε φέρουσιν
 οἶνον ἐριστάφυλον, καὶ σφιν Διὸς ὄμβρος ἀέξει.
 τοῖσιν δ' οὔτ' ἀγοραὶ βουλευφόροι οὔτε θέμιστες,
 ἀλλ' οἳ γ' ὑψηλῶν ὀρέων ναίουσι κάρηνα
 ἐν σπέσσι γλαφυροῖσι, θεμιστεύει δὲ ἕκαστος
 παίδων ἡδ' ἀλόχων, οὐδ' ἀλλήλων ἀλέγουσι.

110

115

Νῆσος ἔπειτα λάχεια παρὲκ λιμένος τετάνυσται

115. ἀλόχων] In Aristot. Eth. Nic. 10. 10 the line is quoted with ἀλόχων, but ἀλόχων is given id. Polit. 1. 2. 116. λάχεια] Zenodotus, τὴν βραχεῖαν, γράφων δια τὸ ε, ἐλάχεια Schol. H. Q. See note on text, and references in La Roche's ed. Nauck quotes Δέχεια from Polybius, Sard. in Rhet. Gr. vol. 8. p. 616. 5. We may suppose from the special mention of Zenodotus, that λάχεια was the reading of Aristarchus.

mentators as personifying the wild and turbulent forces of the sea. This belief is supported by the fact that Polyphemus is presented to us as a son of Poseidon by the daughter of Phorkys; but Preller (Griech. Mythol. vol. 1. p. 513) carries this notion much too far, when he seeks in the αἶγες ἀπειρίσται (118) an allusion to the leaping waves (cp. ἐπ-αιγ-ίσειν, etc.). The ancients generally placed the home of the Cyclopes in Sicily (Thuc. 6. 2), and in the neighbourhood of Aetna; while modern commentators have located them on the south or west coast of the island. But, surely, throughout these books we are in a wonder-land, which we shall look in vain for on the map.

107. θεοῖσι πεποιθότες. Comparing this statement with inf. 275 οὐ γὰρ Κύκλωες Διὸς αἰγίοχου ἀλέγουσιν | οὐδὲ θεῶν μακάρων, it is evident that there is no notion of devoutness here implied, but a simple and careless confidence in the bounty of nature, saving them all trouble for maintenance. Cp. Eur. Cycl. 333 ἡ γῆ δ' ἀνάγκη, κἂν θέλῃ κἂν μὴ θέλῃ, | τίκτουσα ποίαν τὰ μὰ πιαίνει βοτά, and the account given by Herodotus of the Scythians (4. 19) νομάδες ἥδη Σκύθαι νέμονται, οὔτε τι σπεύροντες οὐδὲν οὔτε ἀροῦντες.

111. σφιν . . ἀέξει, sc. οἶνον, 'makes it grow for them.'

114. θεμιστεύει, 'is lord and master

over.' Cp. Aristot. Eth. 10. 10. 13, where he is speaking of the freedom that law does not reach, καὶ ζῇ ἕκαστος ὡς βούλεται κυκλωπικῶς θεμιστεύων παίδων ἡδ' ἀλόχων. The reading ἀλόχων there is remarkable as a v.l.; probably the common reading ἀλόχων does not intentionally express the notion of polygamy, but is assimilated in number and sound to παίδων. Cp. also Arist. Pol. 1. 2. § 7 πᾶσα γὰρ οἰκία βασιλεύεται ὑπὸ τοῦ πρεσβυτάτου . . καὶ τοῦτ' ἔστιν ὃ λέγει Ὀμηρος 'θεμιστεύει δὲ ἕκαστος παίδων ἡδ' ἀλόχων.' Plato, de Legg. 680, quotes this description of the Cyclopes as an illustration of the earliest form of family government, in which men were πατρονομούμενοι καὶ βασιλείαν πασῶν δικαιοτάτην βασιλευόμενοι. There is a sort of irony in describing the Cyclopes as knowing no θέμιστες, but θεμιστεύει ἕκαστος. Laws imply Society: the Cyclopes are a law to themselves.

116. ἔπειτα, 'now,' merely marking the transition from one part of the description to another.

λάχεια. The reading ἔπειτ' ἐλαχεία [ἐλάχεια] is distinctly stated to have been that of Zenodotus, which probably implies that Aristarchus adopted the v. l. λάχεια, in which he is followed by Eustath. Apoll. Lex. Hom. and Etym. Magn. λάχεια is referred by the Scholl. to λαχαῖνα, and interpreted by εὐγεας

γαίης Κυκλώπων, οὔτε σχεδὸν οὔτ' ἀποτηλοῦ,
 ὑλήεσσ'. ἐν δ' αἶγες ἀπειρέσιαι γεγάασιν
 ἄγριαι· οὐ μὲν γὰρ πάτος ἀνθρώπων ἀπερύκει,
 οὐδέ μιν εἰσοιχνεῦσι κυνηγέται, οἳ τε καθ' ὕλην
 ἄλγεα πάσχουσιν κορυφὰς ὀρέων ἐφέποντες.
 οὔτ' ἄρα ποίμνησιν καταῖσχεται οὔτ' ἀρότοισιν,
 ἀλλ' ἡ γ' ἄσπαρτος καὶ ἀνήροτος ἤματα πάντα
 ἀνδρῶν χηρεύει, βόσκει δέ τε μηκάδας αἶγας.
 οὐ γὰρ Κυκλώπεσσι νέες πάρα μιλοπάρηοι,

120

125

and εὐσκαφος. Nitzsch understands it to mean 'rough,' that is, 'overgrown with brushwood and scrub,' connecting it with such words as λάχνη and λάχανον, and λαχύφλοιος Nic. Alex. 1. 269, or λαχειδής ibid. 581; but against this we have ἀροσις λείη inf. 134. Döderl. refers the word to the root λεχ, and understands by it 'low-lying.' But it is very doubtful if the ε could change to α. The reading ἐλάχεια (ἐλαχύς) the Schol. translates by βραχεῖα, which some commentators (Hesych. Etym. Magn. 558. 10) find incompatible with the idea of length suggested by τετάνυσται. Perhaps Döderlein's rendering might reconcile the two interpretations if βραχεῖα be an antithesis not so much to μακρά as to ὑψηλή: cp. Od. 10. 509. Bekk. reads ἐλάχεια here, and so does Baumeister in h. Hom. Ap. 197 τῇσι μὲν οὔτ' αἰσχυρὴ μεταμέλεται, οὔτ' ἐλάχεια, | ἀλλὰ μάλα μεγάλη τε ἰδεῖν, spoken of Artemis; here there seems a distinct contrast between ἐλάχεια and μεγάλη. Those who endeavour to localise all this scene in Sicily look for the island in some one of the Aegates Insulae off Cape Lilybaeum. Cluver decides for one of them, viz. Aegusa, as satisfying the Homeric description. The comma is best placed after Κυκλώπων, though some editors put it after τετάνυσται, so making the genitive depend upon the adverbs σχεδὸν and ἀποτηλοῦ.

120. εἰσοιχνεῦσι μιν, 'enter it,' sc. νῆσον.

κυνηγέται is used only in this passage, the general words in Homer for hunters being θηρητῆρες and ἐπακτῆρες, cp. Il. 17. 135.

122. ἀρότοισιν, 'with tillage,' used by a zeugma with καταῖσχεται. The

plural ἀρότοις may be explained by such Homeric usages as τεκτοσύνη, Od. 5. 250, for 'carpentry,' ἱπποσύνη, etc. καταῖσχεται, a poetical form for κατῖσχεται = 'is occupied,' 'filled.' So Il. 16. 79 οἳ δ' ἀλαλητῶ | πᾶν πεδίον κατέχουσι.

125. μιλοπάρηοι. The same epithet is given to the ships of Odysseus, Il. 2. 637. Cp. Hdt. 3. 58 τὸ δὲ παλαιὸν ἀπασαὶ αἱ νῆες ἦσαν μιληλιφέες. Probably μίλτος is cinnabar, an ore of mercury from which vermilion is made; it must have been one of the oldest pigments in use as the cinnabar mines of Almaden in Spain are said to have been worked nearly 2500 years. We find also as epithets of ships κυανόπρωροι inf. 539, and φοινικοπάρηοι Od. 11. 124. Here μιλοπάρηοι is used only as a standing epithet, and does not imply that the Cyclopes had ships, though not red ones. Translate, 'For the Cyclopes have no red-prowed ships by them, nor are any men in their country shipwrights, who might make them strong-benched ships, which should perform all their purpose, travelling to the cities of men, as oftentimes men cross the sea in ships to visit one another—craftsmen, who would have wrought their island also into a fair settlement.' We find καμῖν used as a direct transitive with the sense of 'making' only in the aorist; as μίτρην κάμει Il. 4. 187, πέπλον Il. 5. 735; Od. 15. 105, ὄπλα Il. 18. 614, ἵππον (wooden horse) Od. 11. 523, λέχος Od. 23. 189. In four passages the combination κάμε τεύχων occurs with accusative (Il. 2. 101; 7. 220; 8. 195; 19. 368), in which cases τεύχειν is the governing verb. The verb κάμειν is common in this sense in the later Epicists, as Apoll.

οὐδ' ἄνδρες νηῶν ἔνι τέκτονες, (οἷ κε κάμοιεν
 νῆας ἐυσσέλμους, αἷ κεν τελέοιεν ἕκαστα
 ἄστέ' ἐπ' ἀνθρώπων ἰκνεύμεναι, οἷά τε πολλὰ
 ἄνδρες ἐπ' ἀλλήλους νηυσὶν περόωσι θάλασσαν')
 οἷ κέ σφιν καὶ νῆσον ἐκτιμένην ἐκάμοντο. 130
 οὐ μὲν γάρ τι κακὴ γε, φέροι δέ κεν ὥρια πάντα·
 ἐν μὲν γὰρ λειμῶνες ἀλὸς πολιοῖο παρ' ὄχθας
 ὕδρηλοι μαλακοί· μάλα κ' ἄφθιτοι ἄμπελοι εἶεν.
 ἐν δ' ἄροσις λείη· μάλα κεν βαθὺ λήιον αἰεὶ
 εἰς ὥρας ἀμῶεν, ἐπεὶ μάλα πῖαρ ὑπ' οὐδας. 135
 ἐν δὲ λιμὴν εὐορμος, ἔν' οὐ χρεὼ πείσματός ἐστιν,
 οὐτ' εὐνάς βαλέειν οὔτε πρυμνήσι' ἀνάψαι,

135. ἀμῶεν] γρ. ἀμμοῶεν Schol. H. 'Voluit aut ἀμῶεν vel ἀμόφεν' Dind.
 ὑπ' οὐδας] γρ. ὑπ' οὐδας Schol. H. In lemma, ἐπ' οὐδας is given.

Rhod. and Quint. Smyrn. See La Roche, Hom. Stud. 183.

128. οἷά τε πολλὰ, as in Od. 8. 160; 11. 536. Very similar is the use of οἷά τε by itself, Od. 3. 73, etc., or simply οἷα Od. 8. 365. The construction is a sort of cognate or adverbial accusative with the verb, as in such phrases as τόδ' ἰκάνεις Od. 10. 75, τόδε χῶεο Od. 5. 215.

130. ἐκτιμένην (cp. Od. 24. 226 ἐκτιμένην ἐν ἀλῶν) is used predicatively with ἐκάμοντο. We must take καὶ closely with νῆσον, for the sentence implies that the craftsmen would have directed their work, partly towards building ships, and also (καὶ) towards cultivating the island.

131. ὥρια. This is explained in the words of Xenophon, Oecon. 16. 5 ὅσαπερ οἱ θεοὶ ἐν ταῖς ὥραις ἀγαθὰ παρέχουσι, i. e. 'in due season.'

132. πολιοῖο. See note on Od. 4. 406.

ὄχθας is used only here of the sea; generally it means river-banks.

134. ἄροσις λείη, 'smooth ploughing land.' So in Il. 9. 579 we have a description of a τέμενος... τὸ μὲν ἤμισυ οἰονπέδιο, | ἤμισυ δὲ ψιλὴν ἄροσιν πεδίοιο ταμέσθαι. Mayor compares *aratío* from Cic. Phil. 2. 101, and Milton's use of the word 'tilth.'

αἰεὶ εἰς ὥρας, to be taken closely

together; the latter clause being qualificative of the former—'always, as the seasons come.'

135. ἐπεὶ μάλα πῖαρ ὑπ' οὐδας, 'since very rich soil spreads below the surface.' For ὑπὸ with the accusative in such a signification cp. ὑπ' αὐγὰς Od. 2. 181, ὑπ' ἡῶ ἡελίου τε Il. 5. 267, οὔτε γὰρ ὑπὲστι οἰκήματα ὑπὸ γῆν Hdt. 2. 127. See also Od. 22. 362; 24. 234. Some take πῖαρ as an adjective agreeing with οὐδας, regarding it as a neuter to πῖων, of which the irregular feminine is πείρα. In this case it would be necessary to write ὑπ' = ὑπὲστι. But it is better to follow Buttm. in making πῖαρ a substantive, as βοῶν ἐκ πῖαρ ἐλέσθαι Il. 11. 550. Cp. h. Hom. Ap. 60 ἐπεὶ οὐ τοι πῖαρ ὑπ' οὐδας.

136. πείσμα. According to the Schol. ἀπόγειον σχοινίον ᾧ πείθεται ἡ ναῦς. The derivation, according to Curtius, is found in the Skt. root *bandh*, whence *badh-nā-mi*, 'flecto,' 'ligo,' and Gk. πενθ-ερός. But Schol. is so far right that πείσμα is properly the ἀπόγειον σχοινίον, for it is generally employed as an equivalent for πρυμνήσια. Cp. Od. 13. 77 πείσμα δ' ἔλυσαν ἀπὸ τρητοῖο λίθοιο. Here it is used for mooring-tackle generally, subdivided into the cable from the bows fastened to the εὐναί, and the πρυμνήσια between the stern and the shore.

ἀλλ' ἐπικέλσαντας μείναι χρόνον εἰς ὃ κε ναυτέων
 θυμὸς ἐποτρύνῃ καὶ ἐπιπνεύσωσιν ἀῆται.
 αὐτὰρ ἐπὶ κρατὸς λιμένος ῥέει ἀγλαὸν ὕδωρ, 140
 κρήνη ὑπὸ σπείους· περὶ δ' αἷγειροι πεφύασιν.
 ἔνθα κατεπλέομεν, καὶ τις θεὸς ἡγεμόνευε
 νύκτα δι' ὀρφναίην, οὐδὲ προῦφαίνετ' ἰδέσθαι·
 ἀῆρ γὰρ περὶ νηυσὶ βαθεῖ' ἦν, οὐδὲ σελήνη
 οὐρανόθεν προῦφαινε, κατείχετο δὲ νεφέεσσιν. 145
 ἔνθ' οὐ τις τὴν νῆσον ἐσέδρακεν ὀφθαλμοῖσιν·
 οὐτ' οὖν κύματα μακρὰ κυλινδόμενα προτὶ χέρσον
 εἰσίδομεν, πρὶν νῆας ἐυσσέλμους ἐπικέλσαι.
 κελσάσῃσι δὲ νηυσὶ καθείλομεν ἱστία πάντα,
 ἐκ δὲ καὶ αὐτοὶ βῆμεν ἐπὶ ῥηγμῖνι θαλάσσης· 150
 ἔνθα δ' ἀποβρίξαντες ἐμείναμεν Ἡῶ διαν.

144. περὶ] So Schol. H. instead of the usual reading *παρά*, also Eustath., and several MSS. It seems to have been the l. of Aristarchus. See Ameis, Anh. ad loc. 147. οὐτ' οὖν] See note on text. Dind. and La Roche read οὐδ'. Cp. Od. 11. 483.

138. μείναι. From the negative οὐ χρεὼ ἐστί, we must supply the corresponding affirmative *χρεὼ ἐστί* = 'it is possible,' or rather 'all that is needful is.' Cp. Od. 18. 145 *ὃν οὐκέτι φημὶ φίλων καὶ πατρίδος αἰῆς | δηρὸν ἀπέσσεσθαι, μάλα δὲ σχεδόν, sc. εἶναι φημι*.

140. ἐπὶ κρατὸς, Schol. τῆς ἀρχῆς, 'the head of the harbour.' See Od. 13. 102.

141. ὑπὸ σπείους, 'forth from under.' For ὑπὸ in this sense with genitive cp. Od. 4. 39; 5. 320; 7. 5, etc.; also in composition, as *θάμνων ὑπεδύσετο* Od. 6. 127. For the form see note on 5. 68.

143. ὀρφναίην, according to Curtius connected with Ὀρφεύς and ἔρεβος, and, perhaps, with ἐρέφω. It is not a standing epithet of νύξ, but refers specially to this misty night.

προῦφαίνετο, used impersonally; 'nor was there light enough to see;' and thus they needed the gods' guidance. In a similar sense φαίνω is used, as Od. 18. 307 *λαμπτήρας ἵστασαν ὄφρα φαίνοινεν*. Also προῦφαινε, 'gave forth light,' inf. 145, but in Od. 12. 394 used

transitively, *προῦφαινον τέραα*. Cp. Aen. 3. 585 foll.

147. οὐτ' οὖν κύματα. It is easy to alter οὔτε to οὐδέ on the ground that οὔτε is usually the correlative of another οὔτε. But the reading may well be retained on the ground that an οὔτε is implied, though not expressed, before νῆσον, i. e. οὔτε νῆσον οὔτε κύματα. So Od. 11. 483 οὐ τις ἀνὴρ προπάροιθε μακάρτατος οὐτ' ἀρ' ὀπίσσω, Il. 22. 265 ὡς οὐκ ἔστ' ἐμὲ καὶ σὲ φιλήμεναι, οὔτε τι νῶϊν | ὄρκια ἔσσονται.

149. κελσάσῃσι νηυσὶ. We should more naturally expect a genitive absolute, but the case here used is a sort of *dativus commodi*, as if he had said 'the ships had their sails taken down by us.' Cp. Hdt. 4. 134 *τεταγμένοισι δὲ τοῖσι Σκύθησι λαγὸς ἐς τὸ μέσον διήιξε*. For a similar dative with *καθαίρειν* cp. Il. 11. 452 οὐ μὲν σοὶ γε πατήρ καὶ πότνια μήτηρ | ὅσσε καθαίρῃσουσι θανόντι περ.

151. ἀποβρίξαντες, 'having fallen asleep.' βρίζειν, connected with βρίθειν and βαρύς, is properly to be 'heavy with sleep.' Cp. Theocr. Ep. 21 *θαρ-*

ἦμος δ' ἡριγένεια φάνη ροδοδάκτυλος Ἥως,
 νῆσον θαυμάζοντες ἐδινεόμεσθα κατ' αὐτήν.
 ὦρσαν δὲ νύμφαι, κοῦραι Διὸς αἰγιόχοιο,
 αἶγας ὄρεσκόους, ἵνα δειπνήσειαν ἐταῖροι. 155
 αὐτίκα καμπύλα τόξα καὶ αἰγανέας δολιχαύλους
 εἰλόμεθ' ἐκ νηῶν, διὰ δὲ τρίχα κοσμηθέντες
 βάλλομεν· αἶψα δ' ἔδωκε θεὸς μενοεικέα θήρην.
 νῆες μὲν μοι ἔποντο δώδεκα, ἐς δὲ ἐκάστην 160
 ἐννέα λάγχανον αἶγες· ἐμοὶ δὲ δέκ' ἔξελον οἶψ.
 ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἥλιον καταδύντα
 ἡμεθα δαινύμενοι κρέα τ' ἄσπετα καὶ μέθυ ἡδύ.
 οὐ γάρ πω νηῶν ἐξέφθιτο οἶνος ἐρυθρὸς,
 ἀλλ' ἐνέην· πολλὸν γὰρ ἐν ἀμφιφορεῦσιν ἕκαστοι
 ἠφύσαμεν Κικόνων ἱερὸν πτολίεθρον ἐλόντες. 165
 Κυκλώπων δ' ἐς γαῖαν ἐλεύσομεν ἐγγὺς ἐόντων,

159. ἐς δὲ ἐκάστην] Ameis reads ἐν δὲ ἐκάστη with Harl. and some other MSS. See note on text. 160. αἶγες] Cod. Vind. 56 reads αἶγας. See note on text.

σέων καθίζου κἂν θέλῃς ἀπόβριζον. So Opp. Cyneg. 3. 511, on the wakefulness of hares: οὐ ποτε γὰρ δὴ | ὕπνον ἐπὶ βλεφάροις ἀποβρίζαντες ἔλονται.

153. ἐδινεόμεσθα, 'roamed'; cp. Od. 16. 63 φησὶ δὲ πολλὰ βροτῶν ἐπὶ ἄστεα δινηθῆναι | πλαζόμενος. With the verb κατ' αὐτήν is to be closely taken, αὐτήν serving to contrast the island itself with the shore and the water.

155. ὄρεσ-κόους. In the first half of the compound the true form of the neuter stem is preserved, as in ἐπεσ-βόλος, σακεσ-πάλος, etc.

156. δολιχαύλους. The αὐλός was a metal ferule or collar by which the spear-head was attached to the shaft; cp. Il. 17. 297 ἐγκέφαλος δὲ παρ' αὐλὸν ἀνέδραμεν ἐξ αὐτεῖλης. The epithet only means that the spear was 'long'; the emphasis lies on δολίχος, the other part of the word merely gives a feature common to all spears. See note on δένδρεον ἠμφιέτηλον Od. 4. 458.

157. Join διὰ . . κοσμηθέντες.

160. λάγχανον, a solitary instance in Homer of λαγχάνειν meaning 'to fall by lot.' If we read αἶγας with Vind.

56, we should have the regular construction with λαγχάνειν, 'they got nine goats by lot'; this reading would necessitate the v.l. ἐν δὲ ἐκάστη. In Eur. Hel. 213 we have αἰὼν δυσαίων ἔλαχε, but there σέ is probably to be supplied from the preceding line, so that the accusative will be like Il. 23. 78 ἐμὲ μὲν κῆρ | . . λάχε γυνόμενόν περ. Still, in Plat. Legg. 745 we find τὸ λαχὸν μέρος. The MSS. vary between ἐν δὲ ἐκάστη and ἐς δὲ ἐκάστην. If the former be preferred, we may justify it by such a construction as οἶνον ἀφύσσειν ἐν ἀμφιφορεῦσι.

ἔξελον, 3rd person plur. If it were the 1st person, it would be ἐξελόμην, as the meaning would be, 'I took for myself.' ἔξαιρειν in the active is 'to choose something for somebody else'; as when Priam chose the best of his treasures as a ransom for his son, δώδεκα μὲν περι-καλλέας ἔξελε πέπλους Il. 24. 229; cp. Od. 21. 56; 22. 110. The person on whose behalf the choice is made stands in the dative case, as Il. 1. 369; 16. 56; 18. 444; Od. 7. 10. See La Roche, Hom. Stud. 234.

καπνὸν τ' αὐτῶν τε φθογγὴν οἶων τε καὶ αἰγῶν.
 ἦμος δ' ἥελιος κατέδυν καὶ ἐπὶ κνέφας ἦλθε,
 δὴ τότε κοιμήθημεν ἐπὶ ρηγμῖνι θαλάσσης.
 ἦμος δ' ἡριγένεια φάνη ροδοδάκτυλος Ἥως, 170
 καὶ τότε ἐγὼν ἀγορὴν θέμενος μετὰ πᾶσιν ἔειπον·
 "Ἄλλοι μὲν νῦν μίμνεν', ἐμοὶ ἐρήρηες ἐταῖροι·
 αὐτὰρ ἐγὼ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισιν
 ἐλθὼν τῶνδ' ἀνδρῶν πειρήσομαι, οἳ τινὲς εἰσιν,
 ἢ ῥ' οἳ γ' ὑβρισταί τε καὶ ἄγριοι οὐδὲ δίκαιοι, 175
 ἢ φιλόξενοι, καὶ σφιν νόος ἐστὶ θεοδής.
 Ὡς εἰπὼν ἀνὰ νηὸς ἔβην, ἐκέλευσα δ' ἐταίρους
 αὐτοὺς τ' ἀμβαίνειν ἀνά τε πρυμνήσια λῦσαι.
 οἱ δ' αἶψ' εἰσβαίνουν καὶ ἐπὶ κληῖσι καθίζον,
 ἐξῆς δ' ἐξόμενοι πολὴν ἄλλα τύπτον ἐρετμοῖς. 180
 ἀλλ' ὅτε δὴ τὸν χώρον ἀφικόμεθ' ἐγγὺς ἐόντα,
 ἔνθα δ' ἐπ' ἐσχατιῇ σπέος εἶδομεν, ἄγχι θαλάσσης,
 ὑψηλὸν, δάφνησι κατηρεφές· ἔνθα δὲ πολλὰ
 μῆλ', διέες τε καὶ αἶγες, ἰαύεσκον· περὶ δ' αὐλῇ

167.] σπονδαῖος ὅλος δ στίχος Schol. E. This implies the reading οἶων, and the omission of τε before καί. 182. σπέος εἶδομεν] Bekk. notices the difficulty in σπέος standing before εἶδομεν, which has the initial digamma. He proposes εὔρομεν. Cod. Venet. Marc. 456 gives σπέος ἴδομεν, which suggests a solution by writing ἴδομεν σπέος.

167. αὐτῶν refers to the Cyclopes in contrast to the flocks. The meaning of the addition ἐγγὺς ἐόντων is that they judged of the nearness of the land by being able to hear voices and see the smoke.

φθογγήν is joined with ἐλεύσομεν by a sort of zeugma. Cp. Aesch. S. c. T. 160 κτύπον δέδορκα, P. V. 21 ἴν' οὔτε φωνὴν οὔτε του μορφὴν βροτῶν ὄψει. Mayor refers to Lobeck, Rhemat. 329 foll., for illustrations of this sort of confusion in the use of words relating to the bodily senses.

173. ἐμῇ . . ἐμοῖς, emphatic, 'in my own ship with my own crew.' The remainder of the fleet was to stay behind at the island, ἔνθα περ ἄλλαι | νῆες ἐύσσελμοι μένον ἀθρόαι inf. 544.

177. ἀνὰ νηὸς ἔβην. See on Od. 2. 416.

178. πρυμνήσια λῦσαι, used here VOL. I.

merely as a formula for starting; for in this instance the ships were not moored, but beached; cp. 149 sup.

182. ἔνθα δὲ introduces the apodosis.

For ἐσχατιῇ see inf. 280.

184. μῆλα, the lesser cattle, including sheep and goats. The etymological connection of the word is very uncertain. It may be connected with μαλακός in the sense of 'soft' or 'woolly,' a notion which suggests a further reference to μαλλός. If we might compare the word with μᾶλός, 'bright' (compare μῆλοπα καρπὸν [?] Od. 7. 154), we should have an etymology which would equally suit μῆλον, 'the apple' or 'bright-cheeked fruit,' and ἀργυφα μῆλα, the 'bright white flocks.' J. Grimm refers μῆλα = 'the lesser cattle' to the same root as 'small.'

ἰαύεσκον, i.e. 'were housed at night;'

ὑψηλὴ δέδμητο κατωρυχέεσσι λίθοισι
μακρῆσιν τε πίτυσιν ἰδὲ δρυσὶν ὑψικόμοισιν.
ἐνθα δ' ἀνὴρ ἐνίαυε πελώριος, ὃς ῥά τε μῆλα
οἶος ποιμαίνεσκεν ἀπόπροθεν· οὐδὲ μετ' ἄλλους
πωλεῖτ', ἀλλ' ἀπάνευθεν ἐὼν ἀθεμίστια ᾔδη.
καὶ γὰρ θαυμ' ἐτέτυκτο πελώριον, οὐδὲ ἔφκει
ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ ῥίῳ ὑλήεντι
ὑψηλῶν ὁρέων, ὃ τε φαίνεται οἶον ἀπ' ἄλλων.

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185. δέδμητο] οὕτως Ἀρίσταρχος. ὁ δὲ Ἀριστοφάνης, βέβλητο Schol. H. Nauck would read κέκμητο. 192. ὃ τε] Bekk., with Fäsi, follows the common reading, which makes ὃτε a conjunction. Wolf, with several MSS, wrote ὃ τε, 'quod quidem,' which Ameis, La Roche, and Nauck follow.

in the day-time they were out at pasture.

αὐλή. The cave penetrated back into the interior of the cliff, but round the mouth of it was a yard (αὐλή), surrounded by high stone walls of 'Cyclopean' architecture, and along the walls a row of trees. See on Od. 6. 267. The αὐλή seems to have had a huge door, as well as the αὐτρον, but cp. inf. 239. The trees had been, as it were, worked into the wall, the stonework being brought close up to the standing trunks. The massive stone architecture of early Greece was, probably in allusion to this passage, attributed to the Cyclopes. Pausanias (2. 16), speaking of the ruins of Mycenae, and especially the Lion-gate there, says, 'They affirm that these were the work of the Cyclopes, who also made for Proetus the walls of Tiryns.' See Eurip. I. A. 153 ἐπὶ Κυκλώπων τοῖς θυμέλαις, on which Strabo (8. 6) says that the Cyclopes accompanied Proetus on his return from Asia. and that he τειχίσαι τὴν Τίρυνθα διὰ Κυκλώπων· οὗς ἐπὶ μὲν εἶναι καλεῖσθαι δὲ γαστροχειρῶν, τρεφομένους ἐκ τῆς τέχνης [?], ἥκειν δὲ μεταπέμπτους ἐκ Λυκίας. καὶ ἴσως τὰ σπήλαια τὰ περὶ τὴν Ναυπλίαν καὶ τὰ ἐν αὐτοῖς ἔργα τούτων ἐπώνυμά ἐστι. And even a later and more elaborate kind of masonry still kept the same appellation. Cp. Eur. Herc. Fur. 15 Ἀργεῖα τεῖχη καὶ Κυκλωπίαν πόλιν, ib. 914 τὰ Κυκλώπων βάθρα | φοῖνικι κανόνι καὶ τύκοις ἡρμοσμένα. Cp. also Eur. I. T. 845; Troad. 1087; Elect. 1158; Orest. 965.

188. οἶος — ἀπόπροθεν — οὐδὲ μετ'

ἄλλους πωλεῖτο — ἀπάνευθεν ἐὼν — are merely so many repetitions to emphasise the idea of the isolated unsociable life of the monster.

189. ἀθεμίστια ᾔδη. Sometimes we find οἶδα used with the genitive when the notion of experience is present, e. g. τόξων εἰδώς Il. 12. 363, τεκτοσυνείων Od. 5. 250, in such a connection generally with the addition of εἶδ' or σάφα. Where knowledge (*scientia*) rather than experience is implied, an accusative commonly follows, as in the phrase μήδεα or πεπνυμένα μήδεα εἰδώς, δίκας εἰδώς Od. 2. 38; 9. 215; παλαιὰ τε πολλά τε εἰδώς Od. 2. 188; 7. 157; 24. 51. Often the neuter plural of an adjective is used with εἰδώς to express the character or disposition, and to imply consequently the habits and practice. This usage with the participle, as e. g. κεδνὰ ἰδυῖα Od. 1. 428, λυγρὰ ἰδυῖα Il. 432, φίλα εἰδώς 3. 277, δλοφώια εἰδώς 4. 460, ἀπατήλια εἰδώς 14. 288, is peculiar to the Odyssey. The use of the neuter adjective with the finite verb, as here, is also found in Il. 5. 326; 15. 207; 16. 73; 24. 41; Od. 13. 405. It is like the later use of the adjective with φρονεῖν, which is actually found in Il. 6. 162 ἀγαθὰ φρονέοντες = 'with right mind;' different in sense from ἀγαθὰ φρονέων in Od. 1. 43. Here we may translate 'of lawless mood;' or, following the language of the Psalms, 'with his mind set upon unrighteousness.'

192. ὃ τε. It seems better to read, with Wolf, ὃ τε φαίνεται = 'quod quidem apparet,' than ὃτε = 'quum.' Cp.

Δὴ τότε τοὺς ἄλλους κελόμην ἐρίηρας ἐταίρους
αὐτοῦ παρ νηὶ τε μένειν καὶ νῆα ἔρυσθαι·
αὐτὰρ ἐγὼ κρίνας ἐτάρων δυοκαίδεκα ἄριστους
βῆν' ἀτὰρ αἷγεον ἄσκον ἔχον μέλανος οἶνιο,
ἡδέος, ὃν μοι ἔδωκε Μάρων, Εὐάνθεος υἱὸς,
ἱρεὺς Ἀπόλλωνος, ὃς Ἰσμαρον ἀμφιβεβήκει,
οὐνεκά μιν σὺν παιδὶ περισχόμεθ' ἡδὲ γυναικὶ
ἄζόμενοι· ᾧκει γὰρ ἐν ἄλσει δεινδρήεντι
Φοῖβου Ἀπόλλωνος. ὁ δέ μοι πόρεν ἀγλαὰ δῶρα·
χρυσοῦ μὲν μοι δῶκ' εὐεργέος ἑπτὰ τάλαντα,

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199. σὺν παιδί] σὺν παιδί, Ἀρίσταρχος καὶ Ἀριστοφάνης Schol. H. Al. σὺν παισί.

Schol. Q. πλείστας δὲ παραβολὰς ποιεῖται τοῦ μεγέθους αὐτοῦ. διδὼν καὶ ὅρει ἀνθρώπον εἰκασεν ὡς ὑπερβάλλοντα παντὸς ζώου μέγεθος, καὶ οὐδ' ὅρει ἀπλῶς ἀλλὰ ῥίῳ ὑλήεντι, ὃ ἐστὶν ὅρει τῷ ὑψηλοτέρῳ καὶ τοῦτ' ὑλήεντι· τοῦτο δὲ ἐστὶν ὑπερβολὴ ὑπερβολῆς.

197. Μάρων is called son of Dionysus in Eur. Cycl. 141. According to the Schol. on Apoll. Rhod. 3. 996, it is Euanthes who is son of Dionysus and Ariadne.

198. ἀμφιβεβήκει, 'used to protect,' cp. Il. 1. 37 ὃς Χρῆσθην ἀμφιβέβηκας. It is not necessary to force ἀμφιβεβήκει here into the sense of a present tense, or to read, with Nitzsch, ἀμφιβέβηκε. The tense refers back to the time before the destruction of Ismarus. For as a god could not resist the ἀνάγκη of fate, he would desert a city when the sentence of its doom had gone forth. Cp. Aesch. S. c. T. 218 ἀλλ' οὐν θεοὶς | τοὺς τῆς ἀλούςης πόλιος ἐκλείπειν λόγος. See also Virg. Aen. 2. 351; Tac. Hist. 5. 13 'Apertae delubri fores et audita maior humana vox excedere deos.' Plin. N. H. 28. 2. 4 'In oppugnationibus ante omnia solitum a Romanis sacerdotibus evocari deum cuius in tutela id oppidum esset.' The notion of protection in ἀμφιβαίνειν comes through that of 'walking round it,' 'patrolling,' etc.; especially of a hero protecting a corpse or a wounded friend on the battle-field. In this sense it is commonly used with a personal dative, as Il. 17. 4 ἀμφὶ δ' ἄρ' αὐτῷ βαῖν', ὡς τις περὶ πόρτακι μήτηρ | πρωτοτόκος κινυρή,

cp. Il. 5. 299; 14. 477; 17. 359. In the same sense we have the substantive ἀμφίβασις Il. 5. 623, and περιβαίνειν ib. 21 etc. The latter word is a good illustration of περισχόμεθα in the next line, which means literally, 'hold ourselves round,' used with a personal genitive in Il. 1. 393 ἀλλὰ σὺ, εἰ δύνασαι γε, περισχεο παιδὸς ἑῷος.

202. τάλαντα. The same word is used in Homer for scales and weights; nor must we suppose here that τάλαντον is anything more than a definite weight: 'rerum mutatione omnis fere tunc temporis mercatura constabat, ex pondere aestimabantur omnia, nec signatis nummis indigebant. Bonum numero maius vel minus rei pretium definiebant: eadem ratione metalla aestimata sunt (Il. 2. 449; 6. 236), auri quoque talenta saepius collaudat H., de quibus in diversa abierunt viri docti. Quae quidem talenta nec signata nec proprie ita dictam monetam fuisse mea fert sententia. In auro argento aliisque metallis ponderandis proprius fuit talenti usus, qua voce generatim pretium sive pondus, quibuscunque tandem rebus, bobus potissimum aliave pecude solvendum seu adpendendum significarent' Terpsitra, Hom. Antt. 99 foll. We can form very little idea of the value of gold in Homeric times. In Il. 6. 235, gold arms, as bartered against bronze, are represented by the value of 100 oxen against 9, which would make gold worth 11½ times the value of bronze. In Il. 23. 757 the lowest prize in a foot race is half a talent of gold. The chief-

δῶκε δέ μοι κρητῆρα πανάργυρον, αὐτὰρ ἔπειτα
οἶνον ἐν ἀμφιφορεῦσι δυνάδεκα πᾶσιν ἀφύσσας
ἡδὺν ἀκηράσιον, θεῖον ποτόν· οὐδέ τις αὐτὸν
ἡείδη δμῶων οὐδ' ἀμφιπόλων ἐνὶ οἴκῳ,
ἀλλ' αὐτὸς ἀλοχὸς τε φίλῃ ταμίῃ τε μί' οἴῃ.
τὸν δ' ὅτε πίνοιεν μελιηδέα οἶνον ἐρυθρόν,
ἐν δέπας ἐμπλήσας ὕδατος ἀνὰ εἴκοσι μέτρα
χεῦ', ὁδμή δ' ἡδεῖα ἀπὸ κρητῆρος ὁδῶδει,
θεσπεσίη· τότ' ἂν οὐ τοι ἀποσχέσθαι φίλον ἦεν.
τοῦ φέρον ἐμπλήσας ἀσκὸν μέγαν, ἐν δὲ καὶ ἦα
κωρύκῳ· αὐτίκα γάρ μοι οἶσατο θυμὸς ἀγῆνωρ
ἄνδρ' ἐπελεύσεσθαι μεγάλην ἐπιειμένον ἀλκῆν.

206. *ἡείδη*] La Roche would write *ἡείδει*, following Eustath. (who quotes it as found ἐν τοῖς παλαιοῖς ἀντιγράφοις), Hesych. and four MSS.

tains of Phaeacia give Odysseus a cloak and shirt each, and one talent of gold, Od. 8. 392; the reward given by Aegisthus to the sentinel was two talents, Od. 4. 527; the two talents of gold in the law court represented on the shield of Achilles (Il. 18. 507) may have been either a prize or a deposit. Two talents are the fourth prize in the chariot races, Il. 23. 269; and among the conciliatory offerings from Agamemnon to Achilles ten talents of gold are mentioned, Il. 9. 122, and the same amount as part of the ransom given by Priam for Hector's body, Il. 24. 232, and as a portion of the gifts of the Aegyptian Polybus to Menelaus. But no real approach can be made towards the valuation of the talent of gold in early times. The utmost we can say is that possibly, from a comparison of Il. 23. 269, 750, 805, we may gather that the worth of an ox was two talents of gold. But this value must have varied infinitely according to the relative scarcity of oxen or gold; see Buchholz, *Hom. Real.* vol. 2. p. 300 foll.

204. *δυνάδεκα πᾶσιν*. See on Od. 5. 244.

206. *ἀμφιπόλων*, always used in Homer of female servants. The duties of *ἀμφίπολοι* comprised spinning and weaving, Il. 6. 323; Od. 1. 357; 7. 235;

attendance at meals (especially to pour water over the diners' hands), Od. 1. 136, etc., and general household work, Il. 22. 442; Od. 7. 232. They commonly accompanied the lady of the house or her daughter, Od. 1. 331; 6. 84, etc. The corresponding male servants are the *θεράποντες*.

209. *ἐν δέπας*. It was customary in the earliest times to pour the wine into the water, and not, as later, the water into the wine. Cp. Od. 7. 164.

ἐν δέπας ἐμπλήσας is just equivalent to the Latin past participle, 'unum poculum impletum'; as, inf. 340, *ἐπέθηκε θυρεὸν μέγαν ὑψόσ' ἀείρας* would be represented by 'obice magnum sursum sublatum admovit.' Translate, then, 'He poured one full cup of wine into twenty measures of water.' For the use of *ἀνά* to express 'distribution' compare *ἀν-έμοσγε δὲ σίτῳ | φάρμακα λυγρά* Od. 10. 235, *ἀνὰ δὲ κρήνην λευκὸν ἔμψαν* Od. 4. 41. Nitzsch compares Xen. Anab. 3. 4. 21 *ἐξ λόχους ἀνὰ εἴκοσι ἄνδρας*. In Pliny's time the wine of Maroneia kept something of its ancient fame, the proportion of the water with this wine in common use being eight to one, 'sextarius singulos octonis aquae' N. H. 14. 6.

214. *ἐπελεύσεσθαι*. That *ἄνδρα* is subject to the infinitive, and not object, as Nitzsch prefers, seems settled by the

ἄγριον, οὔτε δίκας εὖ εἰδότα οὔτε θέμιστας.
Καρπαλίμως δ' εἰς ἄντρον ἀφικόμεθ', οὐδέ μιν ἔνδον
εὔρομεν, ἀλλ' ἐνόμεινε νομὸν κάτα πίονα μῆλα.
ἐλθόντες δ' εἰς ἄντρον ἐθηεύμεσθα ἕκαστα·
ταρσοὶ μὲν τυρῶν βρίθον, στείνοντο δὲ σηκοὶ
ἀρνῶν ἢ δ' ἐρίφων· διακεκριμέναι δὲ ἕκασται
ἔρχατο, χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι,
χωρὶς δ' αὖθ' ἔρσαι· ναῖον δ' ὀρῶ ἄγγεα πάντα,
γαυλοὶ τε σκαφίδες τε, τετυγμένα, τοῖς ἐνάμελγεν.
ἐνθ' ἐμὲ μὲν πρῶτισθ' ἔταροι λίσσοντ' ἐπέεσσι
τυρῶν αἰνυμένους ἵεναι πάλιν, αὐτὰρ ἔπειτα
καρπαλίμως ἐπὶ νῆα θοὴν ἐρίφους τε καὶ ἄρνας
σηκῶν ἐξελάσαντας ἐπιπλεῖν ἀλμυρὸν ὕδωρ·
ἀλλ' ἐγὼ οὐ πιθόμην, ἦ τ' ἂν πολὺ κέρδιον ἦεν,
ὄφρ' αὐτὸν τε ἴδοιμι, καὶ εἴ μοι ξείνια δοίῃ.

216. *οὐδέ μιν ἔνδον*] γρ. *οὐδέ τιν' ἔνδον* Schol. H. 222. *ναῖον*] Ἀρίσταρχος *ναῖον*, *τίνες δὲ νᾶον* Schol. H. Al. *νᾶεν*. 225. *αἰνυμένους*] γρ. *ἀχθομένους* Eustath.

use of *ἐπῆλθε* inf. 233. The idea instantly came into his mind that the man who would meet them would be a huge and mighty creature, who would want his wine to be strong.

ἐπιειμένον ἀλκῆν. Here and Il. 7. 164; 8. 262; 18. 157. In Il. 1. 149; 9. 372, we have *ἀναιδέην ἐπιειμένον*. A similar metaphor occurs in *δύναμιν περιθεῖναι* [not *παρθεῖναι*] Od. 3. 205. Cp. Isaiah 50. 17.

216. *οὐδέ μιν εὔρομεν*. For *οὐδέ* with the force of *ἀτὰρ οὐ* see on *οὐδὲ βίηφιν* inf. 408; Od. 5. 88.

219. The *ταρσοὶ* mentioned here are the same as the *πλεκτοὶ τάλαροι* inf. 247. The Schol. says rightly *ταρσοὶ δὲ λέγονται παρὰ τὸ τέρσαι, ὅ ἐστι ξηρᾶναι*. In Eur. Cycl. 208 they are called *σχοῖνινα τεύχη*.

τυρῶν βρίθον, 'were loaded with cheeses.' The same construction occurs in Od. 15. 334, but the verb is used with the dative in Od. 6. 159; 16. 474; 19. 112; Il. 18. 561.

στείνοντο is found with the dative inf. 445 and Il. 21. 220.

221. *ἔρχατο*, in Od. 10. 241 with augment, *ἐίρχατο*. The lambs were

penned off in three divisions according to age, the firstlings, the later lambs (*μέτασσαι* = 'intermediate,' from *μετά*, as *ἐπισσος* from *ἐπί* and *περισσός* from *περί*), and the newly weaned. With the use of *ἔρσαι*, to express the young of animals, compare *ψάκαλον* and *μητέρες ψακαλοῦχοι* Soph. Frag. 962, and *δρόσοις ἀέπτοις λεόντων* Aesch. Ag. 141.

222. *ναῖον*. The full form of the verb *νάω* is *σ-ναφ-ω*, Aeol. *ναύω*. It is, together with *νέω* (i. e. *σ-νεφ-ω*, cp. *ἐνευσα*), to be referred to root *νυ* or *σνυ*, Skt. *snu*, and *snāu-mi* = 'fluo.' The quantity of the *a* in *νάω* is usually short in Homer, as in Od. 6. 292; Il. 21. 197, but the v. l. *νᾶον* gives *ā* in the imperf., as in the later epic.

The general word *ἄγγεα* is subdivided into *σκαφίδες* (*σκάπ-τω*, *scoop*), and *γαυλοὶ*, probably 'round bowls;' cp. *γόγγυλος*, and Skt. *gōlas* = 'a ball.'

225. *αἰνυμένους* (*ἡμάς*) *τυρῶν*, 'that we should take some of the cheeses and go back again.'

229. *εἴ μοι ξείνια δοίῃ*. The use of *εἴ* in this connection is not uncommon, where there seems a want of some word like *σκοπεῖν* or *πειράσθαι* to fill up the

οὐδ' ἄρ' ἔμελλ' ἐτάροισι φανείς ἐρατεινὸς ἔσεσθαι. 230

Ἐνθα δὲ πῦρ κήαντες ἐθύσαμεν ἡδὲ καὶ αὐτοὶ
 τυρῶν αἰνύμενοι φάγομεν, μένομέν τέ μιν ἔνδον
 ἡμενοι, εἶος ἐπῆλθε νέμων· φέρε δ' ὄβριμον ἄχθος
 ὕλης ἀζαλέης, ἵνα οἱ ποτιδόρπιον εἴη.
 ἔντοσθεν δ' ἄντροιο βαλὼν ὀρυμαγδὸν ἔθηκεν. 235

231. κήαντες] This is apparently the reading of Aristarchus. Eustath. states that *ei* instead of *η* is the reading in the majority of MSS. But Spitzner, Exc. xv. on Il. writes *η*, which has been almost uniformly followed in modern editions. Veitch, Irreg. G. V. s. v. καίω, remarks that the MSS. of Homer agree in giving the aor. *ἔκα*, and *κῆαι* (opt.) without any variant, but vary between *η* and *ei* in inf., *κῆαι* or *κείαι*, *κῆομεν* and *κείομεν* (subjunctive), *κῆαντο* and *κείαντο*, etc. In Soph. El. 757 the MSS. gave *κῆαντες*, Triclin. *κείαντες*, which Herm. harmonised with Attic use by writing *κείαντες*. 234. ποτιδόρπιον] *ἐνιοι* δὲ ἀγνοοῦντες γράφουσιν Schol. H. 'Quid scribunt?' asks Dindorf, and La Roche suggests *ποτὶ δόρπιον* in two words. 235. ἔντοσθεν] So Eustath. for common reading *ἐκτοσθεν*, which is

sense. Cp. inf. 267 *ἰκόμεθ' εἴ τι πόροις ξεινίον*, Od. 10. 147 *ἀνήιον ἐς περιώπην*, | *εἴ πως ἔργα ἴδοιμι*. Similarly with *αἶ κε*, Il. 10. 55 *ἐπὶ Νέστορα δῖον* | *εἴμι καὶ ὀτρυνέω ἀσπῆμέναι*, *αἶ κ' ἐθέλῃσιν* | *ἔλθειν*. Cp. Il. 6. 94; 11. 796; 24. 301; Od. 1. 379; 2. 144; 3. 92; 4. 34.

230. οὐδ' ἄρ' ἔμελλε, 'yet, as it fell out, he was not going to be a joy to my comrades, when he showed himself.' For οὐδ' ἄρα in a similar sense compare Il. 1. 329 *τὸν δ' εὗρον παρά τε κλισίῃ καὶ νηὶ μελαίνῃ* | *ἡμενον οὐδ' ἄρα τῷ γε ἰδὼν γήθησεν Ἀχιλλεύς*.

231. ἐθύσαμεν, i. e. an offering to the gods of part of the cheeses, before they began to take them for themselves, cp. Od. 15. 222 of Telemachus *θῦε δ' Ἀθήνῃ νηὶ πάρα πρύμνῃ*. Comparing this with ib. 258 we find *θῦε* interpreted by *σπένδειν*. Similarly Od. 14. 446 *ἄργματα θῦσε θεοῖς*, and Il. 9. 219 *θεοῖσι δὲ θῦσαι ἀνάγει* | *Πάτροκλον δν ἐταῖρον* | *ὃ δ' ἐν πυρὶ βάλλε θυηλάς*. This agrees with the remark of the Schol. T. *μέλλοντες ἐσθίειν πρότερον ἐθύσαμεν*. Lehrs (de Aristarch. Stud. 82) gives as a rule 'θύειν nusquam apud Homerum dicitur de immolanda hostia, sed de offerendis ἀπαρχαῖς, et θυηλαί sunt ἀπαρχαί.' See Athen. 5. 7 *καὶ πρὸ τοῦ θοινᾶσθαι δὲ δὲ δεῖ ποιεῖν ἡμᾶς διδάσκει πάλιν Ὅμηρος ἀπαρχὰς τῶν βρωμάτων νέμειν τοῖς θεοῖς*· *οἱ γοῦν περὶ τὸν Ὀδυσσεῖα, καίπερ ὄντες ἐν τῇ τοῦ Κύκλωπος σπηλαίῳ*· *ἐνθάδε πῦρ κείαντες ἐθύσαμεν, ἡδὲ καὶ αὐτοὶ | τυρῶν*

αἰνύμενοι φάγομεν.' The later Epicists did not maintain this accurate usage, as e. g. we have in Apoll. Rhod. 1. 420; 2. 156 *θυηλή* used of slaughtered victims, joined with the word *βέζειν*, the proper term for sacrificing. For a similar make-shift sacrifice, where water and not wine was used for the libation, and leaves were substituted for the *σύλοχῦται* of meal, see inf. 12. 356 foll.

234. ποτιδόρπιον, 'that it might serve him [for light] at supper,' ἵνα ἔχη πρὸς φῶς δεῖπναι Schol. H. Cp. *ἐπὶ δόρπῳ* Od. 18. 44. For a similar use of a compound adjective Nitzsch compares *καταθύμιος* Il. 17. 201, *μεταδόρπιος* Od. 4. 194, *μεταδήμιος* Od. 8. 293. The fuel seems only to have been used by the Cyclops to give light, as in Od. 18. 307 we find cressets fed with billets of wood, *αὐτίκα λαμπτήρας τρεῖς ἵστασαν ἐν μεγάροισιν*, | *ἔφρα φαείνοιν· περὶ δὲ ξύλα κάγκανα θῆκαν κ.τ.λ.* There is no allusion here to the use of fire for cooking; as, under ordinary circumstances, the Cyclops seems only to have eaten cheese and drunk milk. In the 'Cyclops' of Euripides however the monster is represented as feeding on the sheep which he pastured, *γάλακτι καὶ τυροῖσι καὶ μῆλων βορᾷ* (122), and as hunting with dogs, *θήρας ἰχνεύων κυσίν* (130), and as keeping horned cattle as well as sheep and goats; for Silenus offers to Odysseus *βοδὲ γάλα* (136).

235. The Cyclops just enters the cave

ἡμεῖς δὲ δέισαντες ἀπεσσύμεθ' ἐς μυχὸν ἄντρον.
 αὐτὰρ δ γ' εἰς εὐρὺ σπέος ἤλασε πῖονα μῆλα,
 πάντα μάλ' ὅσ' ἡμελγε, τὰ δ' ἄρσενά λείπε θυρήφιν,
 ἄρνειούς τε τράγους τε, βαθείης ἔντοθεν αὐλῆς.
 αὐτὰρ ἔπειτ' ἐπέθηκε θυρεὸν μέγαν ὑψὸς' αἶρας, 240
 ὄβριμον· οὐκ ἂν τὸν γε δύω καὶ εἴκοσ' ἄμαξαι
 ἐσθλαὶ τεσσαράκκλοι ἀπ' οὐδέος ὀχλίσσειαν·
 τόσσην ἡλίβατον πέτρην ἐπέθηκε θυρήφιν.
 ἐζόμενος δ' ἡμελγεν δις καὶ μηκάδας αἶγας,
 πάντα κατὰ μοῖραν, καὶ ὑπ' ἔμβρυον ἦκεν ἐκάστη. 245

incompatible with 233. In 239 for *ἐκτοθεν αὐλῆς* Rumpf conjectures *ἐντοθεν*, which most modern editors since Bekk. ii. adopt. See note on text. 242. ὀχλίσσειαν] Bekk. adopts *ὀχλήσειαν* from Cod. Aug. and Ven. Marc. 456. See Il. 21. 261. In Il. 21. 448 we have *τέτρακκλον*, and there seems no reason for lengthening the *ε* and *α*. Most modern editions give *τεσσαράκκλοι* from Barnes.

and throws down therein his bundle of firewood (*ἐντοσθεν ἄντροιο*); he then steps outside again and drives the ewes and she goats into the cave, leaving the rams and he-goats outside *in* the courtyard. Thus we can give a consistent picture by adopting the conjecture of H. Rumpf, *ἐντοθεν αὐλῆς*, instead of *ἐκτοθεν*. To make any sense of *ἐκτοθεν* we must either, with Düntzer, regard *αὐλή* as synonymous with *σπέος*, or, with Döderlein, take *ἐκτοθεν* as nothing more than an epexegetis of *θυρήφιν*, in which case *βαθείης αὐλῆς* must be treated as a local genitive, equivalent to 'in the court.' See Monro, H. G. § 149, who seems to favour this, quoting *αὐλῆς ἐκτὸς ἑών*, Od. 4. 678. The form *ἐντοθεν* for the ordinary *ἐντοσθεν* is given in Cramer. An. Ox. 177. 31; Bekk. An. 945. 22.

240. *θυρεόν*, dissyll., is used in later Greek for 'a shield.' In Hdt. 2. 96 a broad board is called *θύρη*.

241. *ἄμαξαι* . . *ὀχλίσσειαν*. Probably a hyperbolic parody of the proverbial expression in Il. 12. 447 *τὸν δ' οὐ κε δύ' ἀνέρε δῆμον ἀρίστῳ* | *ρηιδίως ἐπ' ἄμαξαν ἀπ' οὐδέος ὀχλίσσειαν*. There seems to be something intentionally comic in the grave circumstantiality of the exact number twenty-two, and in the form of the expression; for it is not possible to conceive twenty-two waggons working together to *lift* a weight, and *ὀχλίσσειαν*

can hardly express the sort of work done by a waggon, however accurately the word may be used for 'pushing' or 'heaving' a weight upon a waggon. In Il. 13. 260 twenty-one is the number used to express a 'good many' spears; in Il. 15. 678 a very long spear is *δυωκαίεικοσῖτην*, in Il. 23. 264 a huge tripod is *δυωκαίεικοσῖμετρος*. Cp. also Il. 22. 349 *δεκάκις τε καὶ εἰκοσινήριτ' ἄποινα*, and Od. 12. 78. From this passage may come the expression quoted in Bekk. Anecd. 24 *ἀμαξία χρήματα*, i. e. *μεγάλα ἃ φέροι ἂν ἄμαξα οὐκ ἀνθρώπος ἢ ὑποζύγιον*, cp. Xen. Anab. 4. 2. 3; Hell. 2. 4. 27.

243. *ἡλίβατον*. The use of the word here as an epithet of a stone block is conclusive against the etymology given by Apoll. Lex. Hom. *ἡλιος* and *βαίνειν*, i. e. *ἡς ὁ ἡλιος μόνον ἐπιβαίνει*. More likely is the derivation maintained by Buttm. on the suggestion of the Schol., *ἡ ποιεῖ τινὰ ἀλιταίνειν τῆς βάσεως*, which would make the word nearly equivalent to *δύσβατος*. Others connect it with *λέπας*, root *λιπ* in the sense of 'smooth,' 'sheer,' like *λις πέτρῃ*. In h. Hom. Ven. 268 it is used as an epithet of pine-trees, but the line is suspicious.

245. *πάντα κατὰ μοῖραν*. Cp. inf. 309, 342; Od. 4. 783; 8. 54.

ἔμβρυον is used here of the young after birth, and not in the later sense of 'embryo'; so in Virg. Ecl. 3. 30 'binos

αὐτίκα δ' ἤμισυ μὲν θρέψας λευκοῖο γάλακτος
 πλεκτοῖς ἐν ταλάροισιν ἀμυσάμενος κατέθηκεν,
 ἤμισυ δ' αὐτ' ἔστησεν ἐν ἄγγεσιν, ὅφρα οἱ εἴη
 πίνειν αἰνυμένῳ καὶ οἱ ποτιδόρπιον εἴη.
 αὐτὰρ ἐπεὶ δὴ σπεύσε πονησάμενος τὰ ἄ ἔργα,
 καὶ τότε πῦρ ἀνέκαιε καὶ εἰσίδεν, εἶρετο δ' ἡμέας·
 'ὦ ξεῖνοι, τίνες ἐστέ; πόθεν πλεῖθ' ὑγρά κέλευθα;
 ἦ τι κατὰ πρῆξιν ἦ μαψιδίως ἀλάλησθε
 οἷά τε ληιστῆρες ὑπεῖρ ἄλα, τοί τ' ἀλόωνται
 ψυχὰς παρθέμενοι, κακὸν ἀλλοδαποῖσι φέροντες;
 'ὦς ἔφαθ', ἡμῖν δ' αὐτε κατεκλάσθη φίλον ἦτορ
 δεισάντων φθόγγον τε βαρὺν αὐτόν τε πέλωρον.
 ἀλλὰ καὶ ὥς μιν ἔπεσιν ἀμειβόμενος προσέειπον·
 'Ἡμεῖς τοι Τροίηθεν ἀποπλαγχθέντες Ἀχαιοὶ
 παντοίοις ἀνέμοισιν ὑπὲρ μέγα λαῖτμα θαλάσσης,
 οἴκαδε ἴεμενοι, ἄλλην ὁδὸν, ἄλλα κέλευθα

247. ταλάροισιν ἀμυσάμενος] Schol. E., the lemma has πονησάμενος μετέθηκεν, and the interpretation gives γράφεται ἀμυσάμενος. 252-255] = Od. 3. 71-74, where see crit. note. 254. τοί τ' ἀλόωνται] γρ. μηχανώνονται Schol. H. P.

alit ubere fetus.' Join ὑπὸ-ἦκεν, as Theocr. 25. 104 τέκνα φίλαις ὑπὸ μη-
 τράσιν ἴει, Colum. 7. 4 'agni summit-
 tuntur nutricibus.'

246. θρέψας, 'having curdled half
 the white milk, he set it down in wicker
 baskets, having collected it together.'
 With θρέψας in the sense of 'having
 thickened,' cp. τρόφι κύμα Il. 11. 307.
 In Homeric times milk was curdled by
 stirring in the juice of the wild fig-tree,
 ὁπός Il. 5. 902. The later name for
 'rennet' was πνετία, or, in Doric, τάμι-
 sos Theocr. 7. 16.

247. ἀμυσάμενος. See on Od. 5.
 482.

250. αὐτὰρ ἐπεὶ δὴ. If we throw
 the emphasis on σπεύσε, we may render
 'but when, having busied himself, he
 had despatched these works of his.'
 For σπεύδειν with objective accusative
 see Il. 13. 235; Od. 19. 137, and with
 τὰ ἄ ἔργα cp. τὸν ἐμὸν γάμον Od. 2.
 97. But it seems more likely that the
 important word is πονησάμενος, fre-
 quently used with an accusative, as in
 Il. 9. 348; 18. 380; 23. 245; Od. 15.

222, etc.; and σπεύσε comes in with
 the same sort of adverbial force that
 τυγχάνω or λανθάνω give to a sentence.
 Translate, 'after he had quickly per-
 formed what he had to do.' Cp. Od.
 10. 249 ἀγασσάμεθ' ἐξερόντες = 'asked
 in our surprise.'

251. πῦρ ἀνέκαιε. The fire that
 Odysseus and his companions had
 lighted, sup. 231, had, of course, been
 extinguished or suffered to smoulder,
 which would better suit with ἀνέκαιε.

252-255. See on Od. 3. 71-74.

256. ἡμῖν . . δεισάντων. See on Od.
 6. 152. Eustath. calls this construction
 ἐναλλαγή ἀπὸ δοτικῆς εἰς γενικὴν.

261. ἄλλην ὁδὸν, ἄλλα κέλευθα.
 This repetition of ἄλλος is generally
 taken as giving a sense like ἄλλουδης
 ἄλλη inf. 458, and so taking up ἀπο-
 πλαγχθέντες = 'on various ways and
 various wanderings.' But it seems
 simpler, following the interpretation of
 Schol. Q. (ἐκ παραλλήλου τὸ αὐτό τὰ
 γὰρ δύο ἐν σημαίνουσι), to take the
 words as only meaning, 'a different
 route and a different journey,' sc. from

ἤλθομεν· οὕτω που Ζεὺς ἤθελε μητίσασθαι.
 λαοὶ δ' Ἀτρεΐδew Ἀγαμέμνονος εὐχόμεθ' εἶναι,
 τοῦ δὴ νῦν γε μέγιστον ὑπουράνιον κλέος ἐστί·
 τόσσην γὰρ διέπερσε πόλιν καὶ ἀπώλεσε λαοὺς
 πολλοὺς· ἡμεῖς δ' αὐτε κιχανόμενοι τὰ σὰ γούνα
 ἰκόμεθ', εἴ τι πόροις ξεινήιον ἢ καὶ ἄλλως
 δοίης δωτίνην, ἣ τε ξείνων θέμις ἐστί.
 ἀλλ' αἰδεῖο, φέριστε, θεοὺς· ἰκέται δέ τοί εἰμεν.
 Ζεὺς δ' ἐπιτιμήτωρ ἱκετῶν τε ξείνων τε,
 ξείνιος, ὃς ξείνοισιν ἄμ' αἰδοίοισιν ὀπηδεῖ.
 'ὦς ἔφάμην, ὃ δέ μ' αὐτίκ' ἀμείβετο νηλεὲς θυμῷ
 'νήπιός εἰς, ὦ ξεῖν', ἣ τηλόθεν εἰλήλουθας,
 ὃς με θεοὺς κέλεαι ἢ δειδίμεν ἢ ἀλέασθαι·
 οὐ γὰρ Κύκλωπες Διὸς αἰγιόχου ἀλέγουσιν

271.] On this line Köchly (Diss. Od. ii.) says, 'Satis probabiliter Bekkerus ad
 imum marginem relegavit, qui versus et post antecedentem Ζεὺς δ' ἐπιτιμήτωρ
 ἱκετῶν τε ξείνων τε, mirifice languet, nec obscurae originis est quippe detortus ex
 η 165 = 181 ἵνα καὶ Διὶ τερπικραύνῃ | σπείσομεν, ὅς θ' ἰκέτησιν ἄμ' αἰδοίοισιν ὀπηδεῖ.'

the homeward direction. The use of
 ἄλλος would then be a sort of euphemism
 for 'unfortunate;' cp. Il. 23. 144; and
 perhaps ἐτέρως in Od. 1. 234. A simi-
 lar meaning attaches to the Lat. 'secus,'
 in such phrases as 'si secus acciderit'
 Cic. Fam. 6. 21. 2, etc.

262. μητίσασθαι. This aor. and the
 fut. μητίσομαι Il. 3. 416, are found as
 from a prez. μητιόμαι, a poetical form
 of μητιάω. Similarly we have δηρί-
 σσαντο Od. 8. 76, and δηρίωντο ib. 78,
 pointing to δηρίομαι and δηριάομαι re-
 spectively.

264. μέγιστον stands as predicate;
 'his fame, far as the heaven covers, is
 the greatest.'

266. ἡμεῖς δ' αὐτε, an antithesis to
 Agamemnon.

τὰ σὰ γούνα must be immediately
 governed by ἰκόμεθα, on the analogy of
 τὰ σὰ γούναθ' ἰκάνομαι Od. 3. 92, and
 κιχανόμενοι may be rendered 'thus
 visiting thee,' as in Il. 19. 289 νῦν δέ σε
 τεθνηῶτα κιχάνομαι.

267. ξεινήιον πορεῖν is the most
 general expression for the bestowal of
 hospitality, δωτίνην is a more specific

addition. The relative ἣ τε, which
 refers to both, is attracted to the gender
 of θέμις, cp. Od. 24. 285 τῷ κέν σ' εὖ
 δώροισιν ἀμειψάμενος ἀπέπεμψε | καὶ
 ξενίῃ ἀγαθῇ· ἣ γὰρ θέμις, with Il. 11.
 779 ξεινιά τ' εὖ παρέθηκεν ἅ τε ξείνοισ
 θέμις ἐστί. For θέμις used in the sense
 of regular custom, like δίκη, cp. Il. 9.
 134 ἣ θέμις ἀνθρώπων πέλει.

271. αἰδοίοισιν. This merely means
 that all guests are 'revered,' qua guests,
 and does not refer to the particular
 character of any individuals.

275. οὐ γὰρ Κύκλωπες. This is
 inconsistent with what the Cyclopes
 acknowledged about the power of Zeus,
 inf. 410; and with Polyphemus' boast
 that Poseidon was his father. But as a
 piece of impious boasting, such incon-
 sistency is quite true to nature. On
 this braggadocio of Polyphemus the
 Schol. remarks, τὸ ἴδιον ἀμάρτημα ἑαυτοῦ
 ὁ Πολύφημος κοινὸν ποιεῖται· ὅτι γὰρ οἱ
 ἄλλοι Κύκλωπες οὐκ ἦσαν ἄθεοι, φησί,
 'νοῦσον δ' οὐ πως ἔστι Διὸς μεγάλου
 ἀλέασθαι.' Cp. Eur. Cycl. 320 Ζηνὸς δ'
 ἐγὼ κεραννὸν οὐ φρίσσω, ξένη, | οὐδ' οἶδ'
 ὅτι Ζεὺς ἐστ' ἐμοῦ κρείσσων θεός.

οὐδὲ θεῶν μακάρων, ἐπεὶ ἦ πολὺ φέρτεροί εἰμεν.
οὐδ' ἂν ἐγὼ Διὸς ἔχθος ἀλευάμενος πεφιδοίμην
οὔτε σεῦ οὔθ' ἐτάρων, εἰ μὴ θυμὸς με κελεύει.
ἀλλὰ μοι εἴφ' ὅπῃ ἔσχες ἰὼν εὐεργέα νῆα,
ἣ που ἐπ' ἐσχατιῆς ἦ καὶ σχεδὸν, ὄφρα δαείω.
280 Ὡς φάτο πειράζων, ἐμὲ δ' οὐ λάθην εἰδότα πολλὰ,
ἀλλὰ μιν ἄψορρον προσέφην δολίοις ἐπέεσσιν·
'Νέα μὲν μοι κατέαξε Ποσειδάων ἐνοσίχθων,
πρὸς πέτρῃσι βαλὼν ὑμῆς ἐπὶ πείρασι γαίης,
ἄκρῃ προσπελάσας· ἄνεμος δ' ἐκ πόντου ἔνεικεν·
285 αὐτὰρ ἐγὼ σὺν τοῖσδε ὑπέκφυγον αἰπὺν ὄλεθρον·
Ὡς ἐφάμην, ὃ δέ μ' οὐδὲν ἀμείβετο νηλεί θυμῷ,
ἀλλ' ὃ γ' ἀναΐξας ἐτάροις ἐπὶ χεῖρας ἱάλλε,
σὺν δὲ δῶμα μάργας ὥς τε σκύλακας ποτὶ γαίῃ
κόπτ'· ἐκ δ' ἐγκέφαλος χαμάδις ῥέε, δεῦτε δὲ γαῖαν.
290

276. ἐπεὶ ἦ] See La Roche, Textkrit. 267, who shows that the older grammarians so wrote instead of ἐπειή. Most modern editors adopt the separate form. Others, as Dind., Baümlein, and Döderl. write ἐπειή on the analogy of οτιή from οτι ἦ. 283. Νέα μὲν μοι] οὕτως Ἀρίσταρχος Schol. H. Νέα is pronounced as one syllable. Several MSS. give νῆα, which would imply νῆ' ἀμήν or νῆα ἐμήν. See Eustath. ad loc. νέα μὲν μοι, ἀνάπαιστον ἔχει πόδα ἐν καταρχῇ στίχου, καταλογίζομενον ἀντὶ σπονδείου.

279. εἰπέ. 'Tell me where you moored your ship when you came here.' For ἔχειν νῆα in this sense cp. Od. 10. 91; Hdt. 6. 95.

The use of the participle ἰὼν merely as a graphic addition may be paralleled by similar usage in Attic, as ὅσῃ κατ' αὐτῶν ὕβριν ἐκτίσαιτ' ἰὼν Soph. Aj. 304.

280. δαείω, subjunctive, see Monro, H. G., Append. C.

281. εἰδότα πολλὰ, cp. the epithet πολύμητις. He means, 'with my knowledge of the world.'

282. ἄψορρον. The Schol. strangely interprets as οὐχ ἀπλῶς ἀλλ' ὀπισθόρμητον, τὸ ἀνάπαλιν τῆς ἀληθείας. It only means, 'I answered him back,' as in inf. 501.

283. Νέα. See crit. note. For two short syllables coalescing into one long cp. ὑψηρεῖα Od. 4. 757, ἠνώγεα sup. 44, τεμένεα Od. 11. 185, and ῥεα διελεύσεσθαι Il. 13. 144.

285. If we join ἄνεμος ἐκ πόντου we may compare it with πλημυρὶς ἐκ πόντου inf. 486. Others join φέρεν ἐκ πόντου, 'brought in from the open sea;' i.e. they were driven on a lee-shore, which explains the reason of their coming at all to the land of the Cyclopes.

288. Join ἐπὶ... ἱάλλε and σὺν... μάργας. Cp. Eur. Cycl. 397 φῶτε συμμάργας δῶμα | ἔσφαζ' ἐταίρων τῶν ἐμῶν ρυθμῷ τινί, | τὸν μὲν λέβητος ἐς κύτος χαλκήλατον, | τὸν δ' αὖ τένοντος ἀρπάσας ἄκρου ποδός, | παίων πρὸς ὄρεον ὄνυχᾳ πετραίου λίθου, | ἐγκέφαλον ἐξέραινε. The cooking is a later refinement, not found in the Homeric story. Macrobius, 5. 13, referring to Virgil's treatment of the scene in Aen. 3. 623, says 'Narrationem facti nudam et brevem Maro posuit; contra Homerus πάθος miscuit, et dolore narrandi inviviam crudelitatis aequavit.'

τοὺς δὲ διὰ μελεῖστί ταμὼν ὠπλίσσατο δόρπον·
ἦσθιε δ' ὥς τε λέων ὀρεσίτροφος, οὐδ' ἀπέλειπεν,
ἔγκατά τε σάρκας τε καὶ ὀστέα μυελόεντα.
ἡμεῖς δὲ κλαίοντες ἀνεσχέθομεν Διὶ χεῖρας,
σχέτλια ἔργ' ὀρόωντες· ἀμηχανίῃ δ' ἔχε θυμόν.
295 αὐτὰρ ἐπεὶ Κύκλωψ μεγάλην ἐμπλήσατο νηδὺν
ἀνδρόμεα κρέ' ἔδων καὶ ἐπ' ἄκρητον γάλα πίνων,
κεῖτ' ἔντοσθ' ἄντροιο τανυσσάμενος διὰ μήλων.
τὸν μὲν ἐγὼ βούλευσα κατὰ μεγαλήτορα θυμόν
ἄσπον ἰὼν, ξίφος ὅξυ ἐρυσσάμενος παρὰ μηροῦ,
300 οὐτάμεναι πρὸς στήθος, ὅθι φρένες ἦπαρ ἔχουσι,
χεῖρ' ἐπιμασσάμενος· ἕτερος δέ με θυμὸς ἔρυκεν.

291. μελεῖστί] So Nitzsch and Bothe from Schol. V. 'μελεῖστί] κατὰ μέλος.' Earlier edd. write with MSS. διαμελεῖστί. 302. χεῖρ' ἐπιμασσάμενος] Cp. Gl. H. ἐφαψάμενος χεὶρὶ τὸ πλήρες. Similarly Eustath. 'The common reading was χεῖρ.' See note on text.

291. Join διὰ... ταμὼν μελεῖστί, as Il. 24. 409 ἦσι κυσὶν μελεῖστί ταμὼν προύθηκεν Ἀχιλλεύς.

292. οὐδ' ἀπέλειπεν stands as a parenthetical clause = 'without leaving anything;' ἔγκατα, etc., being directly governed by ἦσθιε. Cp. ὡς μένεν Ἴδομενεὺς δουρικλυτὸς (οὐδ' ὑπεχώρει), | Αἰνείαν ἐπιόντα βοηθόν Il. 13. 476, καὶ βάλεν, (οὐδ' ἀφάρμαρτε τιτυσκόμενος κεφαλῇφιν), ἄκρην καὶ κόρυθα Il. 11. 350, 376.

297. Join ἐπὶ... πίνων, and cp. Eur. Cycl. 327 ἐπεκπιὼν γάλακτος ἀμφορέα, 'drinking on the top of it,' as we say 'to wash it down.' So θύννεια... καταφαγὼν κῆτ' ἐπιπιὼν ἄκρατον οἶνον χόα Ar. Eq. 354; and in a somewhat similar usage ὅταν τὸ ὕδωρ πνίγη τί δέϊ ἐπιπίνειν; Aristot. Eth. Nicom. 7. 2. 4.

The use of ἄκρητον shows that the common custom was to dilute milk with water; or, perhaps, to curdle the milk and drink only the whey.

298. διὰ μήλων. For διὰ with genitive expressing unbroken extension through the midst cp. Od. 10. 391 ἦ δὲ δι' αὐτῶν ἐρχομένη, 12. 206 διὰ νηὸς ἰών, ib. 335; 17. 161.

301. ὅθι φρένες ἦπαρ ἔχουσι. Generally rendered, 'where the midriff enfolds the liver,' a sufficiently accurate description of the way in which the

upper surface of the liver lies in the concavity of the diaphragm. Seiler, ad loc. gives a long note in favour of rendering ἔχουσι 'support,' because the diaphragm apparently supports the liver; in proof of which belief he quotes the anatomical term, 'Ligamentum suspensorium hepatis.'

302. χεῖρ' ἐπιμασσάμενος. The acute accent is thrown back in consequence of elision, and so we have here χεῖρ' for χεῖρί, as εἴφ' for εἰπέ sup. 279. It is commonly taken to mean 'feeling, fingering, my sword,' as ξίφεος ἐπεμαίετο κόπην Od. 11. 531. But a more likely interpretation is 'feeling for it,' i.e. for the mortal spot near the liver, passing his hand in the dark over the monster's body till he found the place, where the breastbone ended and the soft parts would offer little resistance to the sword. Ameis, Anh. on Od. 19. 480, quotes from Oppenrieder (de ii. Hom. loc. Comment. Augsburg, 1865) the statement that ἐπιμαίεσθαι regularly has the sense of 'placide tangere,' or 'leniter contrectare.' Comparing Od. 4. 277; 8. 196; 9. 441, 446; 11. 531; 13. 336; 14. 356 and 19. 468, 480, he decides in favour of this interpretation, adding, 'ad leniter tangendi et attractandi significationem saepe accedit quarendi et explorandi significatio, siquidem

αὐτοῦ γάρ κε καὶ ἄμμες ἀπωλόμεθ' αἰπὺν ὄλεθρον·
οὐ γάρ κεν δυνάμεσθα θυράων ὑψηλάων
χερσὶν ἀπώσασθαι λίθον ὄβριμον, ὃν προσέθηκεν. 305
ὥς τότε μὲν στενάχοντες ἐμείναμεν Ἡῶ δι' ἄν.
Ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἡῶς,
καὶ τότε πῦρ ἀνέκαιε καὶ ἡμελγε κλυτὰ μῆλα,
πάντα κατὰ μοῖραν, καὶ ὑπ' ἔμβρυον ἦκεν ἐκάστη.
αὐτὰρ ἐπεὶ δὴ σπεύσε πονησάμενος τὰ ἄ ἔργα, 310
σὺν δ' ὃ γε δὴ αὐτε δύω μάρψας ὠπλίσσατο δειπνον.
δειπνήσας δ' ἄντρον ἐξήλασε πίονα μῆλα,
ῥηιδίως ἀφελὼν θυρεὸν μέγαν· αὐτὰρ ἔπειτα
ἄψ' ἐπέθηχ', ὥς εἴ τε φαρέτρη πῶμ' ἐπιθείη.
πολλῇ δὲ ῥοίζῳ πρὸς ὄρος τρέπε πίονα μῆλα 315
Κύκλωψ· αὐτὰρ ἐγὼ λιπόμεν κακὰ βυσσοδομέων,
εἴ πως τισαίμην, δοίη δέ μοι εὖχος Ἀθήνη.
ἦδε δέ μοι κατὰ θυμὸν ἀρίστη φαίνεται βουλή.
Κύκλωπος γὰρ ἔκειτο μέγα ῥόπαλον παρὰ σηκῶ,

311. δὴ αὐτε] So most modern editors since Bekk. for the commoner δ' αὐτε.
For the synizesis see on Od. 10. 281.

hoc cum alioquin tum imprimis in tenebris vel caecitate tangendo et contrectando fieri solet.

θυμός, here in its most concrete sense, 'a second thought.' The Schol. T. interprets it here by λογισμός, but the word signifies not so much the result of calculation, as 'impulse,' as may be seen in such expressions as κέλεται δέ με θυμός.

303. καὶ ἄμμες, i. e. 'we as well as he;' assassins and victim together.

With ἀπολίσθαι ὄλεθρον compare Od. 1. 166.

304. δυνάμεσθ' (imperf.) κεν is used here almost with the force of a pluperf.; so, sup. 211 τότ' ἂν οὐ τοι ἀποσχέσθαι φίλον ἦεν. But there is a shade of difference between δυνάμεσθ' κεν and ἀπωλόμεθα κε above; the former denoting an abiding condition, the latter a single fact.

308. κλυτὰ μῆλα, so in Soph. Aj. 375 κλυτὰ αἰπόλια. Eustath. is probably right in rendering κλυτὰ as 'fine,' 'famous'—ἡ διὰ τὸ πλῆθος, ἡ διὰ τὸ καλλί-

τριχον, ἡ διὰ τὴν πόνητα—for there seems to be no authority for the use of κλυτός in the sense of 'noisy,' which some attach to it, though there would be no difficulty in getting such a meaning from the root κλυ.

314. ὥς εἴ is found with the optative in Il. 2. 780; Od. 10. 420; with the subjunctive in Il. 9. 481; with the participle in Il. 5. 374; 24. 328.

ἐπιθείη, the subject to the verb is unexpressed, as in such phrases as τόσσον ἀπὴν ὅσον τε γέγωνε βοήσας inf. 473, ἀρξάμενοι τοῦ χώρου θέν τε περ οἰνοχοεῦει Od. 21. 142, οὐδέ κεν ἐνθα τεόν γε μένος καὶ χεῖρας ὕνοιτο Il. 13. 287, ὡς δ' ἐν ὀνείρῳ οὐ δύναται φεύγοντα διώκειν Il. 22. 199.

315. πολλῇ ῥοίζῳ, 'with frequent whistle.' ῥοίζος (connected with ῥοῖβδος) is equivalent to the ψίττα of Eur. Cycl. 49; or σίττα, as in Theocr. 4. 46 σίτθ' ἄ Κυμαῖθα ποτὶ τὸν λόφον.

319. Κύκλωπος γάρ. Here γάρ merely forms the introduction to the main sentence, which begins with τοῦ

χλωρὸν ἐλαῖνεον· τὸ μὲν ἔκταμεν, ὄφρα φοροίη 320
αὐανθέν. τὸ μὲν ἄμμες εἰσκομεν εἰσορόωντες
ὅσον θ' ἰστὸν νηὸς εἰκοσθόριο μελαίνης,
φορτίδος εὐρείης, ἥ τ' ἐκπεράα μέγα λαῖτμα·
τόσσον ἔην μῆκος, τόσσον πάχος εἰσοράσθαι.
τοῦ μὲν ὅσον τ' ὄργυιαν ἐγὼν ἀπέκοψα παραστὰς, 325
καὶ παρέθηχ' ἐτάροισιν, ἀποξύναι δ' ἐκέλευσα·
οἱ δ' ὁμαλὸν ποίησαν· ἐγὼ δ' ἐθώσα παραστὰς
ἄκρον, ἄφαρ δὲ λαβὼν ἐπυράκτεον ἐν πυρὶ κηλέῳ.
καὶ τὸ μὲν εὖ κατέθηκα κατακρύψας ὑπὸ κόπρῳ,

320. ἔκταμεν] Eustath. τὸ δὲ ἔκταμεν, οἱ ἀκριβέστεροι ἔκσπασε γράφουσιν. ἐχρῆν γὰρ φασὶ τὸν τηλικούτον Κύκλωπα καὶ αὐτόπρεμον ἐκσπάσαι τὸ φυτόν. 326. ἀποξύναι] Buttm. Lexil. would read here, but needlessly, ἀποξύναι, and most modern editors follow him. But cp. Schol. P. ἀποξύναι] ἀπολεπίσαι. τὰ ἄκρα καὶ ὀξεία ἀφελεῖν καὶ ὅτι μάλιστα κυκλῶν Schol. T. So Preller for δ μάλιστα κυκλωθέν. 329. ὑπὸ κόπρῳ] Ἀριστοφάνης, ὑπὸ κόπρου Schol. H. So Eustath. ὑπὸ κόπρου τινὲς γράφουσιν Ἀττικώτερον.

μὲν ὅσον τ' inf. 325. For a similar pause compare Il. 2. 803, where the words πολλοὶ γὰρ κατὰ ἄστυ lead up to τοῖσιν ἕκαστος ἀνὴρ σημαίνεται in v. 805.

320. τὸ μὲν. This is repeated as τὸ μὲν in 321, and as τοῦ μὲν in 325, the repetition of μὲν seeming to keep the attention alive to the preparatory circumstances.

ἔκταμεν (i. e. ἐξέταμε) is used of felling trees, as αἰγειρον Il. 4. 486, νήιον Il. 3. 62.

322. ὅσον θ' ἰστὸν, cp. inf. 325 ὅσον τ' ὄργυιαν. This is a brachylogical attraction for τόσσον εἶναι ὅσον θ' ἰστός ἐστι. So in Od. 10. 112 τὴν δὲ γυναῖκα | εὖρον ὅσην τ' ὄρεος κορυφήν. Compare also Od. 11. 25. Milton has imitated this simile in his description of Satan's spear,

'To which the tallest pine,
Hewn on Norwegian hills to be the mast
Of some great Ammiral, were but a wand.

It is doubtful whether any limb of an olive could have been found long enough and straight enough to make such a staff for the Cyclops; and some have therefore proposed to read ἐλάτινον for ἐλαῖνεον, but this would only introduce the new physical difficulty, that fresh pinewood blazes instead of smouldering or becoming charred in the fire. Cp. also inf. 394.

In εἰκοσθόριο we have the root -ερ,

as in ἐρέσσω. It more often appears as -ηρ as in τρι-ήρης.

324. μῆκος and πάχος are accusatives qualifying τόσσον.

325. ὄργυιαν (in Attic ὄργυιαν) is from stem ὄρεγ—seen in English 'reach.' It properly denotes the space between the finger-tips when the arms are 'extended.' The 'foot,' the 'cubit,' and the 'ell' are instances of measures derived from the human body. The 'fathom' is the same length as the ὄργυια, and is got at in the same way; but the word is applied to the length of line or thread (fead, faden) that can be held with the furthest stretch of the two arms.

326. ἀποξύναι. With this reading (see crit. note) compare Eur. Cycl. 456 ἀκρέμων ἐλαίας . . ὃν φασγάνῳ τῷ δ' ἐξαποξύνας ἄκρον | ἐς πῦρ καθήσω. The Homeric picture is spoiled by the substitution of ἀκρέμων for ῥόπαλον.

327. ἐθώσα, 'I sharpened it.' His men did the rougher part of the work, making the wood generally smooth and taper, while Odysseus gives the shape of the point. If θοῶ come from the same root as θοός and θέω, we must look for the point of contact in the idea of 'sharp,' which signifies 'quick' as well as 'pointed.' But θοῶ may belong to another root altogether. Eustath. says θοὸν καὶ ὀξὺ συνώνυμά εἰσι· θοὸν δέ, τὸ μὴ ἀπλῶς ταχύ, ἀλλὰ τὸ τμητικὸν ἐν τῇ ἄκρῳ, ὁμοῦ ὕμῳς ἔχει.

ἢ ῥα κατὰ σπείους κέχυτο μεγάλ' ἤλιθα πολλή· 330
 αὐτὰρ τοὺς ἄλλους κλήρῳ πεπαλάσθαι ἄνωγον,
 ὃς τις τολμήσειεν ἐμοὶ σὺν μοχλὸν αἰείρας
 τρίψαι ἐν ὀφθαλμῷ, ὅτε τὸν γλυκὺς ὕπνος ἰκάνοι.
 οἱ δ' ἔλαχον τοὺς ἄν κε καὶ ἤθελον αὐτὸς ἐλέσθαι, 335
 τέσσαρες, αὐτὰρ ἐγὼ πέμπτος μετὰ τοῖσιν ἐλέγμην.
 ἐσπέριος δ' ἦλθεν καλλίτριχα μῆλα νομεύων·
 αὐτίκα δ' εἰς εὐρὺ σπέος ἤλασε πίονα μῆλα,
 πάντα μάλ', οὐδέ τι λείπε βαθείης ἔντοθεν αὐλῆς,
 ἢ τι οἰσάμενος, ἢ καὶ θεὸς ὥς ἐκέλευσεν.
 αὐτὰρ ἔπειτ' ἐπέθηκε θυρεὸν μέγαν ὑψόσ' αἰείρας, 340
 ἐξόμενος δ' ἡμελγεν οἷς καὶ μηκάδας αἶγας,

330. μεγάλ' See note below. 331. πεπαλάσθαι] So Aristarchus (see Schol. H. M.) and Herodian (cp. Il. 7. 171 πεπάλασθε), and most modern editors. Düntzer retains πεπαλάσθαι with MSS. See note. 333. ἐν ὀφθαλμῷ] ἐπ' ὀφθαλμῷ Ἀρίσταρχος Schol. M.

330. κατὰ σπείους, 'adown the cave,' that is, from the mouth to the inmost part, so in Od. 12. 93 we have κατὰ σπείους δέδυκεν. See note on Od. 2. 337. If μεγάλ' [a] be the right meaning it must be taken adverbially with κέχυτο; but it seems an unnecessary addition to ἤλιθα πολλή. An easy change would be to write κατὰ σπείους μεγάλου κέχυτ', or, with Ahrens, κατὰ σπείους κέχυτο μέγα. μέγα is used twenty-seven times adverbially in Homer, and is almost invariably joined with verbs expressing sound, as λάχειν, κτυπεῖν, βρέμειν, στενάχειν, εὐχεσθαι, ἀπύειν, or κλάζειν. There are only two exceptions to this usage, μεγάλ' ἀσπίδας ἐστυφέλιξαν Il. 16. 774; and κραδίη μεγάλα στέρνοισι πατάσσει Il. 13. 282, where the tumultuous thumping of the heart contains a notion of sound no less than of movement. Such a consistent usage makes the employment of μέγα here very suspicious.

331. πεπαλάσθαι. Cp. Schol. on Il. 7. 171 οὕτως Ἀρίσταρχος καὶ Ἡρακλῆδης διὰ τοῦ σ. . . οὐ διὰ τοῦ χ. Similarly Schol. H. here and Eustath. 1631. 14. If the reading be right, it must be referred to παλάσσειν or some such form of παλάσσειν, or if it be still taken from παλάσσειν we must notice the peculiarity

in following a τ rather than a κ for the characteristic letter of the verb; cp. πεπάσμεν (Il. 24. 642) from πατίομαι. Ahrens regards πεπαλάσθαι as a reduplic. aor. from πάλλομαι with the substitution of α for ε. Transl. 'I bade them cast lots among themselves.' πάλλειν is used properly of the ψῆφοι shaken in the helmet; here it is transferred *per metonymiam* to those who shake the pebbles. Cp. Soph. El. 709 στάντες δ' ἴν' αὐτοὺς οἱ τεταγμένοι βραβῆς | κλήρους [κλήρους] ἔπληαν.

332. ἐμοὶ σὺν. For instances of σὺν following its case see Od. 13. 303; 14. 296; 15. 410.

334. τοὺς ἄν κε. For this combination see on Od. 5. 361. In this passage ἄν is taken up, as it were, by the pronoun, leaving κε to qualify the verb.

καὶ adds an emphasis to ἤθελον = those whom I should have liked to choose, even if there had been no decision by lot.

335. ἐλέγμην (al. ἐλέχθην), 'I counted myself in.' Cp. λέκτο δ' ἀριθμὸν Od. 4. 451.

338. ἐντοθεν. Rumpf's conjecture for ἐκτοθεν. See on sup. 239.

339. τι οἰσάμενος, 'having some foreboding,' or 'suspicion.'

πάντα κατὰ μοῖραν, καὶ ὑπ' ἐμβρυον ἦκεν ἐκάστη.
 αὐτὰρ ἐπεὶ δὴ σπεύσε πονησάμενος τὰ ἄ ἔργα,
 σὺν δ' ὃ γε δὴ αὐτὲ δύω μάρψας ὠπλίσσατο δόρπον.
 καὶ τότ' ἐγὼ Κύκλωπα προσηύδων ἄγχι παραστάς, 345
 κισσύβιον μετὰ χερσὶν ἔχων μέλανος οἶνοιο.
 'Κύκλωψ, τῇ, πῖε οἶνον, ἐπεὶ φάγες ἀνδρόμεα κρέα,
 ὄφρ' εἰδῆς οἶόν τι ποτὸν τόδε νηὺς ἐκεκεύθει
 ἡμετέρη· σοὶ δ' αὖ λουβὴν φέρον, εἴ μ' ἐλεήσας
 οἴκαδε πέμψεις· σὺ δὲ μαίνειαι οὐκέτ' ἀνεκτῶς. 350
 σχέτλιε, πῶς κέν τίς σε καὶ ὕστερον ἄλλος ἴκοιτο
 ἀνθρώπων πολέων; ἐπεὶ οὐ κατὰ μοῖραν ἔρεξας.'
 Ὡς ἐφάμην, ὃ δὲ δέκτο καὶ ἔκπιεν ἦσατο δ' αἰνῶς
 ἠδὲ ποτὸν πίνων, καὶ μ' ᾔτεε δεύτερον αὐτίς·
 'Δὸς μοι ἔτι πρόφρων, καὶ μοι τεδν οὔνομα εἰπέ 355
 αὐτίκα νῦν, ἵνα τοι δῶ ξείνιον, ᾧ κε σὺ χαίρης.
 καὶ γὰρ Κυκλώπεσσι φέρεи ζεῖδωρος ἄρουρα

344. δόρπον] So Schol. H. Al. δειπνον.

346. κισσύβιον. In Eur. Cycl. 383 we have σκύφος κισσοῦ, and in Od. 14. 78 κισσύβιον is used for a milking-pail. In Theocr. 1. 27 it stands for a drinking-cup, and is called σκύφος, ib. 143; but the description Theocr. gives of the wreath of ivy carved round its lip seems to suggest the meaning of 'decorated with ivy,' rather 'than made of ivy wood.' Fritzsche, on Theocr. 1, states that κισσοῦβι is a common name for a milking-pail at the present day in the Ionian islands: and he quotes from Ampelius, 8. 13 'Sami in templo Iunonis est scyphus factus ex hedera.' On the whole we may suppose that ivy-wood was originally the material that gave its name to κισσύβιον, but that afterwards κισσοῦβιον was used generally for a wooden cup or bowl.

349. σοὶ . . λουβὴν. Eustath. describes the expression as κολακευτικόν, εἰ γε οὐχ ὡς ξείνῳ δῶρον ἀλλ' ὡς θεῷ λουβὴν φησι τὸν οἶνον προσφέρειν. Others explain it to refer to the hope of receiving hospitality, as though Odysseus would say, 'I brought the wine that I might use it to pour a libation with, when I

should be entertained at thy hospitable board.' But the commencement of the sentence with the emphatic σοὶ is decisive in favour of the former interpretation. The grosser the flattery the deeper the irony: but, doubtless, it was not too strong for a savage who had described himself as superior to the μάκαρες θεοί.

εἴ μ' ἐλεήσας . . πέμψεις, 'in the hope that thou mightest pity me and send me home.' For such a use of εἴ see on sup. 229.

352. ἀνθρώπων πολέων, 'of the multitudes of men.' The force in πολέων is, that the more numerous men are, the greater chance there is of a visitor to the Cyclops: but how many soever there may be, such an inhospitable reception of Odysseus will keep all others at a distance.

353. ἦσατο, from ἦδεσθαι. The aorist commonly in use is ἦσθην. The use of αἰνῶς is not confined to expressions of horror; but it is used with such verbs as φιλεῖν, εὐκέναι, τέρπεσθαι.

357. καὶ γάρ. The καὶ emphasises Κυκλώπεσσι. 'They know what good

οἶνον ἐριστάφυλον, καὶ σφιν Διδὸς ὄμβρος ἀέξει·
ἀλλὰ τόδ' ἀμβροσίης καὶ νέκταρός ἐστιν ἀπορρώξ·

“Ὡς φάτ'· ἀτάρ οἱ αὖτις ἐγὼ πόρον αἶθοπα οἶνον· 360
τρὶς μὲν ἔδωκα φέρων, τρὶς δ' ἔκπιεν ἀφραδίῃσιν.
αὐτὰρ ἐπεὶ Κύκλωπα περὶ φρένας ἤλυθεν οἶνος,
καὶ τότε δὴ μιν ἔπεσσι προσηύδων μελιχίοισι·

‘Κύκλωψ, εἰρωτᾷς μ' ὄνομα κλυτόν; αὐτὰρ ἐγὼ τοι 365
ἐξερέω· σὺ δέ μοι δὸς ξείνιον, ὥς περ ὑπέστης.
Οὐτίς ἐμοί γ' ὄνομα· Οὐτὶν δέ με κικλήσκουσι
μήτηρ ἠδὲ πατήρ ἠδ' ἄλλοι πάντες ἑταῖροι·

“Ὡς ἐφάμην, ὁ δέ μ' αὐτίκ' ἀμείβετο νηλεί θυμῷ·
‘Οὐτὶν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἑτάροισι,
τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι ξεινήιον ἔσται·’ 370

“Ἡ καὶ ἀνακλινθεὶς πέσεν ὑπτιος, αὐτὰρ ἔπειτα
κεῖτ' ἀποδοχμώσας παχὺν αὐχένα, καδ δέ μιν ὕπνος
ῥρει πανδαμάτωρ· φάρυγος δ' ἐξέσσυτο οἶνος
ψωμοὶ τ' ἀνδρόμεοι· ὁ δ' ἐρεύγετο οἶνοβαρείων.

360. “Ὡς φάτ'· ἀτάρ οἱ] So most modern edd. The common reading was ὥς φάτ'· αὐτὰρ οἱ αὖτις, for which might be substituted αὐτὰρ ἐγὼν αὖτις (as Bekk.). The change is made because οἱ generally has the initial digamma; but it makes a new difficulty, because οἱ is not usually treated as a long syllable in thesis. 366. ὄνομα] The caesura may be supposed to make a syllable of doubtful quantity allowable here, and the pause in the sense would tell the same way. A few MSS. read ὄνομ' ἔστ'.

wine is, but this is something quite out of the way.

359. For the use of τῶδε after οἶνος see note on Od. 12. 75.

ἀπορρώξ. Properly a part broken off from another, used in Homer of a stream which is a ‘branch’ of the Styx, Il. 2. 755; Od. 10. 514. The adjective ἀπορρώγες, ‘abrupt,’ is found as an epithet of ἀκταί in Od. 13. 98.

362. Join περὶ . . ἤλυθεν, and take Κύκλωπα as the direct object of the compound verb, and φρένας as the expegetical accusative of nearer definition. Cp. Il. 10. 139 τὸν δ' αἶψα περὶ φρένας ἤλυθ' ἰωή. Euripides uses a similar expression (Alc. 758) ἕως ἐθέρμην· αὐτὸν ἀμφιβᾶσα φλόξ | οἶνον.

366. ὄνομα. The hiatus and lengthening of the final syllable depend

mainly on the pause in the sense. But cp. inf. 392; Il. 5. 576; 8. 556. The form Οὐτὶν is intentionally made different from the ordinary accusative from οὐτίς, because it is used as a proper name.

369. πύματον . . μετὰ οἷς ἑτάροισι. This is not equivalent to ‘last, after his companions,’ but rather ‘last, in the list of his companions,’ the regular use of μετὰ with dative.

372. ἀποδοχμώσας, ‘drooping.’ His head droops over towards one shoulder. Schol. πλαγίως. Cp. Virg. Aen. 3. 631 ‘Cervicem inflexam posuit, iacuitque per antrum | immensus, sanie eructans ac frustra cruento | per somnum commixta mero.’

374. ὁ δ' ἐρεύγετο. A paratactic clause, giving the reason for this voiding

καὶ τότε ἐγὼ τὸν μοχλὸν ὑπὸ σποδοῦ ἤλασα πολλῆς, 375
εἴως θερμαίνοντο· ἔπεσσι τε πάντας ἑταίρους
θάρσυνον, μή τίς μοι ὑποδδείσας ἀναδύη.

ἀλλ' ὅτε δὴ τάχ' ὁ μοχλὸς ἐλάινος ἐν πυρὶ μέλλεν
ἄψεσθαι, χλωρός περ ἐὼν, διεφαίνετο δ' αἰνῶς,
καὶ τότε ἐγὼν ἄσπον φέρον ἐκ πυρὸς, ἀμφὶ δ' ἑταῖροι 380
ἴσταντ'. αὐτὰρ θάρσος ἐνέπνευσεν μέγα δαίμων,
οἱ μὲν μοχλὸν ἐλόντες ἐλάινον, ὅξυν ἐπ' ἄκρῳ,
ὀφθαλμῷ ἐνέρεισαν· ἐγὼ δ' ἐφύπερθεν ἀερθεὶς
δίνεον, ὥς ὅτε τις τρυπῷ δόρυ νήιον ἀνὴρ
τρυπάνῳ, οἱ δέ τ' ἐνερθεν ὑποσσεύουσιν ἱμάντι 385

377. ἀναδύη] Others erroneously ἀναδύη, or ἀναδύη. 383. ἀερθεὶς] ἐρεισθεὶς Ἀρίσταρχος. Schol. M. 384. τρυπῷ] See note below.

of ἀνδρόμεα κρέα. In Eur. Cycl. 591 Odysseus says, τῷ δ' ὕπῳ παρειμένῳ | τάχ' ἐξ ἀναιδούς φάρυγος ὠθήσει κρέα.

375. ὑπὸ σποδοῦ ἤλασα, ‘I drave it under the ashes.’ For this use of ὑπὸ with genitive compare ἐτέθαπτο ὑπὸ χθονός Od. 11. 52, ὑπ' ἀνθεράωνος τέτατο ὀχεύς Il. 3. 372. Cp. Od. 5. 346, 373.

377. ἀναδύη. Editions previous to Bekk. generally concurred in writing ἀναδύη. But ἀναδύη is for ἀναδύη as δύη in Od. 18. 348; 20. 286: similarly we have ἐκδύμεν in Il. 16. 99 for the optative.

379. ἄψεσθαι, ‘to catch.’ The middle voice gives a sort of animation to the expression, the passive is elsewhere found, as ἀφθῆ τὸ λήιον Hdt. 1. 19, ἀφθῆς ὁ νῆος κατεκαύθη Thuc. 4. 100. Here however the stake was not consumed, but only glowed with red heat; so we have διαφανῆς and διάπυρος to express ‘red-hot.’

383. The common reading ἀερθεὶς merely reproduces the same notion that is already in ἐφύπερθεν, that he stands above it as a shipwright stands on a balk of timber and uses the drill to make a hole in the wood at his feet. But the reading of two important MSS. is ἐρεισθεὶς, which is said to have been preferred by Aristarchus. This would signify ‘throwing my weight upon it,’ as a man presses with his body upon the stock of a drill as it turns round. Transl. ‘just as when a man bores ship-

timber with a borer, while his mates at the lower end keep it spinning with a strap which they hold at either end; and the drill runs continuously.’ The ἱμάς here serves the same purpose as the string of the ‘bow,’ used in working an ordinary drill. The strap made one turn round the shaft or barrel of the borer, so that by pulling at each end of it alternately the borer was made to revolve a turn or two, first in one direction and then in another. We are not, of course, to suppose that there was any such apparatus attached to this μοχλός, the particulars belonging to the simile of the τρύπανον only. What Odysseus means to say is, that the work they were engaged in, and their various attitudes, resembled those of a shipcarpenter and his men using the drill. Euripides copies it exactly, Cycl. 460 ναπηγίαν δ' ὥς εἴ τις ἀρμόζων ἀνὴρ | διπλοῖν χαλινοῖν τρύπανον κωπηλατεῖ. It is usual to describe τρυπῷ as a form of the optative, viz. contracted from τρυπάοι (τρυπάνω). It must however be remarked that ὥς ὅτε is nowhere else used in a simile with the optative; which mood is always introduced under such circumstances by ὥς εἰ. Either then we must treat τρυπῷ as a peculiar usage, or else accept the reading of Draco (de Metr. 86. 26), τρυπῶ. Ameis proposes the participle τρυπῶν, and supplies, from the foregoing words, ἐρεισθεὶς δινεῖ to complete the sentence.

ἀψάμενοι ἑκάτερθε, τὸ δὲ τρέχει ἔμμενές αἰεὶ·
ὥς τοῦ ἐν ὀφθαλμῷ πυρήκεα μοχλὸν ἐλόντες
δινέομεν, τὸν δ' αἷμα περίρρεε θερμὸν ἐόντα.
πάντα δέ οἱ βλέφαρ' ἀμφὶ καὶ ὀφρύας εὖσεν αὐτμῇ
γλήνης καιομένης· σφαραγεῦντο δέ οἱ πυρὶ ρίξαι.
ὥς δ' ὅτ' ἀνὴρ χαλκεὺς πέλεκυν μέγαν ἢ σκέπαρνον
εἰν ὕδατι ψυχρῷ βάπτῃ μέγала ἰάχοντα
φαρμάσσων· τὸ γὰρ αὐτε σιδήρου γε κράτος ἐστίν·
ὥς τοῦ σίξ' ὀφθαλμοὺς ἐλαϊνέω περὶ μοχλῷ.
σμερδαλέον δὲ μέγ' ὤμωξεν, περὶ δ' ἴαχε πέτρη,
ἡμεῖς δὲ δέισαντες ἀπεσσύμεθ'. αὐτὰρ ὁ μοχλὸν
ἐξέρυσ' ὀφθαλμοῖο πεφυρμένον αἷματι πολλῷ.
τὸν μὲν ἔπειτ' ἔρριψεν ἀπὸ ἔο χερσὶν ἀλύων,

387. ἐλόντες] τὸ δὲ ἐλόντες Ἀρίσταρχος ἀντὶ τοῦ ἔχοντες Schol. H. ἐλόντες, ἢ ἔχοντες κατὰ Ἀρίσταρχον Eustath. 1635. 'Videtur Aristarchus non legisse ἔχοντες, sed ἐλόντες per ἔχοντες interpretatus esse' Dind. 388. ἐόντα] Voss, on h. Hom. Cer. 110, reads ἰόντα, which Nitzsch and Bekk. follow, but see note below. 393. σιδήρου γε] A few MSS. read σιδήρου τε. 398. ἀλύων] ἀλύειν Ἀττικώτερον δασύνειν . . . προσγράφουσι δὲ τινὲς τῶν παλαιῶν τὸ ἰῶτα ἐν τῷ ἀλύειν Eustath.

387. ἐλόντες goes directly with δινέομεν, 'clavum arreptum torquebamus.'

388. The reading ἰόντα, which would make θερμὸν agree with αἷμα, though accepted by Nitzsch and Bekk., is merely a conjecture. Nitzsch indeed compares Il. 3. 61, where εἶσιν is used of an axe: but εἶσιν διὰ δουρός, 'makes its way through a plank,' gives no analogy to the use of ἰόντα, absolutely, to signify rotatory motion; though νηὶς λούσης might be quoted as an instance of λέναι used of motion in general. Nitzsch characterises θερμὸν ἐόντα as meaningless (*nichtig*); but, surely, it is quite the reverse; for the especial thought is the intense heat of the end of the stake, which was so hot as actually to hiss, when plunged in the blood and juices of the eyeball.

389. ἀμφὶ is to be taken adverbially with εὖσεν, 'round about,' as in Od. 3. 429 ἔδρας τε ζύλα τ' ἀμφὶ καὶ ἀγλαὸν οἰσέμεν ὕδωρ. εὖω and Lat. 'uro' both belong to Skt. root *ush*.

392. ἰάχοντα agrees in gender with πέλεκυν only, ἢ σκέπαρνον being

thrown in, as it were, parenthetically. μέγала lengthens its final syllable in arsis before *φιάχοντα*, but, inf. 395, we have περὶ δ' ἴαχε, where the initial *f* is dropped. The usage seems to be that where the participle is used, it almost invariably has the *f* as in Od. 4. 454; 10. 323; 22. 81; Il. 11. 463 (though in Il. 21. 341 we find ἐγὼν ἰάχουσα), and in the finite sense where *f* is lengthened by the augment, the *f* is dropped, as μέγα δ' ἴαχε Il. 23. 216, ὅτε τ' ἴαχε Il. 18. 219, μέγ' ἴαχον Il. 2. 333, μέγαλ' ἴαχε Od. 2. 428.

393. τὸ γὰρ, sc. φαρμάσσειν. Here, the hot bar answers to the iron, and the water to the eye. With βάπτειν compare βαφῇ σιδήρος ὡς Soph. Aj. 651. The word βαφή was afterwards used in the sense of 'temper;' as βαφὴν ἀφιάσιν ὥσπερ ὁ σιδήρος εἰρήνην ἀγοντες Aristot. Pol. 4 (7). 14. The emphatic antithesis suggested by τὸ γὰρ αὐτε σιδήρου γε κράτος ἐστίν seems to imply that while iron is vastly strengthened by such 'tempering,' the Cyclops' eye was destroyed by the corresponding process.

398. Join χερσὶν ἀλύων, to describe

αὐτὰρ ὁ Κύκλωπας μεγάλ' ἤπνευ, οἳ ρά μιν ἀμφὶς
ᾤκεον ἐν σπήεσσι δι' ἄκριας ἠνεμοέσσας.
οἱ δὲ βοῆς αἰόντες ἐφοίτων ἄλλοθεν ἄλλος,
ἰστάμενοι δ' εἶροντο περὶ σπέος ὅττι ἐ κήδοι·
' Τίπτε τόσον, Πολύφημ', ἀρημένος ὦδ' ἐβόησας
νύκτα δι' ἀμβροσίην, καὶ ἀύπνους ἄμμε τίθησθα;
ἦ μή τίς σευ μῆλα βροτῶν ἀέκοντος ἐλαύνει;
ἦ μή τίς σ' αὐτὸν κτείνει δόλῳ ἢ βίηφιν;
Τοὺς δ' αὐτ' ἐξ ἀντροῦ προσέφη κρατερὸς Πολύφημος·
' ὦ φίλοι, Οὐτίς με κτείνει δόλῳ, οὐδὲ βίηφιν·
Οἱ δ' ἀπαμειβόμενοι ἔπεα πτερόεντ' ἀγόρευον·
' εἰ μὲν δὴ μή τίς σε βιάζεται οἶον ἐόντα,
νοῦσόν γ' οὗ πως ἔστι Διὸς μεγάλου ἀλέασθαι,
ἀλλὰ σύ γ' εὖχεο πατρὶ Ποσειδάωνι ἀνακτι·
' Ὡς ἄρ' ἔφαν ἀπιόντες, ἐμὸν δ' ἐγέλασσε φίλον κῆρ,
ὥς ὄνομ' ἐξαπάτησεν ἐμὸν καὶ μῆτις ἀμύμων.
Κύκλωψ δὲ στενάχων τε καὶ ὠδίνων ὀδύνησι,
χερσὶ ψηλαφῶν, ἀπὸ μὲν λίθον εἶλε θυράων,

404. ἀμβροσίην] γρ. ὀρφναίην Schol. H. 406. κτείνει] So Bekk. with H. and other MSS. Earlier editions and Dind. read κτείνῃ.

the wild movements of his hands in his agony. Elsewhere ἀλύειν has ὅ, so that some of the grammarians proposed to read here ἀλύων.

402. ἰστάμενοι. 'And taking their stand round the cave they asked what ailed him, "What is this great hurt of thine, Polyphemus, that thou hast thus cried out?"' τίπτε τόσον is thus best joined with ἀρημένος, and ὦδε with ἐβόησας.

408. οὐδέ βίηφιν. The ambiguity in the word Οὐτίς involves a similar ambiguity in οὐδέ. The Cyclopes understand the words to mean, 'neither by craft nor by violence;' but Polyphemus intended to signify, 'he is slaying me by craft, and not by violence.' The ambiguity might be rendered thus, 'It is *no man's* craft, no violence that is murdering me.' The Cyclopes regard Οὐτίς as equivalent to οὐ τίς, as may be seen by their quoting

it in the form μή τίς in v. 410. It is difficult not to suppose that a pun is intended between μή τίς σε βιάζεται and μῆτις ἀμύμων, for the Cyclops has been over-reached by the μῆτις of the οὐτίς or Οὐτίς.

410. οἶον ἐόντα, that is, 'defenceless in having no neighbours to help you.'

411. νοῦσον ἀλέασθαι. See on Od. 5. 395 for the views of the ancients about diseases; and for the general sentiment cp. Od. 16. 447 θεῶθεν δ' οὐκ ἔστ' ἀλέασθαι. The genitive, Διὸς, expressing the source, is like ἀνέμον κύμα Od. 13. 99. Their meaning probably was that they thought he had gone hopelessly mad.

415. ὠδίνων ὀδύνησι, 'in agonies of anguish.' Here the παρήχησις is, of course, intentional.

416. ψηλαφῶν, according to Döderl. from an adjectival form ψηλός (from

αὐτὸς δ' εἰνὶ θύρῃσι καθέζετο χεῖρε πετάσσας,
 εἴ τινά που μετ' ὅεσσι λάβοι στείχοντα θύραζε·
 οὕτω γάρ πού μ' ἤλπετ' ἐνὶ φρεσὶ νήπιον εἶναι.
 αὐτὰρ ἐγὼ βούλευον, ὅπως ὅχ' ἄριστα γένοιτο, 420
 εἴ τιν' ἐταίροισιν θανάτου λύσιν ἢ δ' ἐμοὶ αὐτῷ
 εὐροίμην· πάντας δὲ δόλους καὶ μῆτιν ὑφαινον,
 ὥς τε περὶ ψυχῆς· μέγα γὰρ κακὸν ἐγγύθεν ἦεν.
 ἦδε δέ μοι κατὰ θυμὸν ἀρίστη φαίνεται βουλή.
 ἄρσενες οἷες ἦσαν ἐντρεφέες, δασύμαλλοι, 425
 καλοὶ τε μεγάλοι τε, ἰοδνεφές εἶρος ἔχοντες·
 τοὺς ἀκέων συνέεργον ἐνστρεφέεσσι λύγοισι,
 τῆς ἐπὶ Κύκλωψ εὐδε πέλωρ, ἀθεμίστια εἰδὼς,
 σύντρεϊς αἰνύμενος· ὁ μὲν ἐν μέσῳ ἄνδρα φέρεσκε,

425. οἷες] Ἀρίσταρχος οἷες Schol. B. H. Q. Ameis adopts this reading, which comes through the vocalization of the digamma in ὅφεις. 427. ἀκέων] Cod. Vrat. ἀέων. 429. σύντρεϊς] La Roche writes, with five MSS, σὺν τρεῖς. Cp. Schol. H. δυνατὸν δὲ καὶ δύο μέρη λόγου λέγειν σὺν καὶ τρεῖς, καὶ ἐν μέρος λόγου σύντρεϊς, ὡς συνέ· τούτοις δὲ μόνοις τοῖς δύο ἀριθμοῖς ὑπῆρξε τὸ συντίθεσθαι μετὰ τῆς σὺν προθέσεως.

ψάω) and ἀφή (ἄπτω). Curt. connects it with ψάλλω, root ψαλ, comparing Lat. *palpare*.

417. χεῖρε πετάσσας. Cp. Eur. Cycl. 668 ἐν πύλαισι γὰρ | σταθεὶς φάραγγος τάσδ' ἐναρμόσσω χέρας.

419. Join οὕτω νήπιον, and take ἤλπετο with ἐνὶ φρεσὶ as ἔλπετο.. κατὰ θυμὸν Il. 10. 355.

420. ὅπως... γένοιτο, 'How all might be for the very best.' For the neuter plural ἄριστα used as an abstract noun cp. οὐδέ ποτ' ἴσα | ἔσσεται Od. 2. 203, οὐκέτι φικτὰ πέλοντο 8. 299.

423. ὥς τε περὶ ψυχῆς = 'utpote de vita'; as we say, 'in a matter of life and death.' Cp. Il. 22. 161.

426. ἰοδνεφές. Eustath. rightly interprets this by μέλαν. Ernesti endeavours to twist the word so as to mean 'white,' but quite unnecessarily; for while we have as epithets of sheep, λευκός Il. 3. 103, ἀργυφός Od. 10. 85, and ἀργεννός Il. 6. 424; we have also μέλας in Od. 10. 527; and παμμέλας ib. 525.

427. λύγοισι. This word properly

denotes the pliant twigs of the agnus castus (*Vitex agnus* L.). Dioscorides, 1. 136, thus describes it: ἄγνος ἢ λύγος θάμνος ἐστὶ δεινδρώδης παρὰ ποταμοῖς τραχέσι τε τόποις καὶ χαράδραις φυόμενος, ῥάβδους ἔχων δυσθραύστους μακράς φύλλα δὲ ὡς περ ἐλαίας, ἀπαλάττερα δὲ τὸ δ' ἄνθος ἢ μὲν τις λευκὸν σὺν υποπορφυρίζοντι, ἢ δὲ πορφυροῦν φέρει. The profusion of scented flowers of the ἄγνος is noticed in the opening scene of Plato's Phaedrus. With λύγοι Achilles binds two prisoners, Il. 11. 105; and with the same Odysseus ties together the legs of the great stag which he had shot, Od. 10. 166. The same sort of 'green withes' were used to bind Samson (Judges 16. 7). The stem λυγ, Lat. *lig-are*, appears in the Skt. *ling*. The tree is still called λυγεία in Greece.

429. σύντρεϊς may be so written on the analogy of ἐννεαίκοσι Od. 14. 98, or σύνδυο h. Hom. Ven. 74. If we adopt, with some good MSS, σὺν τρεῖς αἰνύμενος we must treat it as a tmesis, and may compare συναίνυτο Il. 21. 502. φέρεσκε. The iterative tense is used,

τὼ δ' ἐτέρω ἐκάτερθεν ἵτην σώοντες ἐταίρους. 430
 τρεῖς δὲ ἕκαστον φῶτ' οἷες φέρον· αὐτὰρ ἐγὼ γε,
 ἀρνεῖδς γὰρ ἔην, μήλων ὅχ' ἄριστος ἀπάντων,
 τοῦ κατὰ νῶτα λαβὼν, λασίην ὑπὸ γαστέρ' ἐλυσθεὶς
 κείμην· αὐτὰρ χερσὶν ἁώτου θεσπεσίοιο
 νωλεμέως στρεφθεὶς ἐχόμεν τετληότι θυμῷ. 435
 ὥς τότε μὲν στενάχοντες ἐμείναμεν Ἥῳ δῖαν.
 Ἥμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
 καὶ τότε ἔπειτα νομόνδ' ἐξέσσυτο ἄρσενα μῆλα,
 θήλειαι δ' ἐμέμηκον ἀνήμελκτοι περὶ σηκούς·
 οὐθата γὰρ σφαραγεῦντο. ἀναξ δ' ὀδύνῃσι κακῇσι 440
 τειρόμενος πάντων οἴων ἐπεμαίετο νῶτα
 ὀρθῶν ἐσταότων· τὸ δὲ νήπιος οὐκ ἐνόησεν,
 ὥς οἱ ὑπ' εἰροπόκων οἴων στέρνοισι δέδεντο.
 ὕστατος ἀρνεῖδς μήλων ἔστειχε θύραζε,

433. ἐλυσθεὶς] Al. ἐλιχθεὶς. Vind. 56 ἐρεισθεὶς. 443. ὥς οἱ] August. and Ven. 613 ὡς οἱ, which Nitszsch prefers. But see note.

because there were several successive groups of three.

433. Join κατὰ with λαβὼν. 'Having grasped his back, I lay curled up under his shaggy belly.' The Schol. interprets ἐλυσθεὶς by συστραφεὶς. We find in Il. 23. 393 ῥυμὸς δ' ἐπὶ γαίαν ἐλύσθη, where Schol. B. interprets by συνερῆν. In Il. 24. 510 προπάροιθε ποδῶν Ἀχιλῆος ἐλυσθεὶς is rendered by the same Schol. συνελυσθεὶς ἢ κυλισθεὶς. It must be noticed that κείμην is an unusual word to express 'suspension.' But, after all, the posture is rightly described by κείσθαι, as Odysseus is outstretched back downwards. Nor is the impossibility of holding on all night to the sheep's wool to be considered for an instant. It is only the same scene that appears in the 'Romans de Dolopathos' (see Appendix 3), where the robber holds on to the hen-perch for a day and a night while the blinded giant is laying about him with his club. Otherwise we should have to accept the tame interpretation, that Odysseus lay nestling at the ram's side, while the creature slept—his hands interlaced in the fleece—and that when the ram rose to go out, he lifted Odysseus with him.

434. χερσὶν is emphatic, because the *men* were tied by withes, but there is no one to tie Odysseus, so that his *hands* are all that he has wherewith to support himself.

435. It is better to join νωλεμέως with ἐχόμεν, as in Od. 12. 437, and, similarly, Od. 20. 24. νωλεμέως is a word of unknown etymology. But however the meaning may come, there seems no doubt that the general sense is 'firmly' or 'constantly.'

στρεφθεὶς is generally rendered 'twisted in,' i.e. with hands interlaced with the wool. But no analogy is found to support this use of στρεφθεὶς, which commonly means 'turning round' or 'back'; cp. Il. 5. 575; 15. 645; 16. 598. Düntzer would interpret it here 'turned round,' meaning that the head of Odysseus peered out at one side. But it is more likely that it means only 'turned round,' i.e. hanging downwards; just as in Od. 12. 432 foll. Odysseus clings to the fig-tree, and holds on ὡς νυκτερίς. Translate, 'And, turning myself over, I firmly gripped his thick wool with my hands.'

443. ὥς οἱ. For this some write ὡς

λάχνῳ στεινόμενος καὶ ἔμοι πυκινὰ φρονέοντι. 445
 τὸν δ' ἐπιμασσάμενος προσέφη κρατερὸς Πολύφημος·
 'Κριὲ πέπον, τί μοι ὦδε διὰ σπέος ἔσσυο μήλων
 ὕστατος; οὐ τι πάρος γε λελειμμένος ἔρχεαι οἴῳ,
 ἀλλὰ πολὺ πρῶτος νέμειαι τέρεν' ἄνθεα ποίης
 μακρὰ βιβὰς, πρῶτος δὲ ῥοὰς ποταμῶν ἀφικάνεις, 450
 πρῶτος δὲ σταθμόνδε λιλαίεαι ἀπονέεσθαι
 ἐσπέριος· νῦν αὖτε πανύστατος. ἦ σύ γ' ἄνακτος
 ὀφθαλμὸν ποθέεις, τὸν ἀνὴρ κακὸς ἐξαλάωσε
 σὺν λυγροῖς ἐτάροισι, δαμασσάμενος φρένας οἴῳ,
 Οὐτίς, δν οὐ πῶ φημι πεφυγμένον εἶναι ὄλεθρον. 455
 εἰ δὴ ὁμοφρονέοις ποτιφωνήεις τε γένοιο

445. λάχνῳ] Most MSS. λαχμῶ. Cp. Schol. M. λαχμὸν λέγει νῦν τὴν ἐκ τῆς
 λάχνης λασιότητα. οἱ δὲ παλαιοὶ φασὶ κάλλιον ἐνταῦθα λάχνῳ κατὰ Ἡρωδιανόν.
 455. ὄλεθρον] Two MSS. give ὀλέθρου, which Eustath. prefers. See note on Od. I.
 18 γρ. ἔμμεν ὄλεθρον Schol. H. P. 456. ποτιφωνήεις] Three MSS. give ποτί

οἷ, which Nitzsch approves. But *οἱ* is not the nominative plural, referring to the comrades of Odysseus, but a dative referring to the Cyclops. It is a true *dativus ethicus*, and is nearly equivalent in force to 'all unbeknown to him.' The enclitic, in this reading, throws back its accent on *ὦς*. See note on sup. 42 μή τίς μοι ἀτεμβόμενος κίος ἴσης.

445. λάχνῳ στεινόμενος, 'cumbered by his wool and me, that is, 'by me sticking to his wool,' for the weight of the wool itself does not properly enter into the description. Thus we may take λάχνῳ καὶ ἔμοι as a species of hendiadys; cp. Od. 19. 396 κλεπτοσύνη θ' ὄρεα τε. But the particular combination is no doubt chosen to give a comic touch to the whole. The unexpected addition of ἔμοι after λάχνῳ would be described in later Greek as a true σκῶμμα παρὰ προσδοκίαν.

447. Κριὲ πέπον. The word used for 'ram' in the Iliad is κτίλος, κριός is probably connected with κέρας. Eustath. remarks that we are reminded by this scene of Hector (Il. 8. 185), Achilles (Il. 19. 400), and Antilochus (Il. 23. 402) talking with their horses. Cicero (Tusc. Disp. 5. 115) fails to understand this natural craving on the part of the Cyclops for sympathy in his distress

even from an animal, and notes how 'Polyphemum Homerus cum immanem ferumque finxisset, cum ariete etiam colloquentem facit, eiusque laudare fortunas, quod qua vellet ingredi posset, et quae vellet attingere. Recte hic quidem. Nihil enim erat ipse Cyclops quam aries ille prudentior.' But Cicero's entire description of the scene is so unlike the Homeric picture, that we must either suppose that he had forgotten the original, or that he was confusing the story in Homer with the later account, perhaps, of some tragedian.

448. λελειμμένος .. οἴῳ, 'distanced by the sheep.' Compare τόσσον δὴ Μενέλαος ἀμύμονος Ἀντιλόχοιο | λείπετο Il. 23. 523. So too, κίρκος πελειῶν οὐ μακρὰν λελειμμένοι Aesch. P. V. 857.

With the use of the present tense ἔρχεαι after πάρος cp. πάρος πῶλεαι Od. 4. 811, and 5. 88.

450. μακρὰ βιβὰς. This graphically describes the proud bearing generally noticeable in the animal that is the leader of a herd or flock.

451. ἀπονέεσθαι. For the lengthening of the initial *α* see note on Od. 12. 422.

455. πεφυγμένον εἶναι ὄλεθρον. See note on Od. I. 20.

456. εἰ δὴ ὁμοφρονέοις, 'couldst thou feel as I do, and get the gift of

εἰπεῖν ὅππῃ κεῖνος ἐμὸν μένος ἤλασκάζει·
 τῷ κέ οἱ ἐγκέφαλός γε διὰ σπέος ἄλλυδις ἄλλη
 θεινομένου ραίοιτο πρὸς οὐδεῖ, καὶ δέ κ' ἐμὸν κῆρ
 λωφήσειε κακῶν, τά μοι οὐτιδανὸς πόρεν Οὐτίς. 460
 *Ὡς εἰπὼν τὸν κριδὸν ἀπὸ ἔο πέμπε θύραζε.
 ἐλθόντες δ' ἡβαιδὸν ἀπὸ σπείους τε καὶ αὐλῆς
 πρῶτος ὑπ' ἀρνείου λυόμην, ὑπέλυσσα δ' ἐταίρους.
 καρπαλίμως δὲ τὰ μῆλα ταναύποδα, πίονα δημῷ,
 πολλὰ περιτροπέοντες ἐλαύνομεν, ὄφρ' ἐπὶ νῆα 465
 ἰκόμεθ'. ἀσπάσιοι δὲ φίλοις ἐτάροις φάνημεν,
 οἱ φύγομεν θάνατον· τοὺς δὲ στενάχοντο γοῶντες.

φωνήεις, which Ahrens adopts. Göbel, de epith. in -eis desin., writes ποτέ, φωνήεις, an unusual rhythm. 457. ἤλασκάζει] ἤλυσκάζει Cod. Vrat., 464. πίονα] Al. πίονι. 465. περιτροπέοντες] περιτροπύοντες Hesych.

speech, so as to tell me where that man is skulking from my wrath, then should his brain, as he was smitten, be dashed all abroad on the ground, and my heart should be eased from the trouble which good-for-nothing No-man gave me.' There is a grim sort of reference in πόρεν to the word that was used, sup. 360, of Odysseus *handing* the wine to the Cyclops.

ποτιφωνήεις is a word the composition of which suggests a difficulty; the general rule being that Homeric adjectives in -eis are derived from nouns substantive, as *ὀμφαλό-εις*, *αὐδή-εις*. There appears to be an exception to this general rule in *ὀξυ-εις*, which seems to point to *ὀξύς*. But we may follow Bekker in referring *ὀξυ-εις* to *ὀξύς* or *ὀξύη*, and so make it equivalent to *ὀξύινος*. But there is no synthetic compound of ποτί and φωνή from which ποτιφωνήεις can be formed; and a similar irregularity appears in the words *βαθυδινήεις*, from *βαθύς* and *δίνη*, or *ἀμφιγυήεις*, from *ἀμφί* and *γυῖον*. For other readings see crit. note.

457. ἤλασκάζει is used, in Il. 18. 281, in the intransitive sense of 'wandering.' Hermann would read ἤλυσκάζει for ἄλυσκάζει. But the two meanings meet in the notion of 'dodging.'

459. For θεινομένου after οἱ see on Od. 6. 157.

462. ἐλθόντες .. λυόμην .. ὑπέλυσσα. The plural ἐλθόντες seems to prepare

us for ἐλνόμεθα, instead of which two verbs are substituted as giving a more exact description. A similar use of a plural nominative subdivided into two singulars is found in Od. 12. 73; 18. 95; 24. 483; Il. 3. 211; 10. 224.

463. ὑπ' ἀρνείου = 'from under the sheep.' Cp. ὑπ' ἀπήνης λύνειν ἡμῶνους Od. 7. 5.

464. ταναύποδα, i. e. *ταναύποδα*, the *ν* representing the digamma. So we find *αῦως* for *ἄφως* (*ἡώς*), *ἀνέρυσαν*, *καλαῦροψ*, and, notably, *ταλαῦρινος* = *ταλα-ύρινος*, i. e. *ταλά-φρινος*. See Curt. G. E. 496 foll.

δημός, 'fat,' is connected by Weber with *δαίω*, as if the sacrificial fat for burning: but against this meaning we have the fact that *δημός* is used for the fat of human beings as well as of animals.

465. περιτροπέοντες. On the analogy of *περιτροπέων ἐνιαυτός* we might construe this 'oft turning round,' viz. to see if the Cyclops were in pursuit. We should certainly rather expect to find a middle voice used, like *ἐντροπαλίζεσθαι* Il. 6. 496; so that it is preferable to render *περιτροπέοντες* here 'driving in,' sc. into a compact flock, for the purpose of taking them down to the ship. Cp. *βοῦς περιταμνόμενον* Od. 11. 402; 24. 112. Fäsi compares Apoll. Rhod. Arg. 2. 143 ἥδη δ' ἀσπετα μῆλα περιτροπάδην ἐτάμοντο | ἥρωες. We find *περιτροπέων* in the sense of 'deceiving' in h. Hom. Merc. 542.

ἀλλ' ἐγὼ οὐκ εἶων, ἀνὰ δ' ὀφρύσι νεῦον ἐκάστω,
 κλαίειν· ἀλλ' ἐκέλευσα θοῶς καλλίτριχα μῆλα
 πόλλ' ἐν νηὶ βαλόντας ἐπιπλεῖν ἀλμυρὸν ὕδωρ.
 οἱ δ' αἰψ' εἰσβαῖνον καὶ ἐπὶ κληῖσι καθίζον·
 ἐξῆς δ' ἐζόμενοι πολὴν ἄλα τύπτον ἐρετμοῖς.
 ἀλλ' ὅτε τόσσον ἀπὴν ὅσσον τε γέγωνε βοήσας,
 καὶ τότε ἐγὼ Κύκλωπα προσηύδων κερτομίοισι·
 'Κύκλωψ, οὐκ ἄρ' ἐμελλες ἀνάλκιδος ἀνδρὸς ἐταίρους
 ἔδμεναι ἐν σπηὶ γλαφυρῷ κρατερῇφι βίηφι.
 καὶ λίην σέ γ' ἐμελλε κιχήσεσθαι κακὰ ἔργα,
 σχέτλι', ἐπεὶ ξείνους οὐχ ἄζω σὼ ἐνὶ οἴκῳ
 ἐσθέμεναι· τῷ σε Ζεὺς τίσατο καὶ θεοὶ ἄλλοι.'
 "Ὡς ἐφάμην, ὁ δ' ἔπειτα χολώσατο κηρόθι μᾶλλον·
 ἦκε δ' ἀπορρήξας κορυφὴν ὄρεος μεγάλοιο,
 καὶ δ' ἔβαλε προπάροιθε νεὸς κυανοπώροιο
 [τυτθὸν, ἐδεύησεν δ' οἴηον ἄκρον ἰκέσθαι].

483.] οὗτος ὁ στίχος συντάσσεται ἀπὸ τοῦ στίχου ἀρχομένου 'πλημυρὶς' (inf. 485) Schol. M. ἀστέρα ἔχει μετὰ ὀβέλου Eustath. Editors since Wolf have either bracketed or expunged the line. See note below.

468. Join ἀνά-νεῦον, i. e. I signalled my refusal. The proper meaning of ἀνα-νεῦειν is to express dissent or refusal by throwing back the head, opposed to κατανεύειν, the corresponding gesture of assent or permission by nodding and bowing the head. ἀνανεύειν may be used absolutely, or with καρήατι Il. 22. 205, or, as here, with ὀφρύσι, the expression of disapprobation being also exhibited in the knitting of the brow or closing of the eyes: cp. Ar. Lysist. 126 τί μοι μυᾶτε κἀνανεύετε;

469. κλαίειν is directly governed by οὐκ εἶων, the words ἀνὰ . . . ἐκάστω being parenthetical, as οὐδ' ἀπέλειπεν sup. 292.

470. βαλόντας. A hasty action suggestive of hurry. In Od. 11. 4, where there is no such haste implied, we have the more deliberate ἐν δὲ τὰ μῆλα λαβόντες ἐβήσαμεν.

474. κερτομίοισι (κείρω) is used here and in Il. 1. 539 as a substantive; cp. μιλίχοισιν Il. 4. 256, and ὀνειδέοισιν Il. 22. 497.

475. οὐκ ἄρ' ἐμελλες. The negative attaches closely to ἀνάλκιδος, which is the emphatic word in the sentence. The words are equivalent to οὐκ ἄρα ἀναλκίς ἦν ἀνὴρ οὐ ἐταίρους ἔδμεναι ἐμελλες, 'He was no weakling whose comrades thou wast minded to eat.' ἐμελλες refers back to v. 208, when the Cyclops first began his horrid butchery. ἄρα = 'as you see,' introducing the illustration.

477. καὶ λίην, 'to the very uttermost.' Cp. καὶ μάλα Od. 1. 318 etc., καὶ κάρτα Soph. O. C. 65.

478. σὼ ἐνὶ οἴκῳ, thereby specially violating the rites of hospitality.

483. τυτθὸν . . . ἰκέσθαι. This line cannot be read here, though it is appropriate enough in v. 540. A stone that fell προπάροιθε νεὸς would not go near the οἴηον. Probably the missile passed clean over the ship and fell before her bows; as it appears, from v. 489 foll., that the stern was the part toward the shore.

ἐκλύσθη δὲ θάλασσα κατερχομένης ὑπὸ πέτρης·
 τὴν δ' αἰψ' ἠπειρόνδε παλιρρόθιον φέρε κῦμα,
 πλημυρὶς ἐκ πόντοιο, θέμωσε δὲ χέρσον ἰκέσθαι.
 αὐτὰρ ἐγὼ χεῖρεσσι λαβὼν περιμήκεα κοντὸν
 ὦσα παρέξ· ἐτάροισι δ' ἐποτρύννας ἐκέλευσα
 ἐμβαλέειν κώπης, ἵν' ὑπ' ἐκ κακότητα φύγοιμεν,
 κρατὶ κατανέων· οἱ δὲ προπесόντες ἔρεσσαν,
 ἀλλ' ὅτε δὴ δις τόσσον ἄλα πρήσσοντες ἀπῆμεν,
 καὶ τότε ἐγὼ Κύκλωπα προσηύδων· ἀμφὶ δ' ἐταῖροι

485. τὴν δ' αἰψ' τὴν δ' αἰψ', οὕτως Schol. H. Does this mean οὕτως Ἀρίσταρχος? 489. ὑπ' ἐκ] Wolf wrote ὑπ' ἐκ in Il., but Spitzn. and subsequent edd. ὑπέκ. La Roche here, with four MSS, ὑπ' ἐκ. See on Od. 3. 175. 491. πρήσσοντες] πλῆσσοντες Ψανός Schol. H. Q.

485. τὴν δ' αἰψ', 'and the back-washing wave carried her swiftly to land (a surge setting in from the sea), and drove her to approach the strand.'

παλιρρόθιον is here used of a wave that draws in to shore; in Od. 5. 430 it is the under-tow of the surf that carries the swimmer out to sea. But the epithet is correct in both passages, for the wave 'carries back' to the place from which escape is being sought.

486. πλημυρὶς (πλήθω), interpreted by Apollon. as ὀρμημα τῆς θαλάσσης, is not the flood-tide as distinguished from the ebb, but the swell from the fall of the stone, setting shoreward. It is a common expedient to bring a floating stick to the bank by throwing stones beyond the stick; and this was the effect of the great stone hurled by the Cyclops.

θέμωσε. Cp. Schol. V. ὁ μὲν Ἀρίσταρχος, ἡγήσατο δὲ τῇ χέρσῳ· Καλλι-στρατος δὲ ἀντὶ τοῦ ἐποίησε, παρὰ τὸ θεῖναι, παραγώγως. Ἄλλως, ἠνάγκασεν, ἐβιάσατο. Schol. B. derives the word from θεσμός, i. e. ὁ νόμος καὶ ἡ ἀνάγκη, but, ultimately, the word must be referred to root θε (θεῖναι). Cp. Eur. I. T. 1396 εἰς δὲ γῆν πάλιν | κλύδων παλίνρου ἦγε ναῦν.

488. ὦσα παρέξ. This means something more than pushed her 'off' or 'out'; it implies also the process of 'punting' the ship someway 'along' the shore. Perhaps the word 'away' might be general enough. If κοντός (Lat. 'contus') be connected with κεν-τέω, it must be a pole sharp at the point.

489. ἐμβαλέειν κώπης. This is taken as the equivalent of the Lat. 'incumbere remis.' According to this rendering we have to supply some word like χεῖρας or ἵνα, or else to treat ἐμβ. as a sort of reflexive verb, of which latter use we find no example in Homer. Perhaps we ought to interpret the phrase as meaning, 'to dash into [the sea] with our oars,' comparing the dative with νηὶ κατηγαγόμεσθα Od. 10. 140, or χερσὶν ἀνασχομένω Il. 23. 686.

490. κρατὶ, for no one dared to utter a sound while they were still within range of the Cyclops' missiles.

491. δις τόσσον. This must mean twice as far as the distance given in sup. 473. The design of Odysseus is to row out of range; but the expression introduces an inconsistency, for to be out of range of shot must be to be out of hearing, if the first position (473) is described as ὅσσον τε γέγωνε βοήσας. But that they were not out of hearing is implied by the intention of Odysseus to address the giant, καὶ τότε ἐγὼ Κ. προσ-ηύδων, and we have no right to add to the picture by supposing that the Cyclops had come down to the water's edge, or was even wading in the sea.

ἄλα πρήσσειν is analogous to κέλευ-θον πρήσσειν Od. 13. 83; the commoner construction being πρήσσειν ὁδοῖο Od. 3. 476. This usage is imitated in the later epicists, as κώπησι διέπρησσαν μέλαν ὕδωρ Quint. Smyrn. 14. 404.

492. προσηύδων. The passage 491-

μειλιχίοις ἐπέεσσιν ἐρήτυον ἄλλοθεν ἄλλος·

‘Σχέτλιε, τίπτ’ ἐθέλεις ἐρεθιζέμεν ἄγριον ἄνδρα;

ὅς καὶ νῦν πόντονδε βαλὼν βέλος ἤγαγε νῆα
αὐτίς ἐς ἡπειρον, καὶ δὴ φάμεν αὐτόθ’ ὀλέσθαι.

εἰ δὲ φθεγξαμένου τευ ἢ αὐδήσαντος ἄκουσε,
σύν κεν ἄραξ’ ἡμέων κεφαλὰς καὶ νῆια δοῦρα
μαρμάρῳ ὀκρίεντι βαλὼν· τόσσον γὰρ ἴησιν.’

‘Ὡς φάσαν, ἀλλ’ οὐ πείθον ἐμὸν μεγαλήτορα θυμὸν,
ἀλλὰ μιν ἄσφορον προσέφην κεκοτητότι θυμῷ.

‘Κύκλωψ, αἶ κέν τίς σε καταθνητῶν ἀνθρώπων
ὀφθαλμοῦ εἴρηται ἀεικελίην ἀλαωτὺν,
φάσθαι Ὀδυσσῆα πτολιπόρθιον ἐξαλαῶσαι,
νῖδον Λαέρτεω, Ἰθάκῃ ἐνὶ οἰκί’ ἔχοντα.’

‘Ὡς ἐφάμην, ὁ δὲ μ’ οἰμώξας ἡμείβετο μύθῳ·
‘ὦ πόποι, ἦ μάλα δὴ με παλαίφατα θέσφαθ’ ἰκάνει.

ἔσκε τις ἐνθάδε μάντις ἀνὴρ ἡὺς τε μέγας τε,
Τήλεμος Εὐρυμίδης, ὃς μαντοσύνη ἐκέκαστο
καὶ μαντευόμενος κατεγῆρα Κυκλώπεσσιν.’

499. ὀκρίεντι] ὀκρύεντι in two MSS.

501 seems to be parenthetical, and the προσήδων of 491 is resumed by the προσέφη of 501. It does not seem according to Homeric usage to press a sense of attempted action into the imperf. προσήδων. Cp. Od. 14. 485.

496. φάμεν . . . ὀλέσθαι. With this use of the aorist after verbs of expectation or prediction see on φημι τελευτηθῆναι Od. 2. 171.

497. φθέγγεσθαι expresses any shout or cry; αὐδᾶν is narrower, and implies the use of articulate words.

499. μαρμάρῳ, from root μαρ, as μαρμαίρω. Seiler quotes from Montbel: ‘Ici marmaros et quelquefois pétros marmaros (Il. 16. 735) n’est autre chose qu’une pierre blanche comme nos cailloux ou brillante, comme la roche nommée mica.’

τόσσον γὰρ ἴησιν, ‘so far he flings.’

501. ἄσφορον. See on sup. 282. He addresses him here ‘again;’ for his first address is given in v. 474.

504. φάσθαι = ‘dic.’ Alluding to this

passage, in which Odysseus reveals his name to the Cyclops, Aristotle (Rhet. 2. 3. 16) remarks that vengeance is incomplete till the guilty one knows for what cause and by whose hands it has been inflicted.

507. ἰκάνει, ‘are come home to me;’ so μόρος μιν ἰκάνει Il. 18. 465. Cp. Eur. Cycl. 696 αἰατ’ παλαῖος χρησμὸς ἐκπεραίνεται | τυφλὴν γὰρ ὄψιν ἐκ σέθεν σχήσειν μ’ ἔφη, | Τροίης ἀφορμηθέντος.

509. Τήλεμος. Cp. Theocr. 6. 23; and Ov. Metam. 13. 771 ‘Telemus Eurymides, quem nulla fefellerat ales, | terribilem Polyphemon adit: lumenque quod unum | fronte geris media rapiet tibi, dixit, Ulixes.’

510. μαντευόμενος κατεγῆρα. For μαντεία was a regular profession, the μάντις being reckoned as public servants (δημοεργοί Od. 17. 383) along with the δοιδός, ἱγίτηρ κακῶν, and τέκτων δούρων. The μάντις could interpret the present and predict the future either by the study of the flight of birds, or other

ὃς μοι ἔφη τάδε πάντα τελευτήσεσθαι ὀπίσσω,

χειρῶν ἐξ Ὀδυσῆος ἀμαρτήσεσθαι ὅπωπῆς.

ἀλλ’ αἰεὶ τινα φῶτα μέγαν καὶ καλὸν ἐδέγμην

ἐνθάδ’ ἐλεύσεσθαι, μεγάλην ἐπιειμένον ἀλκὴν·

νῦν δέ μ’ ἔων ὀλίγος τε καὶ οὔτιδανός καὶ ἄκις

ὀφθαλμοῦ ἀλάωσεν, ἐπεὶ μ’ ἑδαμάσσατο οἶνω.

ἀλλ’ ἄγε δεῦρ’, Ὀδυσσεῦ, ἵνα τοι παρ ξείνια θείω,

πομπὴν τ’ ὀτρύνω δόμεναι κλυτὸν ἐννοσίγαιον·

τοῦ γὰρ ἐγὼ παῖς εἰμὶ, πατήρ δ’ ἐμὸς εὖχεται εἶναι.

αὐτὸς δ’, αἶ κ’ ἐθέλῃς, ἴησεται, οὐδέ τις ἄλλος

οὔτε θεῶν μακάρων οὔτε θνητῶν ἀνθρώπων.’

‘Ὡς ἔφατ’, αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·

‘αἶ γὰρ δὴ ψυχῆς τε καὶ αἰῶνός σε δυναίμην

εὖνιν ποιήσας πέμψαι δόμον Ἀϊδος εἶσω,

ὥς οὐκ ὀφθαλμόν γ’ ἴησεται οὐδ’ ἐνοσίχθων.’

512. ἀμαρτήσεσθαι] See note below. 515. ἄκις] γρ. ἀεικής Schol. M. Eustath. quotes the same reading. Arist. Poet. 22. 13 αἰδήσ. 516. ἀλάωσεν . . . ἑδαμάσσατο] γρ. ἀλάωσας . . . ἑδαμάσσατο Schol. H. M. and many MSS.

augural signs (οἰωνοπόλος Il. 1. 69), or by dreams (ὄνειροπόλος Il. 1. 63), or possibly by the smoke of the sacrifices, if this meaning can be got from θυσιασκόος Od. 21. 145; Il. 24. 221.

Κυκλώπεσσιν may be taken with μαντευόμενος = ‘for the Cyclopes;’ but its position in the line rather suggests that the meaning is local: he passed his life and reached old age among the Cyclopes.

512. χειρῶν ἐξ, ‘that I should lose my sight at the hands of Odysseus.’ Cp. φιληθῆναι ἐκ Διός Il. 2. 669.

This use of ἀμαρτάνειν is not found elsewhere in Homer, and Döderl. needlessly proposes ἀμερθήσεσθαι, from ἀμέρδεν. The phrase is common enough in the Tragedians, as Eur. Alcest. 342 τοιαῦδ’ ἀμαρτάνοντι σύζυγον. The compound ἀφαμαρτάνειν is used in Homer nearly in this sense, as σεῦ ἀφαμαρτούση Il. 6. 411, φίλου ἀπὸ πατρὸς ἀμαρτάν Il. 22. 505.

515. ἄκις. In Od. 11. 393 we find the substantive κῆρυς, which may belong to the same root as κινέω, and would then denote strength as exhibited in ‘movement.’

518. πομπήν τ’ ὀτρύνω. These words

make a sort of Homeric formula, as in Od. 7. 151; 8. 30; 11. 357. It seems therefore better to take them closely together, and to regard δόμεναι κλυτὸν ἐννοσίγαιον as an epexegetic clause defining πομπήν. Similarly in Od. 7. 151 we have αὐτὰρ ἐμοὶ πομπήν ὀτρύνετε—πατρίδ’ ἰκέσθαι θάσσον, ‘hasten on with the preparations for my return—that I may reach home all the sooner.’ So we may render here, ‘and let me make speedy preparation for your return—that the famous Earthshaker may grant you one.’

523. αἶ γάρ. ‘Would that I were able, having robbed thee of life and being, to send thee within the house of Hades, as certainly as Poseidon himself shall never heal thine eye!’

525. With οὐκ . . . οὐδέ cp. Od. 8. 176, 280. For ὥς introducing an illustrative comparison into the expression of a wish cp. Od. 17. 253 αἶ γάρ Τηλέμαχον βάλοι ἀργυρότοξος Ἀπόλλων | . . . ὥς Ὀδυσσῆϊ γ’ ἀπώλετο νόστιμον ἦμαρ. The form is clearer when οὕτω is introduced into the first clause, as εἰ γὰρ ἐγὼν οὕτω γε Διὸς παῖς αἰγιόχοιο | εἶην . . . ὥς νῦν ἡμέρη ἦδε κακὸν φέρει Ἀργείοισι Il. 13. 825 foll.

ᾠς ἐφάμην, ὃ δ' ἔπειτα Ποσειδάωνι ἀνακτι
 εὔχετο, χεῖρ' ὀρέγων εἰς οὐρανὸν ἀστερόεντα·
 'Κλυθι, Ποσείδαον γαίηοχε, κυανοχαῖτα·
 εἰ ἑτεὸν γε σὸς εἰμι, πατήρ δ' ἐμὸς εὔχεται εἶναι,
 δὸς μὴ Ὀδυσσῆα πτολιπόρθιον οἴκαδ' ἰκέσθαι 530
 [υἱὸν Λαέρτεω, Ἰθάκῃ ἐνὶ οἰκί' ἔχοντα].
 ἀλλ' εἴ οἱ μοῖρ' ἐστὶ φίλους τ' ἰδέειν καὶ ἰκέσθαι
 οἶκον ἐνκτίμενον καὶ ἔην ἐς πατρίδα γαίαν,
 ὄψε' κακῶς ἔλθοι, ὀλέσας ἅπο πάντας ἑταίρους,
 νηὸς ἐπ' ἀλλοτρίης, εὔροι δ' ἐν πῆματα οἴκῳ. 535
 ᾠς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε κυανοχαίτης·
 αὐτὰρ ὃ γ' ἐξαυτίς πολὺ μείζονα λᾶαν αἰέρας
 ἦκ' ἐπιδινήσας, ἐπέρισε δὲ ἴν' ἀπέλεθρον,
 καδ' δ' ἔβαλεν μετόπισθε νεὸς κυανοπρώροιο
 τυτθὸν, ἐδεύησεν δ' οἴηιον ἄκρον ἰκέσθαι. 540

531.] Since Wolf this line has been bracketed by nearly all editors, as being wanting in twelve MSS, and in the text of Eustath.: cp. also Macrob. Sat. 5. 12. 6. 539. μετόπισθε] γρ. προπάροιθε Schol. M. and a few MSS. See on sup. 483.

527. χεῖρ', i. e. χεῖρε.

ἀστερόεντα is a good instance of a standing epithet, for the occurrences described here are taking place in the daytime.

535. νηὸς ἐπ' ἀλλοτρίης, that is, the Phaeacian ship on board of which Odysseus was brought home.

εὔροι δ' ἐν πῆματα οἴκῳ. For this unusual position of the preposition see on Od. 6. 167.

538. ἦκ' ἐπιδινήσας, 'he whirled it round and flung it, and put into it [sc. the effort] vast strength.' Said of Ajax Il. 7. 269.

For ἐπέρισε compare Schol. B. L. συνεπέδωκεν ὄλον τὸ σῶμα τῇ βολῇ καὶ πάσῃ δυνάμει ἐχρήσατο. The word is used without a direct object expressed in Il. 5. 856 ἐπέρισε εἰς κενεῶνα, the ἔγχος may easily be supplied from the foregoing words.

539. There are two ways of punctuating here. We may either put a stop after τυτθόν, which will then qualify μετόπισθε, as τυτθὸν ὀπίσσω Il. 5. 443 (Aristarch.); or we may put a stop after

κυανοπρώροιο, so that τυτθόν may go with ἐδεύησεν, like τυτθὸν ἄμαρτε Il. 17. 609. In the latter case, δέ will stand as the third word in the sentence, which is only allowable when the first two words have a very close connection together. See crit. note on Od. 6. 100. If then we join τυτθὸν ἐδεύησεν δέ we must treat τυτθόν as making a sort of close combination with ἐδεύησεν, and this is the decision of Eustath. and the older commentators generally. The other way of punctuating is supported by Il. 10. 345 παρεξελθεῖν πεδίῳ | τυτθόν, and Il. 13. 184 ἡλεύατο χάλκεον ἔγχος | τυτθόν, in both of which passages a clause follows introduced by δέ. This seems the preferable way. For the use of ἐδεύησε (= ἐδέφησε) without any qualifying adverb Bekk. quotes Alciph. 3. 5. 3 ἐδέησα κινδύνῳ περιπεσεῖν. Translate, 'And he threw it down a little astern of the dark-prowed ship, but he failed to reach the end of the steering-paddle.'

540. οἴηιον (οἴαξ) is properly the handle which turns the paddle or πηδάλιον.

ἐκλύσθη δὲ θάλασσα κατερχομένης ὑπὸ πέτρης·
 τὴν δὲ πρόσω φέρε κύμα, θέμωσε δὲ χέρσον ἰκέσθαι.
 ἀλλ' ὅτε δὴ τὴν νῆσον ἀφικόμεθ', ἔνθα περ ἄλλαι
 νῆες εὐσσελμοὶ μένον ἀθρόαι, ἀμφὶ δ' ἑταῖροι
 εἴατ' ὀδυρόμενοι, ἡμέας ποτιδέγμενοι αἰεὶ, 545
 νῆα μὲν ἔνθ' ἐλθόντες ἐκέλευμεν ἐν ψαμάθοισιν,
 ἐκ δὲ καὶ αὐτοὶ βῆμεν ἐπὶ ῥηγμῖνι θαλάσσης.
 μῆλα δὲ Κύκλωπος γλαφυρῆς ἐκ νηὸς ἐλόντες
 δασσάμεθ', ὥς μή τίς μοι ἀτεμβόμενος κίοι ἴσης.
 ἀρνεῖδν δ' ἐμοὶ οἶφ' εὐκνήμιδες ἑταῖροι 550
 μῆλων δαιομένων δόσαν ἔξοχα· τὸν δ' ἐπὶ θινὶ
 Ζηνὶ κελαινεφεί Κρονίδῃ, δς πᾶσιν ἀνάσσει,
 ῥέξας μηρί' ἔκαιον· ὃ δ' οὐκ ἐμπάζετο ἱρῶν,
 ἀλλ' ὃ γε μερμήριζεν ὅπως ἀπολοίατο πᾶσαι
 νῆες εὐσσελμοὶ καὶ ἐμοὶ ἐρήρες ἑταῖροι. 555
 ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἥλιον καταδύντα
 ἡμεθα δαινύμενοι κρέα τ' ἄσπετα καὶ μέθυ ἡδύ·
 ἦμος δ' ἥελιος κατέδυ καὶ ἐπὶ κνέφας ἦλθε,
 δὴ τότε κοιμήθημεν ἐπὶ ῥηγμῖνι θαλάσσης.
 ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως, 560
 δὴ τότε γῶν ἐτάροις ἐποτρύννας ἐκέλευσα
 αὐτοὺς τ' ἀμβαίνειν ἀνά τε πρυμνήσια λῦσαι.
 οἱ δ' αἰψ' εἰσβαῖνον καὶ ἐπὶ κληῖσι καθίζον,
 ἐξῆς δ' ἐζόμενοι πολὴν ἄλα τύπτον ἐρετμοῖς.
 Ἐνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ, 565
 ἄσμενοι ἐκ θανάτοιο, φίλους ὀλέσαντες ἑταίρους.

554. ἀλλ' ὃ γε] γρ. ἀλλ' ἄρα Schol. H. ὃ γε with majority of MSS, Bekk., and La Roche. See Ameis, Anh. ad loc.

542. χέρσον. This describes the shore of the island mentioned in sup. 116: whereas χέρσος in sup. 486 is the shore of the main land where the Cyclops lived.

543. ἀλλ' ὅτε. The apodosis to this protasis is introduced by νῆα μὲν in v. 546. So in Od. 12. 1-5 αὐτὰρ ἐπεὶ..

νῆα μὲν, and Od. 10. 508-511 ἀλλ' ὀπότε ἄν.. νῆα μὲν.

550. ἀρνεῖδν. That is the particular 'ram,' by means of which I had escaped.

553. ἐμπάζετο. Zeus refused to notice these offerings because the prayer of Polyphemus had been heard, and would be answered.

ΟΔΥΣΣΕΙΑΣ Κ.

Τὰ περὶ Αἰόλου καὶ Λαιστρυγόνων καὶ Κίρκης.

Αἰολίην δ' ἐς νῆσον ἀφικόμεθ'· ἔνθα δ' ἔναιεν
Αἰολος Ἰπποτάδης, φίλος ἀθανάτοισι θεοῖσι,
πλωτῇ ἐνὶ νήσῳ· πᾶσαν δέ τέ μιν πέρι τεῖχος

1. Αἰολίη νῆσος. In later times this legendary scene was transferred to the Liparaean or Aeolian islands, to the north of Sicily. The actual Aeolian isle was identified by some with Lipara (Lipari); by others with Strongyle (Stromboli). Cp. Strabo, 6. 2. 11 ἡ δὲ Στρογγύλη καλεῖται μὲν ἀπὸ τοῦ σχήματος, ἐστὶ δὲ καὶ αὐτὴ διάπυρος. . . ἐνταῦθα δὲ τὸν Αἰόλον οἰκῆσαι φασί, and Pliny, H. N. 3. 9 'Strongyle . . in qua regnavit Aeolus.' Völcker, in his Homeric geography, takes the island of Aeolus to be one of the 'Aegates insulae,' on the N.W. coast of Sicily. But there is little advantage in seeking an exact geographical position for a place that belongs to the region of fable. We may however notice the following points in the Homeric description of the island: (1) that it is the first land that Odysseus makes after parting from the Cyclops; and we may suppose that it lay at no great distance thence, for it is customary in Homer, where a long voyage is made, to state the number of days that it occupied, cp. Od. 9. 82; inf. 28, 80; (2) that there was open sea between the Aeolian isle and Ithaca (inf.); and (3) that the island lay to the W. of Ithaca, because Aeolus intends to send Odysseus direct to his home, by confining all the other winds except Zephyrus. If we feel bound to localise the island at all, we may say that a place to the S.W. of Sicily best satisfies all the conditions.

The names Aeolus (ἄημι) and Hippotades (ἵππος) both describe the rapid movement of the wind; the latter of the two names recalls Boreas ἄμιππος (Soph. Ant. 985). There were three mythological personages called Aeolus: (1) a son of Poseidon; (2) a son of Hellen, alluded to in the words Κρηθεὺς Αἰολίδης (Od. 11. 237); and (3) the present Aeolus, son of Hippotas by Melanippe. Not till the time of the Alexandrines is Aeolus spoken of as a god; he appears here only as φίλος ἀθανάτοισι θεοῖσι, and as keeper of the winds by order of Zeus (v. 21).

3. πλωτῇ (from πλῶω, a form of πλέω) was variously interpreted by the older commentators. Aristarchus explained it by φορητῇ ὅλον περιφερομένη Schol. H. M., or περιφορητῇ οικειότερον γὰρ φησι μὴ ἐρριζῶσθαι τῶν ἀνέμων νῆσον. This sense of 'floating' is by far the simplest and the most picturesque; and we may compare the words of Pindar about Delos ('erratica Delos' Ov. Met. 6. 333), ἦν γὰρ τὸ πάροιθε φορητὰ κυμάτεσσιν παντοδαπῶν τ' ἀνέμων ῥιπαῖσιν (Frag. 58). The words of Herodotus also, in describing the island of Chemmis in the lake near the city of Buto, leave no doubt about the meaning commonly assigned to πλωτός. He says, λέγεται ὑπ' Αἰγυπτίων εἶναι αὐτὴν ἡ νῆσος πλωτή· αὐτὸς μὲν ἔγωγε οὔτε πλέουσιν οὔτε κινηθείσαν ἶδον, τέθηπα δὲ ἀκούων εἰ νῆσος ἀληθῶς ἐστὶ πλωτή. The scepticism that Herodotus ex-

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χάλκεον ἄρρηκτον, λισσὴ δ' ἀναδέδrome πέτρη.
τοῦ καὶ δώδεκα παῖδες ἐνὶ μεγάροις γεγάσιν,
ἕξ μὲν θυγατέρες, ἕξ δ' υἱέες ἡβῶντες.
ἐνθ' ὃ γε θυγατέρας πόρεν νιάσιν εἶναι ἀκοίτις.
οἱ δ' αἰεὶ παρὰ πατρὶ φίλῳ καὶ μητέρι κεδνῇ
δαίνυνται· παρὰ δέ σφιν ὀνείατα μυρία κείται,
κνισῆεν δέ τε δῶμα περιστεναχίζεται αὐλῇ

10. αὐλῇ] Al. αὐλή. γρ. αὐδή Cod. Vind. 133. See note below.

presses about the fact serves to bring out more strongly the unmistakable sense of πλωτός, which is in regular use in later Greek as an epithet of fish and other aquatic creatures. Of course it seems to increase the wonder that so solid an isle, with its sheer cliff and brazen wall, should be afloat on the waters, and Crates therefore seeks to escape this difficulty by taking πλωτή to mean 'accessible to ships,' ἡ προσπλεομένη ὑπ' ἀνθρώπων, and to this interpretation Nitzsch inclines, considering the word as nearly equivalent to ἀγγιβαθής Od. 5. 413. Similar interpretations are quoted by Schol. T., as e.g. ἐν πλωτοῖς οὖσαν τόποις, or προσορμιστὴν ἀλλ' οὐκ ἀμυχθαλέσσαν. But such a description of island, instead of being accessible to ships, would be harbourless and dangerous. May not the whole story of the floating island with its precipitous sides be a poetical reproduction of the story of some Phoenician sailors, who had voyaged far enough to the north to fall in with an iceberg? The sheer face of ice and the glittering summit seem to be perfectly described by the words χάλκεον τεῖχος and λισσὴ ἀναδέδrome πέτρη.

5. καὶ δώδεκα παῖδες. These words take up ἐνθα δ' ἔναιεν Αἰολος, 'Aeolus lived there . . and there are twelve children besides in his halls.' γεγάσιν means no more than εἰσί, as in Od. 6. 62; 5. 35; 19. 279; Il. 4. 325. According to Schol. H. Q. Aeolus had to wife Telepatra τὴν Λαιστρυγόνου [? Λαιστρυγόνος]; and the same authority tells us that the allegorising interpreters made Aeolus symbolise the year, and saw in his six sons the six sterner and colder months of the year, and in his six daughters the warmer and sunnier months. On the marriage between these brothers and sisters the Schol.

B.Q. remarks, ἀρχαῖον ἔθος τὸ συνοικίζειν ἀδελφούς. . . καὶ ὁ Ζεὺς ἀδελφῇ οὔσῃ συνοικεῖ τῇ Ἥρᾳ, and he then goes on to expatiate on the blessedness of such a union of conjugal and fraternal love, which must be intended as a piece of flattery for the Ptolemies, whose custom was to wed their sisters, or at any rate half-sisters, ὁμοπάτριοι. The consanguinity between full brothers and sisters was regarded as far closer, πρῶτα δὲ Αἰόλον ὁμομητρίας κόρας ἀδελφοῖς συνοικίσαι. Cp. 2 Sam. 13. 13. The fact of such marriages in the isle of Aeolus points to no special custom of any age or country, but serves to give an idea of the loneliness of the island, and the scanty intercourse its inhabitants enjoyed with the rest of mankind. The brothers married the sisters because there were no other women (except, perhaps, female slaves) to marry.

7. ἐνθα, not a local adverb, but rather a temporal one, as introducing a new feature in the story. See on Od. 1. 11.

ἀκοίτις. This contracted form of the accusative plural is common in the form ἦνις Il. 6. 94, etc. Bekker also writes πόλις in Od. 8. 560; Il. 2. 648; 9. 328; 18. 342, 490, and in Il. 12. 375 ἐπάλξις for ἐπάλξεις, and, similarly, νήστις for νήστιας Il. 19. 156.

10. κνισῆεν δέ τε δῶμα. 'And the steaming house' (i.e. with smoke of roasting meat, suggested by δαίνυνται) 'sends out its sounds round about in the outer court.' If this rendering be right, it means that the sound of feasting and perhaps of the accompanying music was audible even as one entered the court and before the house was reached. αὐλῇ will be a true local dative, epexegetical of περί in περιστεναχίζεται, because it exactly defines the limits within which the noise was heard.

ἡματα· νύκτας δ' αὖτε παρ' αἰδοίης ἀλόχοισιν
 εὐδουσ' ἐν τε τάπησι καὶ ἐν τρητοῖσι λέχεσσι.
 καὶ μὲν τῶν ἰκόμεσθα πόλιν καὶ δώματα καλά.
 μῆνα δὲ πάντα φίλει με καὶ ἐξερέεινεν ἕκαστα,
 Ἰλιον Ἀργείων τε νέας καὶ νόστον Ἀχαιῶν
 αὐτὰρ ἐγὼ τῷ πάντα κατὰ μοῖραν κατέλεξα.
 ἀλλ' ὅτε δὴ καὶ ἐγὼν ὁδὸν ᾗτεον ἡδ' ἐκέλευον
 πεμπέμεν, οὐδέ τι κείνος ἀνήνατο, τεῦχε δὲ πομπήν.
 δῶκε δέ μ' ἐκδείρας ἀσκὸν βοὸς ἐννεώροιο,

13. καὶ δώματα καλά] γρ. καὶ τείχεά μακρά Schol. H. 16. αὐτὰρ ἐγὼ] So Bekk. and Nauck from Cod. Vindob. 56. The MSS. give καὶ μὲν ἐγὼ. 19. δῶκε δέ μ'] All MSS. read δῶκε δέ μοι, except Cod. Vrat., which gives δῶκέ μοι, followed by Wolf. Editions prior to Wolf give δῶκε δέ μοι δείρας. The reading in the text with elision of μοι may be supported by Il. 6. 165; 9. 673; 10. 544; 13. 481; 17. 100; Od. 4. 367; 23. 21.

Cp. Od. 17. 269 γιγνώσκω δ' ὅτι πολλοὶ ἐν αὐτῷ δαῖτα τίθενται | ἄνδρες· ἐπεὶ κνίσῃ μὲν ἀνήνοθεν, ἐν δέ τε φόρμυγ' | ἡπύει. The only MS. variant of any importance is αὐλή in the nominative case, which would make δῶμα an accusative governed by περί, 'and the courtyard echoes all round the steaming house.' No interpretation is offered by the Scholl., except the words in Schol. Q. περιχεῖται ἐκ τοῦ λαοῦ, which give no meaning; but the last word may be a mistake for αὐλοῦ, from αὐλός, 'a pipe.' Possibly this suggested to Schäfer the reading αὐλῃ = 'with the sound of fluting,' αὐλῃ being regarded as a shorter form of αὐλῆσις, as βλάστη of βλάστησις, αὔξῃ of αὔξῃσις. This conjecture is accepted by Kayser, and is introduced into the text of Fäsi's edition. One MS. gives αὐδῇ, which Nitzsch proposes to alter into αὐδῇ, while Düntzer, followed by Nauck, would read περιστεναχίζετ' αὐδῇ. The use of 'atria' in the Virgilian translation points however distinctly to αὐλή, Virg. Aen. 1. 725 'fit strepitus tectis vocemque per ampla volutant | atria.' Whatever may be the particular reading or rendering, this much is clear, that the expression δῶμα περιστεναχίζεται implies, most appropriately, that the house of the Master of the Winds is full of strange moans and sounds. But after all the emphatic word is κνίσῃεν, for what the poet wishes especially

to say is that the six couples spend the whole day with their parents feasting.

13. τῶν includes all the family of Aeolus, who however, as head of the household, is the sole subject to φίλει, 'entertained me.'

17. καὶ ἐγὼν .. ᾗτεον, 'when I also began to ask:' that is, 'I in my turn,' after Aeolus had finished his questionings.

ἁδόν here is equivalent to 'leave to depart.' The protasis introduced by ἀλλ' ὅτε δὴ finds its apodosis in οὐδέ τι κείνος ἀνήνατο.

19. δῶκε δέ μ' ἐκδείρας. See crit. note. 'And he gave me a bag of the skin of an ox that he had flayed;' ἀσκὸν βοός goes closely together = 'a skin-bag of an ox,' and ἐκδείρας has no immediate connection with δῶκε in point of time, but merely tells how he had got such a bag. Nitzsch quotes a similar sentence from Lucian, Amor. 34 σκέπησιν δευθέντες ἀνθρώποι νάκη, θηρία δείραντες, ἡμφιέσαντο.

ἐννεώροιο is commonly taken to mean 'nine years old,' from ἐννέα and ὥρη or perhaps ὥρος, which is quoted as equivalent to ἐνιαυτός. This epithet is generally supposed only to imply full-growth, ἐννέα being taken for a conventional amount representing maturity, perhaps as being a triple of the number three. But Aristotle, Hist. An. 6. 27, says, ἀκμάζει δὲ μάλιστα (δ βοός) πενταετὴς ὢν. διὰ καὶ Ὀμηρὸν φασί

ἐνθα δὲ βυκτάων ἀνέμων κατέδησε κέλευθα·
 κεῖνον γὰρ ταμῖν ἀνέμων ποίησε Κρονίων,
 ἡμὲν πανέμεναι ἡδ' ὀρνύμεν ὃν κ' ἐθέλησι.
 νηὶ δ' ἐνὶ γλαφυρῇ κατέδει μέρμιθι φαεινῇ
 ἀργυρῇ, ἵνα μή τι παραπνεύσῃ ὀλίγον περ·
 αὐτὰρ ἐμοὶ πνοιὴν Ζεφύρου προέηκεν ἀῆναι,
 ὄφρα φέροι νηῆς τε καὶ αὐτοῦς· οὐδ' ἄρ' ἔμελλεν
 ἐκτελέειν· αὐτῶν γὰρ ἀπωλόμεθ' ἀφραδίῃσιν.

23. γλαφυρῇ] πρύμνη Apoll. Soph. p. 111. 17. 24. παραπνεύσῃ] Bekk. παραπνεύσει, to suit the tense of κατέδει.

πεποιηκέναι τινὲς ὁρθῶς ποιήσαντα Ἄρσενα πενταέτηρον' (Od. 14. 419; 19. 420), καὶ τὸ 'βοὸς ἐννεώροιο' δύνασθαι γὰρ ταυτόν. If ἐννεώρος and πενταετής have, in any sense, the same meaning, it can only be got at by supposing ὥρη to be equivalent to a 'half-year,' so that ἐννεώρος would then be '4½ years old.' But Bothe (Il. 2. 403) interprets the words δύνασθαι γὰρ ταυτόν as meaning 'et quinto aetatis anno et nono vigere boves.'

The description of the Aloidae, in Od. 11. 311, seems conclusive; ἐννεώροι γὰρ τοί γε καὶ ἐννεαπήχεες ἦσαν | εὖρος, ἀτὰρ μήκος γε .. ἐννεόρρυνιοι, for it is impossible to disregard the intentional parallelism between the three epithets. The word ἐννεώρος is also used, Od. 19. 179, as descriptive of Minos, ἐννεώρος βασιλεὺς, Διὸς μεγάλου βασιστής, but Schol. V. is uncertain as to the sense in which it is used—οἱ μὲν ὅτι διὰ ἐννέα ἐτῶν συνιών Διὶ παρ' αὐτοῦ ἐμάνθανεν ἅτινα εἴη δίκαια, οἱ δὲ ὅτι ἐνναετὴς ὢν βασιλεύειν ἤρξατο, the best interpretation referring the words to the communion with Zeus enjoyed 'every ninth year' by Minos; compare Plato, Minos 319; Legg. 624. In Od. 10. 390 we have σίαλοι ἐννεώροι, where Eustath. suggests that the meaning may be οἱ ἐννέα ὥρων ἡγουν ἐτῶν δύο καὶ ἐνὸς μηνός. This is very far-fetched, and it is doubtful whether Homer recognised, as we do, four seasons in each year; still, it is a fair attempt to evade the difficulty of supposing swine to be fit for food at nine years old. Lastly, we find (Il. 18. 351) ἀλείφατος ἐννεώροιο, where one Schol. translates by ἐνναετοῦς, and another suggests that the unguent had special faculties for keep-

ing. On a general examination of all the passages, we must adopt one of these lines of interpretation; either (1) we must suppose the original meaning of the word to have been 'nine-years old,' and the derived meaning therefrom 'of full maturity;' or (2) we must take ὥρη as 'season,' some division of the year, but not the whole year; or (3) we must divide the word into ἐν-νέ-ωρος, taking -ωρος as a mere termination, as in πέλωρος, and throwing all the emphasis upon the syllable νε, i. e. νεφ, as in νέφ, os, ποτ-us. A modification of this etymology is suggested by Weber, who proposes to compound ἐννεώρος of ἐν and νέωρη (i. e. νέα ὥρη, compare ὁπώρη), as ἐνδιος of ἐν and διος. Both lines of interpretation converge more or less in the meaning of 'full strength;' one representing the strength of maturity, the other of youth. The former of the two interpretations is preferable.

21. With ταμῖν ἀνέμων compare ταμῖς πολέμοιο Il. 4. 84. Aeolus is not in Homer the King of the Winds, as represented by Virgil, Aen. 1. 56, 66; he is only the manager of them by permission of Zeus; and we find Pallas, Calypso, Circe, and others possessed of the power to send a favouring wind when they pleased.

23. μέρμιθι (connected with μηρύομαι) ἀργυρῇ. This implies a somewhat advanced stage of metallurgy, as the silver is here represented as drawn into a fine wire, probably fine enough to plait into an actual silver cord, that could tie the neck of the leathern bag so tight that not a breath of wind could slip past the fastening.

27. αὐτῶν, i. e. ἡμῶν αὐτῶν, as αὐτοῦς

Ἐννῆμαρ μὲν ὁμῶς πλέομεν νύκτας τε καὶ ἡμαρ,
τῇ δεκάτῃ δ' ἤδη ἀνεφαίνετο πατρὶς ἄρουρα,
καὶ δὴ πυρπολέοντας ἐλεύσσομεν ἐγγὺς ἐόντες. 30
ἐνθ' ἐμὲ μὲν γλυκὺς ὕπνος ἐπήλυθε κεκμηῶτα·
αἰεὶ γὰρ πόδα νηὸς ἐνώμων, οὐδέ τῳ ἄλλῳ
δῶχ' ἐτάρων, ἵνα θᾶσσον ἰκοίμεθα πατρίδα γαῖαν·
οἱ δ' ἔταροι ἐπέεσσι πρὸς ἀλλήλους ἀγόρευον,
καὶ μ' ἔφασαν χρυσὸν τε καὶ ἄργυρον οἴκαδ' ἄγεσθαι, 35
δῶρα παρ' Αἰόλου μεγαλήτορος Ἰπποτάδαο·
ὧδε δέ τις εἵπεσκεν ἰδὼν ἐς πλησίον ἄλλον·

30. ἐόντες] ἐόντες ἡμεῖς Schol. H. So Bekk. ii, Ameis, and Düntz. with most MSS. Al. ἐόντας. 31. ἐπήλυθε] So Schol. P., probably representing the reading of Aristarchus. Al. ἐπέλλαβε. Eustath. ὑπήλυθε. 36. Αἰόλου] See note below.

above=ἡμᾶς, but the pronoun there stands also to mark the contrast between the crews and their ships.

28. ὁμῶς, to be taken closely with νύκτας, for they sailed 'day and night alike,' instead of only voyaging by day and running for a harbour or beaching the ship every night, as was the usual custom. We may notice the contrast here between the tenses in vv. 28, 29, and 30, and the aorist in v. 31.

30. πυρπολέοντας. Cp. Il. 19. 375 ὧς δ' ὅτ' ἂν ἐκ πόντοιο σέλας ναύησι φανῇ | καιομένοιο πυρὸς, τὸ δὲ καίεται ὑπόθ' ὄρεσσι | σταθμῷ ἐν οἰοπόλῳ· τοὺς δ' οὐκ ἐθέλοντας ἀελλαι | πόντον ἐπ' ἰχθυόεντα φίλων ἀπάνευθε φέρουσι. An allusion is generally made to the watch-fires of the shepherds; but here, as the day has dawned, it is better to suppose that the ship had been sighted and the fire lighted to guide her in; or else that it was merely a fire for some purpose on the farm, and was introduced into the picture to show how near they had come to their home.

32. πόδα νηὸς ἐνώμων, 'I was ever managing the sheet of my ship.' The πόδες (see Appendix) are two ropes, at the two lower corners of the sail, which were used to draw the sail to one side or the other, according to the set of the wind. Here only one is mentioned, because, as the ship is running before the wind, the sail remains nearly at the same angle; and all that

Odysseus had to do was just so to trim his sail, as to make the most of his wind (compare ἵνα θᾶσσον ἰκοίμεθα), and perhaps to be on his guard against a possible squall. Cp. Soph. Ant. 715 ὅστις ναὺς ἐγκρατὴ πόδα | τείνας ὑπείκει μηδὲν, ὑπτίοις κάτω | στρέφας τὸ λοιπὸν σέλμασιν ναυτίλλεται. The Schol. on this passage gives a double interpretation of πόδα, either (1) the rope that pulls round the sail-yard, τὸν μεταγωγὸν τοῦ κέρατος κάλων, or (2) the rudder itself, sc. πηδάλιον. The use of νωμᾶν may seem to support this interpretation, as we have οἷα νωμᾶν in Od. 12. 218, and οἶα νωμᾶν Aesch. S. c. T. 3; but it is doubtful whether πούς ever bears this meaning.

36. Αἰόλου. Here we may suppose that the ο is lengthened in *thesis*, by the effect of the liquid λ; see Spitzn. de vers. heroic. 83 foll. Ahrens (Hom. Form. lehr.) would write Αἰόλοο. Cp. Ἰλίου (Ἰλίοο) προπάρειθε Il. 15. 66, ἀνεψιοῦ (ἀνεψίοο) καμμένοιο Il. 15. 554, ἀγρίου (ἀγρίοο) πρόσθεν Il. 22. 313. Such a form of the genitive would amend the awkward rhythm in χαλεπῇ δ' ἔχε δῆμου (δῆμοο) φῆμις Od. 14. 239. See note on Od. 1. 70, and cp. Monro, H. G. § 98.

37. πλησίον, used as a substantive, as Od. 8. 328. Compare the common use of ἀθάνατοι, θνητοί and αἰδοῖοι Od. 15. 373, γνῶριμοι Od. 16. 9. Theogn. 221 611, uses δ πλησίος.

ᾧ πόποι, ὥς ὅδε πᾶσι φίλος καὶ τίμιός ἐστιν
ἀνθρώποις, ὅτεών τε πόλιν καὶ γαῖαν ἵκηται.
πολλὰ μὲν ἐκ Τροίης ἄγεται κειμήλια καλὰ 40
ληίδος· ἡμεῖς δ' αὖτε ὁμῆν ὁδὸν ἐκτελέσαντες
οἴκαδε νισσόμεθα κενεὰς σὺν χεῖρας ἔχοντες.
καὶ νῦν οἱ τὰδ' ἔδωκε χαριζόμενος φιλότῃτι
Αἴολος. ἀλλ' ἄγε θᾶσσον ἰδόμεθα ὅττι τὰδ' ἐστίν,
ὅσος τις χρυσὸς τε καὶ ἄργυρος ἀσκῶ ἔνεστιν. 45
ᾧς ἔφασαν, βουλή δὲ κακὴ νίκησεν ἐταίρων·
ἄσκον μὲν λῦσαν, ἀνεμοὶ δ' ἐκ πάντες ὄρουσαν,
τοὺς δ' αἰψ' ἀρπάξασα φέρεν πόντονδε θύελλα
κλαίοντας, γαίης ἀπο πατρίδος· αὐτὰρ ἐγὼ γε
ἐγρόμενος κατὰ θυμὸν ἀμύμονα μερμήριζα 50
ἢ πεσὼν ἐκ νηὸς ἀποφθίμην ἐνὶ πόντῳ,
ἢ ἀκέων τλαίην καὶ ἔτι ζωοῖσι μετεΐην.
ἀλλ' ἔτλην καὶ ἔμεινα, καλυψάμενος δ' ἐνὶ νηὶ
κείμην· αἱ δ' ἐφέροντο κακῇ ἀνέμοιο θυέλλῃ
αὐτὶς ἐπ' Αἰολίην νῆσον, στενάχοντο δ' ἐταῖροι. 55
Ἐνθα δ' ἐπ' ἠπείρου βῆμεν καὶ ἀφυσσάμεθ' ὕδωρ,
αἰψα δὲ δεῖπνον ἔλοντο θοῆς παρὰ νηυσὶν ἐταῖροι.

38. τίμιος] γράφεται, καὶ τιμῆς, ἦτοι τιμῆς Schol. B. 39. γαῖαν] γρ. δώμαθ' Schol. H. 41. ἐκτελέσαντες] Ζηνοδοτος, ἐκτελέοντες Schol. H. 43. τὰδ' ἔδωκε] So Aristarchus, according to Schol. H. Al. τὰ δέδωκε, τὰ γ' ἔδωκε.

40. Τροίης is properly an adjective =T. γαῖας, 'from the land of Troy.' Aristarchus took Τροίης (in diaeresis) as agreeing with ληίδος, which is really a material or partitive genitive with κειμήλια.

42. σὺν seems to mean 'all of us together,' or 'along with us.' Others join συν-έχοντες, as though it meant 'holding our hands together, empty;' i.e. with the palms resting on each other, because there was nothing between them.

45. ὅσος τις. Here τις serves to give an indefinite notion of quantity. A similar 'general' notion of quality is given by οἷός τις Od. 9. 348. Cp. πολλός τις Il. 7. 156.

46. νίκησεν, 'carried the day.' Cp. Od. 18. 404 ἐπεὶ τὰ χερείονα νικᾷ, Soph.

Ant. 233 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν σοί, sc. ἡ γνώμη, ib. 795 νικᾷ δ' ἐναργῆς βλεφάρων ἱμερος. Here ἐταίρων depends on βουλή, not on νίκησεν.

51. ἀποφθίμην, aor. optat., as φθίτο Od. 11. 330, λελύοντο Od. 18. 238, δαινύτο (Thiersch. δαινύοντο) Il. 24. 665. See on ἀναδύη Od. 9. 377.

53. καλυψάμενος, signifying abandonment to grief. Cp. Od. 8. 92.

56. ἠπείρου here means nothing more than the coast of the Aeolian isle; cp. Od. 1. 162; 5. 56. Odysseus must be considered to have led the way in the ship which he himself was steering, but there were several ships together, as we gather from Od. 9. 544. The same conclusion is pointed to by the use of αἱ δὲ sup. 54 and inf. 57.

αὐτὰρ ἐπεὶ σίτιόϊ τ' ἐπασσάμεθ' ἡδὲ ποτῆτος,
δὴ τότε ἐγὼ κήρυκά τ' ὀπασσάμενος καὶ ἐταῖρον,
βῆν εἰς Αἶδου κλυτὰ δώματα· τὸν δ' ἐκίχανον
δαινύμενον παρὰ ἧ τ' ἀλόχῳ καὶ οἷσι τέκεσσιν.
ἐλθόντες δ' ἐς δῶμα παρὰ σταθμοῖσιν ἐπ' οὐδοῦ
ἐξόμεθ'· οἱ δ' ἀνὰ θυμὸν ἐθάμβεον ἔκ τ' ἐρέοντο·

‘Πῶς ἦλθες, Ὀδυσσεύ; τίς τοι κακὸς ἔχραε δαίμων;
ἦ μὲν σ' ἐνδυκέως ἀπεπέμπομεν, ὄφρ' ἂν ἵκηαι
πατρίδα σὴν καὶ δῶμα, καὶ εἴ ποῦ τοι φίλον ἐστίν.’

‘Ὡς φάσαν· αὐτὰρ ἐγὼ μετεφώνεον ἀχνύμενος κῆρ·
‘ἄσάν μ' ἔταροί τε κακοὶ πρὸς τοῖσί τε ὕπνος
σχέτλιος. ἀλλ' ἀκέσασθε, φίλοι· δύναμις γὰρ ἐν ὑμῖν.’

‘Ὡς ἐφάμην μαλακοῖσι καθαπτόμενος ἐπέεσσιν·
οἱ δ' ἀνεῶ ἐγένοντο· πατήρ δ' ἡμείβετο μύθῳ·

65. ὄφρ' ἂν ἵκηαι] ἂν ἵκοιο Bekk. ii. Al. ἀφίκοιο, which Nauck adopts. See La Roche, ad loc. ‘ὄφρ' ἂν ἵκηαι libri optimi, quod retinui, etiamsi imperfectum praecedat. Cp. Annal. Gymn. Austr. 1864, p. 562 sqq. Ego reddo “dimisimus te ut pervenire potueris,” quo simul indicatur in potestate Ulixis fuisse ut domum perveniret, optativus autem vel cum vel sine ἂν nihil aliud ostenderet, quam voluntatem Aeoli fuisse ut Ulixes reverteretur. Huic loco simillimus est κ 24 κατέδει μέρμηθι φαινή, . . ἵνα μή τι παραπνεύσει [Bekk. ii. παραπνεύσει] δλίγον περ, “alligavit funiculo splendido, ut ne quid praeterflare potuerit.” Alia exempla sunt π 233; ξ 327; I 98, 494. 70. καθαπτόμενος] Ζηνόδοτος, μαλακοῖσιν ἀμειβομένους, γράφει. καὶ ἔστι χαριεστὰς ἡ γραφή· οὐ καθάπτεται γὰρ αὐτὸν, ἀλλ' ἱκετεύει Schol. H. 71. ἀνεῶ] Aristarchus ἀνεῶ.

59. ὀπασσάμενος, i. e. having taken as my companion, or ὀπαδός. Cp. II. 10. 238; 19. 238.

62. ἐπ' οὐδοῦ. So Odysseus sits, when playing the part of a beggar, Od. 17. 339. It is a more modest attitude than that of Odysseus in Od. 7. 153, where he walks up the hall and sits by the hearth. Nitzsch observes, however, that not till later times is the hearth regarded as a place of sanctuary. See Thuc. 1. 136.

64. ἔχραε, from stem χρᾶν, χρᾶF. For similar thematic Aorists with short α (the corresponding long form containing ᾱ or η) cp. λάβετο, εὔαδε, διέτμαγον, δάηται (δαῦ, δᾶF). See Monro, H. G. § 31.

65. ἵκηαι. See crit. note, and compare sup. 24. Monro, H. G. § 298 shows that the construction of a subjunctive with a historic tense is in Homer exceptional. It may be used when (1) the governing verb is a gnomic aorist,

or (2) if the action expressed by the subordinate clause is still future at the time of speaking. In such cases the governing verb is generally to be translated by the English perfect. If ἵκηαι be the right reading in the present passage we may render ‘we have but now sent you away, intending that you shall arrive etc.’

66. καὶ εἴ ποῦ, like Lat. ‘sicubi’ = ‘wherever else thou likest.’

68. ἄσάν, cp. ἄσαστο II. 11. 340, ἄσας II. 8. 237, ἄσάμην II. 9. 119; and the contracted forms δσε Od. 11. 61, ἄσαστο II. 19. 95.

πρὸς τοῖσι = ‘praeter hos.’ Every other instance of the use of πρὸς with dative in Homer has a purely local meaning, viz. ‘close to,’ as II. 5. 408, 425; II. 22. 64; Od. 3. 298; Od. 5. 401.

69. σχέτλιος is used here exactly like ‘improbis’ in Latin; in such connections as ‘improbis anser,’ ‘improbis labor.’

‘Ἐρρ' ἐκ νήσου θᾶσσον, ἐλέγχιστε ζώντων·
οὐ γὰρ μοι θέμις ἐστὶ κομιζέμεν οὐδ' ἀποπέμπειν
ἄνδρα τὸν δς κε θεοῖσιν ἀπέχθηται μακάρεσσιν.
ἔρρ', ἐπεὶ ἀθανάτοισιν ἀπεχθόμενος τόδ' ἰκάνεις.’

‘Ὡς εἰπὼν ἀπέπεμπε δόμων βαρέα στενάχοντα.
ἔνθεν δὲ προτέρῳ πλέομεν ἀκαχήμενοι ἦτορ.
τείρετο δ' ἀνδρῶν θυμὸς ὑπ' εἰρεσίης ἀλεγεινῆς
ἡμετέρῃ ματίῃ, ἐπεὶ οὐκέτι φαίνεται πομπή.

‘Ἐξήμαρ μὲν ὁμῶς πλέομεν νύκτας τε καὶ ἡμαρ·
ἐβδομάτῃ δ' ἰκόμεσθα Λάμου αἰπὺ πτολίεθρον,

72. ἔρρε, as Schol. P. μετὰ φθορᾶς ἀναχάρεϊ. The force of θᾶσσον is ‘as speedily as possible;’ i. e. literally, ‘more quickly’ than your present mood seems to imply.

ἐλέγχιστος is used here and in II. 2. 285; 17. 26. It is matter of uncertainty whether the positive ἐλεγχής really exists. In II. 4. 242 we find ‘Ἀργεῖοι ἰόμαροι, ἐλεγχέες, οὐ νυ σέβασθε; and in 24. 239 ἔρρετε, λωβητῆρες, ἐλεγχέες, οὐ νυ καί, etc., in both which passages Ahrens, with La Roche, would write ἐλέγχεα, as in II. 2. 235; regarding the word ἐλεγχέες as an invention of Aristarchus. In II. 5. 787; 8. 228, Aristarchus is said to have written καὶ ἐλεγχέες (or κακελεγχέες MSS.) as a needless attempt to avoid a non-existent hiatus in καὶ ἐλέγχεα Φείδος ἀριστοί.

79. ἡμετέρῃ ματίῃ, not as Nitzsch, ‘our fruitless endeavour,’ but as Schol. ἡμετέρῃ ματαιότητι καὶ ἀμαρτίᾳ, who also rightly explains ἡμετέρῃ as σύμπαθῶς αὐτὸν παρέλαβε διὰ τὸ κοιμηθῆναι. The sleep of Odysseus gave to his crew the opportunity of satisfying their fatal curiosity. ἐπεὶ gives the reason why they had to take to their oars, ‘since the wafting wind no longer showed itself;’ πομπή means the wind, because it is the means towards the accomplishment of their journey. With φαίνεται compare οὐδεμίαν γὰρ σφι ἐτι κομιδὴν ἐς Κρήτην φαίνεσθαι Hdt. 7. 170; and, with the whole expression, Od. 4. 361.

81. Λάμου. Fäsi notes the two names, Ἀντιφάτης (φένω, πέφαται), and Λάμος (λαμός, λαμός), as the double title of the murderous king of the land: with the latter name we may further compare Λαμία, the child-devouring

ogress. Λαιστρυγόνες may be compounded of the intensive λαι or λα and τρύχειν or τρύγειν, ‘to devour.’ Cp. Λά-μα-χος, λαμυρός, λαιδρός. Some commentators have taken Lamus as the name of the town, comparing with Λάμου αἰπὺ πτολίεθρον the expression Ἰλίου πόλις II. 5. 642. But Lamus, as the proper name of the king, is used by Cicero, ad Att. 2. 13. 2; Ovid, Met. 14. 233; Horace, Od. 3. 17. 1; and Sil. Ital. 8. 531. The Scholl. too adopt the same view, describing Lamus as a son of Poseidon. We may also take Τηλέπυλος as the actual name of the town, and Λαιστρυγονίην as the geographical epithet; cp. Od. 23. 318. The signification of Τηλέπυλος depends upon the meaning assigned to τηλύγετος; the etymology of the first part of the two words being the same. See note on Od. 4. 11, where it is urged that τηλύγετος meant ‘big-grown;’ and similarly τηλέ-πυλος is ‘big-gated.’ There is no reason for accepting the refinements of modern commentators, who picture for us a town with a straight street through it, and gates at either end, ‘far apart.’ All that we have here is a town with ‘big gates,’ on an appropriate scale for those who were οὐκ ἀνδρεσσιν εἰκότες ἀλλὰ Γίγασιν inf. 120; and, we may add, big enough to let the in-coming and out-going herds pass abreast. The next point to examine is the meaning of ποιμένα and ποιμήν. It is not necessary that we should understand ποιμήν always to signify ‘shepherd;’ though we accept this as its usual meaning, as in II. 5. 137; 12. 451; 13. 493; 16. 354; Od. 4. 87; but it is frequently used of the

Τηλέπυλον Λαιστρυγονίην, ὅθι ποιμένα ποιμὴν

herdsman generally, without any allusion to sheep; and such expressions as *Βουκολίαν . . . ποιμαίνων ἐπ' ἑσσι* Il. 6. 23, and *ἵπποι βουκολέοντο* Il. 20. 221 (cp. *νέκταρ ἐφονχόει* Il. 4. 3), show that there is frequent confusion between the notion of shepherd and neatherd. We may then render both *ποιμένα* and *ποιμὴν* here as 'herdsman,' understanding by the former the neatherd, by the latter the shepherd. The scene is evening. A herdsman, driving out before him his kine, meets in the gateway a shepherd driving in his flock. As they pass, the shepherd hails (*ἡπύει*, connected with *εἰπεῖν*) the neatherd, who answers with his greeting (*ὑπακούει*, Od. 4. 283). Thus far then we may translate, 'on the seventh day we reached the lofty city of Lamus, the Laestrygonian Telepylus, where a herdsman, as he drives in his flock, hails an (out-coming) herdsman; and he, as he drives forth his herd, answers him.' Thus far all is simple; except that we have to account for the surprising fact that though it is nightfall and the sheep are coming home, yet at the same moment the kine are coming out to pasture. And so, says the poet, 'a man who could do without sleep might earn there two sets of wages; one for minding cattle, and another for feeding white sheep.' The Scholl., who lay the scene in Sicily, suggest an absurd interpretation. They maintain that the swarms of gad-flies there made it dangerous for the cattle to feed except after sundown; while the sheep, being protected by their woolly fleeces, could pasture during the day. Therefore, if any man could spend his days as a shepherd and his nights as a neatherd, he could earn wages in both capacities; and this would be all the easier, for (said they) the pasturages, or rather 'the ways to the pasturages for the day and night feeding are near the city' (*ἐγγὺς γὰρ . . . κέλευθοι*). Cp. Schol. B. H. *τοῦτο λέγει ὅτι νυκτὸς μὲν βουκολοῦσι διὰ τοὺς μύωπας . . . διὰ τὸν οἶστρον. Δύναται οὖν τις ἐκεῖ λαμβάνειν δύο μισθοὺς, ἐπειδὴ τῆς ἡμέρας καὶ τῆς νυκτὸς αἱ νομαὶ ἐγγὺς εἰσι καὶ οὐ πόρρω*, or, in other words, *αἱ ἡμερικαὶ καὶ αἱ νυκτεριναὶ νομαὶ ἐγγὺς εἰσι τῆς πόλεως*, or, as Eustath. adds, *αἱ εἰς αὐτὰς ὁδοί*. This interpretation is

nothing more than a simple invention to explain the meaning of the text. But the right line had been already touched by Crates, whose explanation is thus quoted by Schol. H.: *Κράτης βραχείας αὐτοῦ ὑποτίθεται τὰς νύκτας. καὶ γὰρ φησιν αὐτοὺς εἶναι περὶ τὴν κεφαλὴν τοῦ δράκοντος* (sc. the constellation), *περὶ ἧς Ἀρατὸς φησὶ 'κείνη που κεφαλὴ τῇ νεύσεται, ἥχ' ἡ περ ἀκραι | μίσγονται δύσις τε καὶ ἀντολαὶ ἀλλήλησιν.'* ὅθεν συνεγ- γὺς οὐσῶν τῶν ἀντολῶν ταῖς δύσεσι λέγειν τὸν ποιητὴν 'ἐγγὺς γὰρ νυκτὸς τε' καὶ τὰ ἐξῆς, *παρὰ τὸ πλησιάζειν τὰς τῆς νυκτὸς κελεύθους ταῖς τοῦ ἡμέρας κελεύθους, ἢ τὴν νύκτα ἐγγὺς τετάχθαι τῆς ἡμέρας βραχυτάτην οὖσαν*. Or, as Eustath. quotes, *ὥστε φασὶ καὶ πλείω μὲν εἶναι τὴν ἡμέραν, ὀλίγην δὲ τὴν νύκτα, οὗ τὸ ἀνάπαλιν παρὰ τοῖς Κιμμερίοις*. The whole sentence may be rendered, 'There a man who took no sleep might have earned two sets of wages, one by minding cattle, the other by pasturing white sheep; for the outgoings of night and day are close together.' Hardly has Night stepped forth upon the scene, when Day reappears too; and so we may suppose that the interval of darkness between the two periods of light is actually inappreciable. Thus a man who has had his flock at pasture from morning till just the fall of evening, brings it home before the darkness sets in; but as he enters the city-gate with his flock, he meets his fellow driving out his herd of oxen to pasture, for already daylight is beginning again—the evening twilight is melting into the dawn. The notion then strikes the poet, that if a man should take no sleep he might play the part both of the *εἰσελάων* and the *ἐξελάων*. He would bring home his sheep, change them for a herd of oxen and be off again to pasture without delay, thus earning wages in the double capacity of neatherd and shepherd. An interesting question is raised by this description of Laestrygonia. How far was Homer acquainted with the existence of land to the far north? We have suggested (see sup. v. 3) that the description of the isle of Aeolus is an attempt to represent an iceberg, of which the poet may have heard through some Phoenician sailors, who had sailed up beyond the coast of Britain. And we have seen

ἡπύει εἰσελάων, ὃ δὲ τ' ἐξελάων ὑπακούει.

ἐνθα κ' αὐπνος ἀνὴρ δοιοὺς ἐξήρατο μισθοὺς,

τὸν μὲν βουκολέων, τὸν δ' ἄργυφα μῆλα νομεύων

ἐγγὺς γὰρ νυκτὸς τε καὶ ἡματός εἰσι κέλευθοι.

ἐνθ' ἐπεὶ ἐς λιμένα κλυτὸν ἤλθομεν, δν πέρι πέτρη

ἡλίβατος τετύχηκε διαμπερὲς ἀμφοτέρωθεν,

ἀκταὶ δὲ προβλήτες ἐναντίαι ἀλλήλησιν

ἐν στόματι προῦχουσιν, ἀραιὴ δ' εἰσοδὸς ἐστίν,

90. ἀραιή] δασυντέον τὸ ἀραιή Schol. H. 'Hoc placuisse Aristarcho colligitur ex schol. Il. ε 425' Dind.

how Welcker (Klein. Schrift. 2. 14; see on Od. 5. 34; 8. 562) finds in the Phaeacians, who transported Odysseus across the sea in their ship, the reproduction of the Northern legend of the Ferryman of the Dead. Now the story of the Laestrygonian herdsman seems certainly to point to the phenomenon of the short nights and midnight sun of high latitudes. But the story changes in the poet's hands. He has heard of the long days and short nights, but he numbers them among the marvels of the West: they have no connection with the North in his mind. And naturally so—for it is evident that the apparent path of the sun is to his mind like the course in the chariot race, the starting-point being the east. The extreme western point in this course was to him like the *νύσσα*, or turning-post, in the *ἐρόμος* (see Il. 23. 327 foll.), and when the sun has reached this westernmost point, he naturally begins *κάμψαι διαύλου θάτερον κῶλον πάλιν*. The city of Telepylus lies just at this point, so that the momentary passage of the sun round the *νύσσα* (*στήλη, meta*) is the only interval of darkness that is possible. Of course if we choose to subject this view to criticism, nothing is easier than to show that it is incorrect from first to last; that it virtually makes the sun appear to travel from East to West, and then from West to East—and so on. But we are after all only dealing with a fairy story, and not examining a system of cosmogony; we are listening to a tale of marvel from the wonder-land of the West, where the nights are reduced to a mere nothing, for the sun has scarce disappeared before he appears again. This notion

of the sun turning round when he has finished his course seems to be alluded to in Od. 15. 404 *νῆσός τις Συρίη . . . Ὀρτυγίης καθύπερθεν ὅθι τροπαὶ Ἡελίοιο*, on which Seiler remarks (Hom. Lex. s. v. *τροπαί*) that it is the description of a place situated in the furthest west: and Autenrieth (Wörterb. s. v.) translates *τροπαί* as 'the change of direction, when at evening the sun turns round his car eastward.' See note on *Αἰαίη* and *ἀντολαί* Od. 12. 3. 4. This view seems to find additional support from a passage in Hesiod (Theog. 746 foll.). He describes the place where Atlas is supporting the heavens on his head and shoulders—a place notoriously in the west;—and there, says Hesiod, *Νύξ τε καὶ Ἡμέρη ἄσσον λούσαι | ἀλλήλας προσέειπον*, though the rest of the description does not tally.

The words of Tacitus in the *Agricola*, c. 12, are well known, 'nox extrema Britanniae parte brevis, ut finem et initium lucis exiguo discrimine internoscas.'

88. *τετύχηκε*. Eustath. seems to force the meaning of this word when he says, *κατὰ τύχην ἐστὶ καὶ οὐκ ἐξ ἐπιτεχνήσεως*. The usage of it seems to be very much like that of *τέτυκται*, or *ἐτέτυκτο*, cp. Od. 9. 190. In Il. 17. 748 we have the description of a headland, *πρὶν . . . πεδίοιο διαπρύσιον τετυχηκώς*, = 'lying' or 'set' right across the plain. See Curt. Gk. Etym. p. 57 for an account of the root *tak* with by-forms *tik* and *tuk*, showing an identical origin for the Greek words *τεκ-εἶν*, *τυχεῖν*, and *τεύχειν*. The addition of *διαμπερὲς* is intended to show that this wall of cliff was quite continuous from one side to the other.

90. ἀραιή, according to Aristarch.

ἐνθ' οἳ γ' εἰσω πάντες ἔχον νέας ἀμφιελίσσας.
 αἱ μὲν ἄρ' ἐντοσθεν λιμένος κοῖλοιο δέδεντο
 πλησίσαι· οὐ μὲν γάρ ποτ' ἀέξετο κῦμά γ' ἐν αὐτῷ,
 οὔτε μέγ' οὔτ' ὀλίγον, λευκή δ' ἦν ἀμφὶ γαλήνη.
 αὐτὰρ ἐγὼν οἶος σχέθον ἔξω νῆα μέλαιναν,
 αὐτοῦ ἐπ' ἐσχατιῇ, πέτρης ἐκ πείσματα δῆσας
 ἔστην δὲ σκοπιῇν ἐς παιπαλόεσσας ἀνελθών.
 ἐνθα μὲν οὔτε βοῶν οὔτ' ἀνδρῶν φαίνεται ἔργα,
 καπνὸν δ' οἶον ὀρώμεν ἀπὸ χθονὸς αἰσسونτα.
 δῆ τότ' ἐγὼν ἐτάρους προΐειν πεύθεσθαι ἰόντας
 οἳ τινες ἀνέρες εἶεν ἐπὶ χθονὶ σίτον ἔδοντες,
 ἄνδρε δύο κρίνας, τρίτατον κήρυχ' ἄμ' ὀπάσσας.
 οἳ δ' ἴσαν ἐκβάντες λείην ὁδὸν, ἥ περ ἄμαξαι
 ἄστυδ' ἀφ' ὑψηλῶν ὀρέων καταγίνεον ὕλην.
 κούρη δὲ ξύμβληντο πρὸ ἄστεος ὕδρευούσῃ,
 θυγατέρ' ἰφθίμη Λαιστρυγόνος Ἀντιφάταο.
 ἡ μὲν ἄρ' ἐς κρήνην κατεβήσετο καλλιρέεθρον
 Ἀρτακίην· ἐνθεν γὰρ ὕδωρ προτὶ ἄστυ φέρεσκον

103. ἡ περ] τινὲς πιθανῶς γράφουσιν ἢ κεν ἄμαξαι. On ἄμαξαι cp. Eustath. 1156 etc., φιλοῦσιν οἱ παλαιοί.

and Herod. should be written *ἀραιή*, for which Bekk. ii. gives *φαραιή*. The derivation is uncertain. Herod. (Et. Mag.) connects it with *βαίω*, and others refer it to *ἀρή* (*damnum*). Döderl. groups it with *ἀρημένος* and *ἀράσσω*, as if it meant 'broken away till only a small portion was left.'

Eustath. says on the whole description, τὸ δὲ στενὸν τῆς κατὰ τὸν λιμένα εἰσόδου τὸν πολλὸν ὄλεθρον τῶν τοῦ Ὀδυσσεὺς νηῶν πιθανολογεῖ· οὐκ εἶχον γὰρ διεκδύναί τῆς στενότητος.

91. ἐνθ' οἳ γ', 'there they all steered.' Cp. Od. 3. 182; Il. 8. 139. These words form the apodosis to ἐνθ' ἐπεὶ sup. 87.

93. πλησίαι, sc. 'near to one another.'

95. αὐτὰρ ἐγὼν, antith. to αἱ μὲν ἄρ', 'but I alone moored my black ship outside the harbour, there at its outermost edge, having made fast my hawser from a rock' (join ἐκ-δήσας).

96. ἐπ' ἐσχατιῇ is added as a nearer

description of αὐτοῦ, so inf. 271 αὐτοῦ τῷδ' ἐνὶ χώρῃ. Cp. Od. 8. 68.

97. Cp. Aen. 1. 180 'Aeneas scopulum interea conscendit, et omnem | prospectum late pelago petit.' As the Laestrygones, like the Cyclopes, were only graziers, there would be no ploughed land (βοῶν ἔργα), and no vineyards or gardens (ἀνδρῶν ἔργα); but the smoke showed that the land was inhabited.

103. λείη ὁδὸς is a road cleared for use, by felling trees, levelling, etc. (cp. Il. 15. 261 κέλευθον λειανέω), so as to make it an ἄμαξιτός Il. 22. 146.

ἐκβάντες keeps its ordinary meaning of 'disembarking,' i.e. 'after they had left the ships they came to this road.'

105. ὕδρευούσῃ. Cp. Od. 6. 57 foll. In h. Hom. Cer. 105 the daughters of Celeus appear ἐρχόμεναι μεθ' ὕδωρ εὐήρυτον, ὕφρα φέροιεν | κάλπισι χαλκίῃσι φίλα πρὸς δώματα πατρός.

108. Ἀρτακίην. There appears to have been a fountain Artacia near

οἳ δὲ παριστάμενοι προσεφώνεον, ἔκ τ' ἐρέοντο
 ὅς τις τῶνδ' εἴη βασιλεὺς καὶ οἷσιν ἀνάσσοι.
 ἡ δὲ μάλ' αὐτίκα πατρὸς ἐπέφραδεν ὑψερεφές δῶ.
 οἳ δ' ἐπεὶ εἰσῆλθον κλυτὰ δώματα, τὴν δὲ γυναῖκα
 εὖρον ὄσσην τ' ὄρεος κορυφὴν, κατὰ δ' ἔστυγον αὐτήν.
 ἡ δ' αἰψ' ἐξ ἀγορῆς ἐκάλει κλυτὸν Ἀντιφάτηα,
 ὃν πόσιν, ὃς δὴ τοῖσιν ἐμήσατο λυγρὸν ὄλεθρον.
 αὐτίχ' ἔνα μάρψας ἐτάρων ὀπλίσσατο δείπνον·
 τῷ δὲ δύ' αἰξάντε φυγῇ ἐπὶ νῆας ἰκέσθην.
 αὐτὰρ ὁ τεύχε βοὴν διὰ ἄστεος· οἳ δ' αἰόντες
 φοίτων ἰφθιμοὶ Λαιστρυγόνες ἄλλοθεν ἄλλος,
 μυρίοι, οὐκ ἀνδρεσσιν εἰκότες, ἀλλὰ Γίγασιν.
 οἳ ῥ' ἀπὸ πετράων ἀνδραχθέσι χερμαδίοισι
 βάλλον· ἄφαρ δὲ κακὸς κόναβος κατὰ νῆας ὀρώρει

110. οἷσιν] τὸ δὲ οἷσιν Ἀρίσταρχος διὰ τοῦ τ, καὶ τοῖσιν ἀνάσσοι, ἀντὶ τοῦ τίνων Schol. H. So Eustath. La Roche with the majority of MSS. reads οἷσιν. See note below.

Cyzicus, alluded to by Alcaeus, and other poets who dealt with the tale of the Argonauts. See Apoll. Rhod. Argon. 1. 995-997. The story of Circe (inf.) presents several remarkable similarities to the Argonautic legend of Medea.

110. οἷσιν ἀνάσσοι. See crit. note. If we adopt the v. l. τοῖσιν we must suppose that it stands for τέοισιν, as τεῖ for τίνος. Or if we read τῶν instead of τῶνδ', we may take τοῖσιν as demonstrative parallel with τῶν, and render 'who was king of them, and ruled over them.' If we read οἷσιν, we must translate, 'asked who was king of this folk, and over whom did he reign,' the question then being a double one, demanding the names both of king and people. For ὅς in an indirect question after ὅς τις cp. Od. 17. 363 γυνόηθ' οἳ τινὲς εἰσιν ἐναΐσιμοι, οἳ τ' ἀθέμστοι. See also Il. 9. 392 ἐλέσθω | ὅς τις οἳ τ' ἐπέοικε καὶ ὃς βασιλεύερός ἐστιν, Il. 15. 664 ἡμῖν ὅτεφ ζῶουσι καὶ ὃ κατεθνήκασι.

112. τὴν δὲ γυναῖκα. Here begins the apodosis.

113. ὄσσην τε. For this form of attraction see on Od. 9. 322.

κατὰ δ' ἔστυγον, 'they were aghast at her.' στυγεῖν is used for the horror

felt by the gods at the sight of Tartarus, Il. 20. 65; the dread inspired by Hector, Il. 7. 112. The Schol. renders στυγεῖν by καταπλήσσεσθαι and δεδοικέναι. The present στυγέω is formed from this aorist. There is also a causative aorist in use, compare τῷ κέ τεφ στύξαιμι μένος Od. 11. 502.

114. The Laestrygones, as having a king and an ἀγορή, are more advanced in the externals of civilisation than the Cyclopes. The name of the king may be Ἀντιφάτης, giving as genitive Ἀντιφάταο, v. 106; or Ἀντιφατεύς, from which would come the accusative Ἀντιφατήα. Eustath. quotes the two forms, Γηρυόνης and Γηρυονεύς.

118. τεύχε βοήν, 'raised a hue and cry.'

121. ἀπὸ πετράων, i.e. from the tops of the cliffs that commanded the harbour. The stones which the Laestrygones used as missiles were each a load for an ordinary man, λίθοι ἀνδροβαρεῖς, οἳ τοῖς ἄλλοις ἀνδράσιν ἐπαχθὴ ἀν γένοιτο φορήματα Eustath.

122. The snapping sounds of κα-κο-κα in immediate sequence, and the repetition of ω in the following line, are intentionally introduced as descriptive of this crushing volley of stones.

ἀνδρῶν τ' ὀλλυμένων νηῶν θ' ἅμα ἀγνυμενάων
 ἰχθύς δ' ὥς πείροντες ἀτερπέα δαῖτα φέροντο.
 ὄφρ' οἱ τοὺς ὄλεον λιμένος πολυβενθέος ἐντὸς,
 τόφρα δ' ἐγὼ ξίφος ὄξυ ἐρυσσάμενος παρὰ μηροῦ
 τῷ ἀπὸ πείσματ' ἔκοψα νεὸς κυανοπρώροιο.
 αἶψα δ' ἐμοῖς ἐτάροισιν ἐποτρύνας ἐκέλευσα
 ἐμβαλέειν κώπης, ἵν' ὑπ' ἐκ κακότητα φύγοιμεν.
 οἱ δ' ἅλα πάντες ἀνέρριψαν, δέισαντες ὄλεθρον.
 ἀσπασίως δ' ἐς πόντον ἐπηρεφέας φύγε πέτρας
 νηὺς ἐμή· αὐτὰρ αἱ ἄλλαι ἀολλέες αὐτόθ' ὄλοντο.
 Ἔνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ,
 ἄσμενοι ἐκ θανάτοιο, φίλους ὀλέσαντες ἐταίρους.
 Αἰαίην δ' ἐς νῆσον ἀφικόμεθ'· ἔνθα δ' ἔναιε

124. ἰχθύς δ' ὥς πείροντες] Ἀριστοφάνης ἰχθύς δ' ὥς εἶροντες [i.e. συνείροντες καὶ ὀρμαθοὺς ποιοῦντες Schol. B. Q.] Schol. H. ἰχθύς δ' ἀσπαίροντας [? ὥς σπαίροντας] Apoll. Soph. 162. 5. Cp. Eustath. ὡς ἰχθύς ἀσπαίροντας αὐτοὺς ἰδαιύντο. It would seem that ἰχθύς was regarded by some of the ancient commentators as a plural nom., which will account for the v. l. σπαίροντες, and for one interpretation of πείροντες by Schol. V., sc. ἀντὶ τοῦ νηρόμενοι καὶ περῶντες ὥσπερ ἰχθύες. φέροντο] Ἀρίσταρχος φέροντο. ἄλλοι δὲ δαῖτα πίνοντο Schol. H. The reading of Zenodotus was φέροντο. 130.] Schol. H. gives οἱδ' ἅμα· τοῦτο μὲν ἐμφαντικόν. ἔνιοι δὲ γράφουσιν, οἱδ' ἅρα πάντες. Καλλίστρατος δὲ καὶ Ῥιανὸς διὰ τοῦ λ, οἱδ' ἅλα πάντες. Cp. Eustath. 1651. 17 ὅρα τὸ ἀνέρριψαν ἐλλιπῶς λεχθέν. ἀλλαχοῦ (Od. 13. 78) δὲ ἐντελῶς ἐγγράφη ἀνερρίπτουν ἅλα πηδῶ. Most MSS. with Apoll. Soph. ἅμα. See note.

124. See crit. note. 'Harpooning them like fish, they carried them off (φέροντο) for a gruesome meal.' The ships had been broken up and the men thrown into the water, where, as they floated, they were speared by the Laestrygonians, τριάναις ἢ τισιν ἐτέροις ἀπαισχυμένοις ὀργάνοις Eustath.

126. τόφρα δὲ is the apodosis to ὄφρα. οἱ are the Laestrygonians, τοὺς the comrades of Odysseus.

130. See crit. note. If we adopt either of the readings ἅμα or ἅρα, we must suppose that ἀναρρίπτειν had passed into a technical meaning because of its regular combination with ἅλα, 'to toss up [the water].' But the formula ἀναρρίπτειν ἅλα πηδῶ, Od. 7. 328; 13. 78, seems to be conclusive in favour of reading ἅλα. Nitzsch suggests that with ἀνερρίψαν we might understand κώπας, or that we might possibly read ἀνέρριψαν, but

the active voice is not found in Homer.

131. ἐπηρεφέας . . πέτρας. These 'beetling rocks' are the cliffs at the entrance of the harbour, sup. 90.

135. Αἰαίη. The same word is used as an epithet of Circe, Od. 5. 334. Nitzsch considers it to be connected with αἶα, as if in allusion to some vague distant 'Land,' with this we might compare Σχερίη, an adjective from σχερός. There is no notice given in the text of any specially long time spent on the voyage between the country of the Laestrygonians and the Aeaeon isle, from which we may infer that the distance supposed to separate them was not particularly great. This would incline us to reckon the story and the home of Circe among the wonders belonging to the land of the West.

In apparent contradiction to this is the description given in Od. 12. 3,

Κίρκη ἐνπλόκαμος, δεινὴ θεὸς αὐδήεσσα,
 αὐτοκασιγνήτη ὀλοόφρονος Αἰήταο·
 ἄμφω δ' ἐκγεγάτην φαεσιμβρότου Ἡελίοιο
 μητρός τ' ἐκ Πέρσης, τὴν Ὠκεανὸς τέκε παῖδα.
 ἔνθα δ' ἐπ' ἀκτῆς νηὶ κατηγαγόμεσθα σιωπῇ

136. αὐδήεσσα] Ἀριστοτέλης, οὐδήεσσα Schol. H. So altered by Dind. from Ἀρίσταρχος; but from Scholl. on Od. 5. 334 we should suppose that Aristotle wrote αὐλήεσσα. See crit. note and comment. on Od. 5. 1. c. 140. νηὶ Cod. H. and a few other MSS. give νῆα.

where Odysseus, on his return from the land of Hades, finds himself once more at the Aeaeon isle, ὅθι τ' Ἡοὺς ἡριγενεῖς | οἰκία καὶ χοροὶ εἰσι καὶ ἀντολαὶ Ἡελίοιο. See note there.

A mythological explanation of the difficulty suggests that in the Odyssey, as we have it, there are two forms of the story of Circe; one which connects her with the East, the other with the West, the former myth probably belonging to the Argonautic legend. The ancient name of Colchis was Aea (Hdt. 1. 2; 7. 193, 197), and the king of the country was Aetes, his daughter being Medea, the famous sorceress. The genealogy followed in the Odyssey makes Circe sister of Aetes, and daughter of Helios by Perse, an Oceanid. Hesiod gives the same account, only substituting Persëis for Perse, and adding that Aetes became father of Medea by Iduia (the cunning woman). Other forms of the story make Circe daughter of Hyperion and Aërope (Orph. Arg. 1215), or of Aetes and Hecate (Diod. Sic. 4. 45). Another set of legends again gives Circe a home in the West. Hesiod (Theog. 1011 foll.) represents her as having borne to Odysseus two sons, Ἀγριος and Λατίνος, unless for Ἀγριος we ought to read Γραῖκος (see Göttl. ad loc.). There is little doubt, indeed, that the passage is spurious; it is however useful as pointing to an early transference of Circe to Italy and the cities of Magna Graecia. So Euripides (Troas. 438) speaks of Λίγυστις Κίρκη, see also Apoll. Rhod. 3. 200; 4. 559. Under this aspect Circe appears with new family relations. She is a wife of Zeus, and mother of Faunus (Nonnus, 13. 300), who is himself father of Latinus (Aen. 7. 47). She bears to

Odysseus a third son, Telegonus (Hes. Theog. 1014 f.), who is the founder of Praeneste and Tusculum (Hor. Od. 3. 25. 8; Ov. Fast. 3. 92; 4. 71). Circe's home is now placed at Cape Circaeum, near Circeii (Monte Circello), ὅρος νησίζον θαλάττῃ τε καὶ ἔλεσι . . ἔχει δὲ καὶ πολίχνιον καὶ Κίρκης ἱερὸν, δείκνυσθαι δὲ καὶ φιάλην τινὲς φασιν Ὀδυσσεὺς Strab. 5. 3. 6. p. 355. Cp. Cic. de Nat. Deor. 3. 19; Virg. Aen. 3. 385; Strab. 9. 395; Pausan. 5. 19. 7. It will be noticed that all the pedigrees make Circe a daughter of the Sun. Perhaps too we see in the statement that Perse or Persëis was an Oceanid the first hint of a connection between Circe and the West. This confusion between West and East would seem to have been early felt, and a story was invented to account for the transference of the scene. Circe is represented (Diod. Sic. 4. 45) as having passed from East to West in the chariot of the Sun. The name Circe has been variously interpreted. In Suid. and Etym. M. it is referred to κερκίς, because she is represented as a 'weaver,' inf. 222. Another derivation connects the name with κεράννυμι (κίρ-νημι), because she 'mixes' the magic potion.

138. φαεσί-μβροτος (like φθισί-μβροτος Od. 22. 297, and later forms, as κλεό-μβροτος, ἄ-μβροτος) shows the connection of βροτός with the root μορ. By the insertion of β, μορός (μορτός) becomes μβροτός, and the initial μ falling off leaves the ordinary form βροτός.

140. νηὶ κατηγαγόμεσθα, 'we put in with our ship' (opp. ἀνάγεσθαι). We find κατάγεσθαι used absolutely of the ships themselves, as ἐς δὲ Γεραιστὸν | ἐννύχαια κατὰγοντο Od. 3. 177. Ἰθά-κηδε κατήγετο νηὺς εὐεργής Od. 16.

ναύλοχον ἐς λιμένα, καὶ τις θεὸς ἡγεμόνευεν.
 ἔνθα τότ' ἐκβάντες δύο τ' ἡματα καὶ δύο νύκτας
 κείμεθ', ὁμοῦ καμάτῳ τε καὶ ἄλγεσι θυμὸν ἔδοντες.
 ἀλλ' ὅτε δὴ τρίτον ἡμαρ ἐυπλόκαμος τέλεσ' Ἥως,
 καὶ τότ' ἐγὼν ἐμὸν ἔγχος ἐλὼν καὶ φάσγανον ὄξυ 145
 καρπαλίμως παρὰ νηὸς ἀνήιον ἐς περιωπὴν,
 εἴ πως ἔργα ἴδοιμι βροτῶν ἐνοπὴν τε πυθοίμην.
 ἔσθην δὲ σκοπιὴν ἐς παιπαλόεσσαν ἀνελθὼν,
 καὶ μοι εἰσατο καπνὸς ἀπὸ χθονὸς εὐρυοδείης
 Κίρκης ἐν μεγάροισι διὰ δρυμὰ πυκνὰ καὶ ὕλην. 150
 μερμήριξα δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν
 ἐλθεῖν ἠδὲ πυθέσθαι, ἐπεὶ ἴδον αἶθοπα καπνόν.
 ᾧδε δέ μοι φρονέοντι δοάσσατο κέρδιον εἶναι,
 πρῶτ' ἐλθόντ' ἐπὶ νῆα θοὴν καὶ θίνα θαλάσσης
 δεῖπνον ἐταίροισιν δόμεναι προέμεν τε πυθέσθαι. 155
 ἀλλ' ὅτε δὴ σχεδὸν ἦα κιὼν νεὸς ἀμφιελίσσης,
 καὶ τότε τίς με θεῶν ὀλοφύρατο μῶνον ἐόντα,
 ὅς ῥά μοι ὑψίκερων ἔλαφον μέγαν εἰς ὁδὸν αὐτὴν
 ἦκεν· ὁ μὲν ποταμόνδε κατήιεν ἐκ νομοῦ ὕλης

156. ἦα] Not ἦα, as Schol. B.

322; or of the crew as they put in to harbour, as οἱ δ' ἰὸν κατὰγοντο Od. 3. 10. Here νηί (for which Harl. reads νῆα) is a true instrumental dative; cp. Od. 4. 8 ἵπποισι καὶ ἄρμασι πέμπε νέεσθαι. They keep silence (σιωπῇ), as Eustath. says, οἱ αὖ πεφοβημένοι διὰ τὸ τῶν Κυκλώπων καὶ τὸ τῶν Λαιστρυγόνων κακόζενον.

151. μερμήριξα (from μέμερος Il. 8. 453; 10. 289, etc.) is not connected with the root μερ, from which μέρος and μείρομαι come, but with root μερ or μαρ, Skt. *mar*, (Lat. *me-mor*), signifying 'care' or 'thought.' That the former of the two derivations was generally accepted, may be inferred from the existence of such Latin phrases as 'animum dividere,' 'animum curae divorce trahunt,' but see Curt. G. E. p. 296. The common construction in Homer with μερμηρίζω is with ὥς or ὅπως or with ἡ...ῇ. Here and inf. 438, and Od. 24. 235, it is followed by the infin. only.

152. αἶθοπα καπνόν. This probably means 'fire-lit' smoke, reflecting the colour of the flame below, and so, shining with a ruddy glow, διὰ δρυμὰ πυκνὰ καὶ ὕλην. The word is used as an epithet of χαλκός Il. 4. 495, etc., and of οἶνος Od. 12. 19, where the adjective is further defined by the addition of ἐρυθρός. In Eurip. Suppl. 1019 it is used as an epithet of φλογμός and in Bacch. 594 of λαμπάς, but, perhaps, the best parallel to the expression here is in Soph. Antig. 1126 στέροψ λιγνύς, which seems to describe the mingled flare and smoke of the torches in the Bacchanal procession. In a very different connection, we have a description of mingled flame and smoke, Virg. Aen. 8. 254 'glomeratque sub antro | fumiferam noctem, commixtis igne tenebris.'

158. εἰς ὁδὸν αὐτὴν, 'just on my path;' so Il. 13. 615 ὑπὸ λόφον αὐτόν.

159. ἐκ νομοῦ ὕλης, 'from his pasture

πιόμενος· δὴ γάρ μιν ἔχεν μένος ἡελίοιο. 160
 τὸν δ' ἐγὼ ἐκβαίνοντα κατ' ἄκνηστιν μέσα νῶτα
 πλήξα· τὸ δ' ἀντικρὺ δόρυ χάλκεον ἐξεπέρησε,
 καδ δ' ἔπεσ' ἐν κονίησι μακῶν, ἀπὸ δ' ἔπτατο θυμός.
 τῷ δ' ἐγὼ ἐμβαίνων δόρυ χάλκεον ἐξ ὠτειλῆς
 εἰρυσάμην· τὸ μὲν αὖθι κατακλίνας ἐπὶ γαίῃ 165
 εἶασ'· αὐτὰρ ἐγὼ σπασάμην ῥῶπας τε λύγους τε,
 πείσμα δ', ὅσον τ' ὄργυιαν, ἐυστρεφὲς ἀμφοτέρωθεν
 πλεξάμενος συνέδησα πόδας δεινοῖο πελώρου,
 βῆν δὲ καταλοφάδεια φέρων ἐπὶ νῆα μέλαιναν,

160. δὴ γάρ] Ζηνύδοτος δὴν γάρ μιν Schol. H. 161. μέσα νῶτα] μετὰ νῶτα Apoll. Soph. 18. 31. 169. καταλοφάδεια] κοινότερον μὲν διὰ τοῦ ἰῶτα ὀφείλει ἔχειν τὴν παραλήγουσαν. τὰ δὲ πλείω τῶν παλαιῶν ἀντιγράφων διὰ διφθόγγου ἔχει αὐτὴν Eustath. Four MSS. give κατὰ λοφάδια, but, as Schol. B. Q. says, ὑφ' ἐν ἀναγνωστέον, i.e. as one word. Cp. Apoll. Soph. 109. 7. A few MSS. double the λ needlessly.

in the wood.' νομοῦ is local here, as in Il. 2. 475, and ὕλης is exegetical.

160. πιόμενος is fut. part.

δὴ γάρ μιν, 'for sorely the sun's power oppressed him.'

ἔχεν is here used with μένος, on the analogy of ὕπνος ἔχει τινά Il. 2. 2; or φύσα Il. 9. 2; λύσσα Il. 21. 542. Some take δὴ (see crit. note) in a temporal sense here = 'already,' as though intended to express that the sun was hot, though it was yet early.

161. τὸν δ' ἐγώ. 'Now, as he came forth I smote him on the spine, in the middle of the back.'

μέσα νῶτα is exegetical to ἄκνηστιν, which is probably connected with root ἀκ, as in ἀκ-ανθα, cp. 'spine' and *spina*. Schol. H. Q. and Hesych. would compound it of α priv. and κνήσασθαι, because the middle of the back is the place which an animal cannot scratch!

162. τὸ δὲ...δόρυ, lit. 'it, sc. the spear.' So Od. 5. 68 ἡ δὲ...ἡμερὶς ἡβώωσα, etc.

163. μακῶν, onomatop., found only in the 2nd aor. and perf. μέμηκα, μεμῆκναι, and later form ἐμέμηκον (see Monro, H. G. § 27). The full phrase used here is found in Il. 16. 469 of a horse, and in Od. 19. 454 of a boar mortally wounded. In Od. 18. 98 it is used of Irus the beggar, with an inten-

tionally comic effect. The tense seems to express a single loud cry.

164. Odysseus steps upon the creature's body, to enable him to apply more force in pulling out the spear, which he then lays on the ground in order that he may have his hands free, and leaves it there.

167. ὅσον τ' ὄργυιαν, see on Od. 9. 322. ἀμφοτέρωθεν, as meaning 'starting from both ends, or sides,' may be used loosely to express the whole extent of the rope, as sup. 88 πέτρῃ τετύχηκε διαμπερὲς ἀμφοτέρωθεν, or Od. 7. 113 περὶ δ' ἔρκος ἐλήλαται ἀμφοτέρωθεν. It seems better however to join it closely with πλεξάμενος, regarding the rope as consisting of two strands, which passed alternately from one side to the other in the process of plaiting. Translate, 'across and across;' ἐυστρεφὲς will then be taken predicatively with πλεξάμενος, 'till it was well twisted.'

169. καταλοφάδεια, properly an accusat. plur. used adverbially, formed from κατὰ and λόφος, as κατωμάδιος (Il. 23. 431) from κατὰ and ὄμος. The adverbial κατωμαδόν Curtius takes as a later form (Il. 15. 352). Translate, 'carrying it on my neck I went to the ship, leaning on my spear, for it was no way possible (οὐ πῶς ἦεν) to carry it on the shoulder with one hand, for it was a huge beast.'

ἔγχει ἐρειδόμενος, ἐπεὶ οὐ πως ἦεν ἐπ' ὤμου 170
 χειρὶ φέρειν ἑτέρῃ· μάλα γὰρ μέγα θηρίον ἦεν.
 καδ δ' ἔβαλον προπάραιθε νεὸς, ἀνέγειρα δ' ἑταίρους
 μιλιχίοις ἐπέεσσι παρασταδὸν ἄνδρα ἕκαστον·
 "ὦ φίλοι, οὐ γάρ πω καταδυσόμεθ', ἀχνύμενοί περ, 175
 εἰς Ἀίδαο δόμους, πρὶν μόρσιμον ἡμαρ ἐπέλθῃ.
 ἀλλ' ἄγετ', ὅφρ' ἐν νηὶ θοῇ βρώσις τε πόσις τε,
 μνησόμεθα βρώμης μηδὲ τρυχώμεθα λιμῶ·'
 "Ὡς ἐφάμην, οἱ δ' ὦκα ἐμοῖς ἐπέεσσι πίθοντο·
 ἐκ δὲ καλυψάμενοι παρὰ θῖν' ἀλδς ἀτρυγέτοιο
 θήσαντ' ἔλαφον· μάλα γὰρ μέγα θηρίον ἦεν. 180
 αὐτὰρ ἐπεὶ τάρπησαν ὀρώμενοι ὀφθαλμοῖσι,
 χεῖρας νιψάμενοι τεύχοντ' ἐρικυδέα δαῖτα.
 ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἥλιον καταδύντα
 ἡμεθα δαινύμενοι κρέα τ' ἄσπετα καὶ μέθυ ἡδύ·
 ἦμος δ' ἥλιος κατέδυ καὶ ἐπὶ κνέφας ἦλθε, 185
 δὴ τότε κοιμήθημεν ἐπὶ ῥηγμῖνι θαλάσσης.
 ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἥως,
 καὶ τότε ἔγῳ ἀγορὴν θέμενος μετὰ πᾶσιν ἔειπον·

170. ἦεν] Ἀριστοφάνης δὲ οὕτως εἶχεν [ἔειχον]. εἶχεν also in lemma of Schol. V. 178. ὦκα] δοκεῖ ἐναντίον εἶναι τοῖς ἡδυμυκτοῖς. διὸ ἐν τισὶ τὸ 'οὕτως' φέρεται Schol. H. T. For οὕτως we must suppose that οὕτω or perhaps οὐ πω was written. 188. μετὰ πᾶσιν ἔειπον] Ῥιανδς, μετὰ μῦθον ἔειπον Schol. H.

The four feet are tied together with the πείσμα, and Odysseus puts his head through the loop thus formed, so that the stag's body rests on his neck, the feet hanging down in front. The Schol. supposes him to lean with both hands on his spear-shaft, but it is more likely that he holds the spear in his right, and steadies the legs of the stag with his left.

171. In later usage χεῖρ ἑτέρα signifies the 'left hand,' as in the phrase οὐ τῇ ἑτέρᾳ ληπτέον Plat. Soph. 226 A; cp. Il. 18. 477.

θηρίον, according to Classen, Jahrb. f. Phil. 1859, p. 314, is not a *diminutive* from θήρ, but the termination distinguishes a particular creature from the general collective noun. So we may contrast χρυσίον with χρυσός.

173. ἄνδρα ἕκαστον reproduces, in a

distributive form, the collective plural ἑταίρους. See inf. 397.

175. πρὶν .. ἐπέλθῃ. Ameis gives five other instances of πρὶν used with the subjunctive, without ἄν or κέν, noticing that the use always follows a negative, Od. 13. 336; 17. 9; Il. 18. 135, 190; 24. 781.

176. ὅφρα, 'so long as.'

179. ἐκ δὲ καλυψάμενοι. They had muffled up their heads in their despair, like Odysseus, sup. 53. Cp. Od. 8. 85.

180. θήσαντο, 'stared at,' with implied notion of amaze, from root θαφ, θαν, as in θανάσσειν.

182. χεῖρας νιψάμενοι. This represents properly an act of ritual; it is used here because each meal that was taken was really regarded as a sacrificial feast in which the gods were the first sharers.

['Κέκλυτέ μεν μύθων, κακά περ πάσχοντες ἑταῖροι·]
 ὦ φίλοι, οὐ γάρ τ' ἴδμεν ὅπη ζόφος οὐδ' ὅπη ἥως, 190
 οὐδ' ὅπη ἥλιος φαεσίμβροτος εἶσ' ὑπὸ γαῖαν
 οὐδ' ὅπη ἀννέεται· ἀλλὰ φραζώμεθα θᾶσσον
 εἴ τις ἔτ' ἔσται μῆτις· ἐγὼ δ' οὐκ οἶομαι εἶναι.
 εἶδον γὰρ σκοπιῇν ἐς παιπαλόεσσαν ἀνελθὼν
 νῆσον, τὴν πέρι πόντος ἀπείριτος ἐστεφάνωται 195
 αὐτὴ δὲ χθαμαλὴ κεῖται· καπνὸν δ' ἐνὶ μέσση
 ἔδρακον ὀφθαλμοῖσι διὰ δρυμὰ πυκνὰ καὶ ὕλην·
 "Ὡς ἐφάμην, τοῖσιν δὲ κατεκλάσθη φίλον ἦτορ
 μνησαμένοις ἔργων Λαιστρυγόνος Ἀντιφάταο

189.] Καλλίστρατος φησιν ὡς ὑπὸ τινος ὁ στίχος προτέτακται ἀγνοοῦντος τὸ Ὀμηρικὸν ἔθος, ὡς θέλει ἀρχεσθαι ἀπὸ τοῦ γὰρ Schol. H. See Schol. on Eur. Phoeniss. 886, with Cobet's note.

189. See crit. note. It is quite contrary to Homeric custom to have a double opening to a speech, as κέκλυτε and ὦ φίλοι.

190. This line has created a great deal of difficulty to the commentators. How could any one, who had spoken such words in vv. 185, 187 as ἥλιος κατέδυ and φάνη Ἥως, express his ignorance in v. 190 of the position of East and West? Crates and Strabo would say that ζόφος meant rather North than West, and that one might well be uncertain of the exact whereabouts of this point. But such a solution is rendered impossible by the exegesis οὐδ' ὅπη .. ἀννέεται. The Scholl. suggest that the hero is aghast at the circumstances in which he finds himself (δεινοπαθῶν), or, apparently, that his wanderings have brought him to a point where all ordinary phenomena are reversed or confused (ἐκτετοπισμένη φαίνεται ἡ πλάνη τοῦ Ὁ.). Ukert thinks that the last few days had been so cloudy, that it had been impossible, as it were, to 'take an observation.' But surely the sentence expresses merely in a general way that he is quite ignorant of his locality. ἥως and ζόφος represent a sort of exhaustive 'dichotomy' of the world: cp. Od. 1. 23; 8. 29; 13. 240, 241. All that Odysseus means to say is that he has not the least idea where they are; the words

from οὐδ' ὅπη ἥλιος to ἀννέεται having no more specific meaning than to expand ἥως and ζόφος. In Il. 12. 239 Hector wishes to say that he reckons nothing of the flight of augural birds, no matter in what direction they fly, εἴτ' ἐπὶ δεξιῇ ἴωσι πρὸς ἡῶ τ' ἡελίον τε, | εἴτ' ἐπ' ἀριστερὰ τοί γε ποτὶ ζόφον ἡερόεντα, the general sense of this and the other passages being that the world is roughly divided between East and West, no particular notice being taken of North and South. Compare the idiomatic use of the French 's'orienter.'

195. ἐστεφάνωται. Only the perf. and pluperf. pass. of στεφανῶν are used in Homer, as e.g. Il. 5. 739; 11. 36. Cp. also h. Hom. Ven. 120 ἀμφὶ δ' ὄμιλος ... ἐστεφάνωτο. So here the island is 'ringed' or 'girt' by the infinite sea. Once the verb is used with a sort of object accusative, in the description of the shield of Achilles, whereon are represented the 'constellations,' τεῖρεα, τὰ τ' οὐρανὸς ἐστεφάνωται, 'which the firmament has set as a border to itself.' The radical notion in the verb is to 'press close,' and so 'closely surround.' See note on Od. 1. 148, and cp. στέμμασι πυκασθεῖς Hdt. 7. 197, πύκαζε κράτ' ἐμὸν νικηφόρον Eur. Troad. 353.

196. αὐτὴ. The island itself, in opposition to the σκοπιή. Cp. Od. 9. 25.

Κύκλωπός τε βίης μεγαλήτορος, ἀνδροφάγοιο. 200
 κλαῖον δὲ λιγέως, θαλερὸν κατὰ δάκρυ χέοντες·
 ἀλλ' οὐ γάρ τις πρῆξις ἐγίγνετο μυρομένοισιν.
 Αὐτὰρ ἐγὼ δίχα πάντας ἐυκνήμιδας ἑταῖρους
 ἡρίθμεον, ἀρχὸν δὲ μετ' ἀμφοτέροισιν ὅπασσα·
 τῶν μὲν ἐγὼν ἦρχον, τῶν δ' Εὐρύλοχος θεοειδής. 205
 κλήρους δ' ἐν κυνέῃ χαλκήρεϊ πάλλομεν ὦκα·
 ἐκ δ' ἔθορε κλήρος μεγαλήτορος Εὐρυλόχοιο.
 βῆ δ' ἰέναι, ἅμα τῷ γε δύνω καὶ εἴκοσ' ἑταῖροι
 κλαίοντες· κατὰ δ' ἅμμε λίπον γοῶντας ὀπισθεν.
 εὖρον δ' ἐν βήσσησι τετυγμένα δώματα Κίρκης 210
 ξεστοῖσιν λάεσσι, περισκέπτῳ ἐνὶ χώρῳ.
 ἀμφὶ δέ μιν λύκοι ἦσαν ὀρέστεροι ἢ δὲ λέοντες,

200. ἀνδροφάγοιο] γρ. ἀνδροφόνιο Schol. M. N.

200. μεγαλήτορος. Cp. inf. 207. We may either take this as a sort of standing epithet, not pressing the meaning too closely, or else render 'stout-hearted,' implying great courage. But μεγαλήτωρ may also mean 'arrogant,' 'haughty'; just as in 2 Tim. 3. 4 the English version gives 'high-minded' as the translation of τετυγμένοι, which suggests a similar rendering here. Eurymedon the king of the Giants is called μεγαλήτωρ in Od. 7. 58. The headstrong temper of Agamemnon is also called θυμὸς μεγαλήτωρ in Il. 9. 109.

202. With ἀλλ' οὐ γάρ cp. Il. 7. 242 ἀλλ' οὐ γάρ σ' ἐθέλω βαλεῖν, Od. 14. 355. πρῆξις, lit. 'no effect'; i. e. no good. So πρῆξις Od. 16. 88.

207. ἐκ δ' ἔθορε. The lots were pebbles, ψῆφοι, which were shaken in a helmet. The pebble that leaped out (ἔθορε, here and Il. 23. 353, ὄρουσεν Il. 3. 325) first decided the lot. Cp. Soph. Aj. 1285 οὐ δραπέτην τὸν κλήρον ἐς μέσον καθεῖς, | ὑγρὰς ἀρούρας βῶλον, ἀλλ' ὅς εὐλόφου | κυνὴς ἐμελλε πρῶτος ἄλμα κουφιεῖν.

210. Join τετυγμένα ξεστοῖσιν λάεσσι.

211. περισκέπτῳ. As they had descended from the σκοπιή, and the island is described as being χθαμαλή, this phrase must mean 'open ground,'

either a 'clearing' in the wood, or, as ἐν βήσσησι suggests, at the meeting or crossing of valleys, which would give a view in several directions. Cp. Od. 1. 426; 14. 6; and 5. 476 ἐν περιφαινομένῳ. Döderl. referring the word to σκεπάζω and σκέπας rather than to σκέπτομαι, renders it 'sheltered.'

212. ἀμφὶ δέ μιν. It is difficult to decide whether μιν refers to δώματα or to Κίρκη. There is no passage in Homer quite decisive for the use of μιν in the plural; for in Il. 12. 285 μιν refers not to νιφάδες (ib. 278), but to the general word χιών, as the number κέχυται (284) shows. Similarly, in Od. 17. 268, often quoted in favour of the plural use, the words οὐκ ἂν τίς μιν ἀνὴρ ὑπεροπλίσσαιτο make no direct reference to δώματα (ib. 264), but rather to αὐλή (266). On the other hand, it does not appear from the picture given in the present passage that the beasts surrounded Circe, inasmuch as she was still within, and certainly we have νιν used in all numbers and genders, and in the Alexandrine writers μιν is undeniably used in the plural; e. g. Apoll. Rhod. Arg. 2. 8 καὶ τότε δὴ προτὶ νῆα κίων, χρεῖώ μιν ἐρέσθαι | ναυτιλίας, οἳ τ' εἶεν, where μιν refers to the same subject as οἳ. Still, it seems better to give μιν a general reference to Circe, sc. 'in attendance

τοὺς αὐτὴ κατέθελξεν, ἐπεὶ κακὰ φάρμακ' ἔδωκεν.
 οὐδ' οἳ γ' ὠρμήθησαν ἐπ' ἀνδράσιν, ἀλλ' ἄρα τοῖ γε
 οὐρῆσιν μακρῇσι περισσαίνοντες ἀνέστησαν. 215
 ὥς δ' ὅτ' ἂν ἀμφὶ ἀνακτα κύνες δαίτηθεν ἰόντα
 σαίνωσ'· αἰεὶ γάρ τε φέρει μειλίγματα θυμοῦ·
 ὥς τοὺς ἀμφὶ λύκοι κρατερώνυχες ἠδὲ λέοντες
 σαῖνον· τοῖ δ' ἔδεισαν, ἐπεὶ ἴδον αἰνὰ πέλωρα.
 ἔσταν δ' ἐν προθύροισι θεᾶς καλλιπλοκάμοιο, 220

219. ἔδεισαν] So Eustath. and probably Aristarchus. See La Roche, H. T. 390. 220. ἐν προθύροισι] Nearly all MSS. give εἰνὶ θύρῃσι. Aristarchus wrote ἐν προθύροισι, see Schol. H. Eustath. gives ἐν προθύροις, and Cod. Venet. 613 ἐν προθύρῃσι. The reading of Aristarchus has generally been adopted since Wolf. See note on text.

upon her,' whether near her house or about her person. In Apoll. Rhod. Arg. 4. 672 foll. the beasts are described as following Circe, ἥτε μῆλα | ἐκ σταθμῶν ἅλις εἰσιν ὀπηδεύοντα νομῇ. With this account of Circe's sorcery should be compared the story of Beder and Giauhere in the 'Arabian Nights,' where King Beder as he lands on Queen Labe's shores is met by a troop of horses, camels, mules, asses, and cows, who try by every possible gesture to warn him away from the place. Beder learns by and by that they had once been princes and nobles, to whom Queen Labe had granted her short-lived favours, and when she had grown tired of her lovers she had changed them into beasts.

213. κατέθελξεν, 'charmed.' The Scholl. offer two interpretations of this word: either πρᾶγος καὶ ἡμέρους ἐποίησε, or ἐξ ἀνθρώπων εἰς φύσιν λεόντων μετέβαλε. The former interpretation has the authority of Scaliger, on Virg. Aen. 7. 19, where he remarks, 'Homerus feras agrestes medicaminibus cicuratas, Virgilius homines in ferarum speciem conversos depingit.' And it might further be said that the words οὐδ' οἳ γ' ὠρμήθησαν especially direct attention to the loss of their natural fierceness. On the other hand, θέλγειν is certainly used, inf. 291, to describe that process of sorcery which ends with Circe's words ἔρχεο νῦν συμφέρονδε (320). Eurymachus too (433) evidently looked upon the wolves and the lions quite as much

as the creations of Circe's witcheries as the swine, for he says ἡ κεν ἅπαντας | ἡ σὺς ἢ δὲ λύκους ποιήσεται ἢ δὲ λέοντας. The epithet κακὰ as applied to φάρμακα here, contrasted with φάρμακον ἐσθλόν as the antidote (292), tends to strengthen our preference for the latter interpretation. Ovid, Met. 14. 255, lays more stress again on the tameness of the creatures, 'Mille lupi mistaeque lupis ursaeque leaeque | occursu fecere metum, sed nulla timenda, | nullaque erat nostro factura in corpore vulnus.'

215. ἀνέστησαν does not only mean that they got up from lying on the ground, but that they actually stood on their hind legs like fawning dogs.

216. ἀναξ signifies only the master of the house, as in Od. 9. 452, etc.

217. μειλίγματα θυμοῦ, 'tit-bits to appease their appetite.' So in Il. 1. 468 οὐδέ τι θυμὸς ἐδέετο δαυτὸς ἐίσσης, ib. 4. 263 πιεῖν ὅτε θυμὸς ἀνάγοι, Od. 17. 603 πλήσασθαι θυμὸν ἐδητύος ἢ δὲ ποτήτος.

219. ἔδεισαν seems to be the better reading for the common ἔδδεισαν, the εἰ being lengthened before δφι or δμι, the original form of the root.

220. ἐν προθύροισι (see crit. note) seems to mean 'at the door of the courtyard.' 'Res ipsa illud postulare videtur, ut aulae portae occlusae fuerint, non domus fores. Usus Graecorum si non Homericæ aetatis, at heroicæ aetatis, qualem tragici poetae describunt, idem comprobatur. Ut unum afferam exemplum e multis, cf. Aesch.

Κίρκης δ' ἔνδον ἄκουον ἀειδούσης ὀπὶ καλῇ,
 ἰστὸν ἐποιομένης μέγαν ἄμβροτον, οἷα θεῶων
 λεπτά τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα πέλονται.
 τοῖσι δὲ μύθων ἤρχε Πολίτης, ὄρχαμος ἀνδρῶν,
 ὅς μοι κήδιστος ἐτάρων ἦν κεδνότατός τε· 225
 "ὦ φίλοι, ἔνδον γάρ τις ἐποιομένη μέγαν ἰστὸν
 καλὸν ἀοιδιάει, δάπεδον δ' ἅπαν ἀμφιμέμυκεν,
 ἢ θεὸς ἢ γυνή· ἀλλὰ φθεγγώμεθα θᾶσσον."
 "ὦς ἄρ' ἐφώνησεν, τοὶ δ' ἐφθέγγοντο καλεῦντες.
 ἢ δ' αἰψ' ἐξελθοῦσα θύρας ὤϊξε φαεινὰς 230
 καὶ κάλει· οἱ δ' ἅμα πάντες ἀιδρεῖσιν ἔποντο·
 Εὐρύλοχος δ' ὑπέμεινεν, οἰσάμενος δόλον εἶναι.
 εἶσεν δ' εἰσαγαγούσα κατὰ κλισμούς τε θρόνους τε,
 ἐν δὲ σφιν τυρόν τε καὶ ἄλφιτα καὶ μέλι χλωρόν
 οἶνφ Πραμνείῳ ἐκύκα· ἀνέμισγε δὲ σίτω 235
 φάρμακα λύγρ', ἵνα πάγχυ λαθοῖατο πατρίδος αἴης.
 αὐτὰρ ἐπεὶ δῶκέν τε καὶ ἔκπιον, αὐτίκ' ἔπειτα

Choeiph. 652 Orestis verba, quibus petit ut intromittatur "παὶ παὶ θύρας ἀκουσον ἐρκείας κτύπον." Apud omnes autem posterioris aetatis scriptores vix locum invenies qui verborum de quibus nunc agitur sententiam magis explicet quam Platonis Protag. p. 314 C-E. Ibi enim qui se intromitti volunt dicuntur ἐν τῷ προθύρῳ γενέσθαι et paullo post στάντες ἐν τῷ προθύρῳ διαλέγεσθαι, quamquam postea demum (E.) ἄνθρωπος ἀνέφξε τὴν θύραν, ipsi aulam intrant' Rumpf, de Aedd. Homer. pars 2. p. 13.

225. κήδιστος . . κεδνότατός τε, a sort of παρονομασία. Transl. 'nearest and dearest.' Cp. Il. 9. 642 κήδιστός τ' εἶμεναι καὶ φίλτατος.

227. ἀμφιμέμυκεν, 'rings' or 'echoes round.' μυκάομαι is used in Homer, not only of the noise made by cattle, but of the creaking of hinges, Il. 5. 749, and of the ringing blow of a javelin on a shield, Il. 20. 260.

229. ἐφθέγγοντο καλεῦντες, i. e. 'they lifted up their voices to call her.'

234. ἐν . . ἐκύκα. This mess, which must have been somewhat of the consistency of porridge, and therefore called

here σῖτος, is not a regular article of food, but a sort of stimulant, where special strengthening or refreshment was required. So in Il. 11. 624 foll. Hecamede makes a *κυκεῶν* for Nestor and Machaon, leaving out however the honey, which is an ingredient here. Pramnian wine was called so, according to some ancient authorities, from Mount Pramnion or Pramne in the island of Icaria; others suppose it to have come from the neighbourhood of Ephesus or Smyrna. Athenaeus (i. 28-30) quotes a fragment from the comedian Ehippos, φιλῶ γε Πράμνιον οἶνον Λέσβιον, and from Demetrius of Troezen, οἶνον δὲ πίνειν οὐκ ἴδω Πράμνιον, | οὐ Χίον, οὐχὶ Θάσιον, οὐ Πεπαρήθιον, the latter passage seeming to decide on a local meaning for the epithet. It is probable that *πράμνιος*, though originally a local name, came to signify a particular quality of grape-vine, as we speak now of a 'Black-Hamburg.' Galen describes the Pramnian wine as οἶνός τις οὕτως ὀνομαζόμενος μέλας καὶ αὐστηρὸς and this quality may have suggested the derivation proposed by Eustath. and others, from *παρμένειν*, because of its power of 'keeping' a long time.

ῥάβδῳ πεπληγυῖα κατὰ συφεοῖσιν ἔεργον.
 οἱ δὲ συνὼν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε
 καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ὥς τὸ πάρος περ. 240
 ὥς οἱ μὲν κλαίοντες ἔερχατο· τοῖσι δὲ Κίρκη
 πὰρ ῥ' ἄκυλον βάλανόν τ' ἔβαλεν καρπὸν τε κρανείης
 ἔδμεναι, οἷα σῦες χαμαιευνάδες αἰὲν ἔδουσιν.
 Εὐρύλοχος δ' ἄψ ἦλθε θοὴν ἐπὶ νῆα μέλαιναν,
 ἀγγελίην ἐτάρων ἐρέων καὶ ἀδευκέα πότμον. 245
 οὐδέ τι ἐκφάσθαι δύνατο ἔπος, ἰέμενός περ,
 κῆρ ἄχεϊ μεγάλῳ βεβολημένος· ἐν δέ οἱ ὅσσε
 δακρυόφιν πίμπλαντο, γόον δ' ὤϊετο θυμός.
 ἀλλ' ὅτε δὴ μιν πάντες ἀγασσάμεθ' ἐξερέοντες,

240. καὶ δέμας] *Ζηνόδοτος*, καὶ πόδας, γράφει Schol. H. Perhaps we should read here αὐτὰρ ἔην νόος ἔμπεδος, as νόος is not found contracted in Homer. Cp. Il. 11. 813. 242. 'Αρίσταρχος οὐκ οἶδε τὸν στίχον. ὁ δὲ Καλλίστρατος ἀντ' αὐτοῦ γράφει 'παντὸς μὴν [παντοῖης?] ὕλης ἐτίθει μελιηδέα καρπὸν' Schol. H. Q. V. If this notice be true, it implies that Aristarchus knew nothing of v. 243 either; nor indeed of v. 241, unless, with Nitzsch, we propose to read δῶκε δὲ Κίρκη instead of τοῖσι δὲ Κίρκη. 244. ἄψ] This conjecture of Voss is accepted by most modern edd., because αἰψ', the reading of the MSS, seems incompatible with v. 260 *δηρὸν δὲ καθήμενος ἐσκοπιάζον*. If αἰψα be retained it must be taken to describe the haste with which Eurylochus returned when he once became aware that his comrades were lost.

238. κατὰ and ἔεργον must be joined closely together, *συφεοῖσιν* being a purely local dative. The form ἔεργον, which supposes a present *ἐργονυμ*, is found only here.

With the form *πεπληγυῖα* cp. *τεθυνηυῖα*, *τετρηχυῖα*, *βεβριθυῖα*, *πεφρικυῖα*, *τετριγυῖα*, and see Monro, H. G. § 26. 3.

240. ἔμπεδος. It may be asked whether Circe's sorcery had been perfectly successful. She gave them φάρμακα λύγρ', ἵνα πάγχυ λαθοῖατο πατρίδος αἴης, but though she succeeded in turning them into swine, the νοῦς remained unaltered. Still, in v. 397 inf. they failed to recognise Odysseus, till Circe προσάλειφεν ἐκάστῳ φάρμακον ἄλλο.

242. ἄκυλος is probably the berry of the ilex, according to Pliny, N. H. 16. 8 'Illicis glans utriusque brevior et gracilior, quam Homerus acylon appellat, eoque nomine a glande distinguit.' The word may be connected

with Skt. *ar*, 'to eat;' as *aes-culus* with *ed-ere*, or it may be the same word as 'oak,' 'Eiche.'

The βάλανος is the fruit of the *φηγός*. The cornel (*κράνεια*) is mentioned by Columella, along with the oak, beech, etc., as giving good food for swine.

248. γόον δ' ὤϊετο θυμός seems to mean, 'the thought of his heart was to cry aloud;' but no sound came to his lips, only the tears stood in his eyes. The picture is given more fully in Od. 20. 349, where it is said of the suitors, filled with uneasy forebodings, ὅσσε δ' ἄρα σφέων | δακρυόφιν πίμπλαντο, γόον δ' ὤϊετο θυμός. Ovid, Met. 13. 538, puts the case more strongly still: 'Et pariter vocem lacrymasque intorsus obortas | devorat ipse dolor.'

249. ἀγασσάμεθ' ἐξερέοντες, lit. 'showed surprise in our questioning.' But as in *σπεῦσε πονησάμενος* Od. 9. 250, the finite verb really plays the part of a descriptive adverb, viz. 'he completed [his business] with despatch,'

καὶ τότε τῶν ἄλλων ἐτάρων κατέλεξεν ὄλεθρον· 250
 "Ἦιομεν, ὡς ἐκέλευες ἀνὰ δρυμὰ, φαίδιμ' Ὀδυσσεύ·
 εὖρομεν ἐν βήσσησι τετυγμένα δώματα καλὰ
 [ξεστοῖσιν λάεσσι, περισκέπτῳ ἐνὶ χώρῳ].
 ἔνθα δέ τις μέγαν ἰστὸν ἐποιχομένην λίγ' αἶειδεν
 ἢ θεὸς ἢ γυνή· τοὶ δ' ἐφθέγγοντο καλεῦντες. 255
 ἢ δ' αἰψ' ἐξελθοῦσα θύρας ὤϊξε φαεινὰς
 καὶ κάλει· οἱ δ' ἅμα πάντες αἰδρεῖσιν ἔποντο·
 αὐτὰρ ἐγὼν ὑπέμεινα, οἰσάμενος δόλον εἶναι.
 οἱ δ' ἅμ' αἰστώθησαν ἀολλέες, οὐδέ τις αὐτῶν
 ἐξεφάνη· δηρὸν δὲ καθήμενος ἐσκοπίαζον· 260
 "Ὡς ἔφατ', αὐτὰρ ἐγὼ περὶ μὲν ξίφος ἀργυρόηλον
 ὤμοιιν βαλόμην, μέγα χάλκεον, ἀμφὶ δὲ τόξα·
 τὸν δ' ἄψ' ἠνώγεα αὐτὴν ὁδὸν ἠγήσασθαι.
 αὐτὰρ ὃ γ' ἀμφοτέρῃσι λαβὼν ἐλλίσσετο γούνων
 [καί μ' ὀλοφυρόμενος ἔπεα πτερόεντα προσηύδα]· 265
 'Μή μ' ἄγε κείσ' ἀέκοντα, διοτρεφεῖς, ἀλλὰ λίπ' αὐτοῦ·
 οἶδα γὰρ ὡς οὗτ' αὐτὸς ἐλεύσεαι οὔτε τιν' ἄλλον
 ἄξεις σῶν ἐτάρων· ἀλλὰ ξὺν τοῖσδεσι θάσσον

253.] This verse is wanting in the majority of the MSS, nor is it found in Eustath. In place of it Apoll. Dysc. inserts v. 212 sup. 265.] Most MSS. omit this verse, and it has generally been bracketed by modern edd. since Wolf. Ernesti remarks upon it, 'Mihi de hoc versu non dubium est quin sit delendus, et huc migraverit aliunde, ut β 362. Est enim manifeste frigidus; ἐλλίσσεται iam allocutionem exprimit.'

so here, 'we questioned him with amazement.'

251. ἦομεν . . εὖρομεν. It is simplest to explain this asyndeton as the broken utterance of the excited messenger. Cf. Long. de Subl. 19 φέρει τῆς ἀγωνίας ἔμφρασιν, ἅμα καὶ ἐμποδίζούσης καὶ συνδωκούσης.

259. οἱ δ' ἅμ', 'and they at once disappeared all of them together, nor did any one of them come to light again, though I sat and watched long.' So ἐξεφάνθη is used of the planks reappearing from the whirlpool of Charybdis, Od. 12. 441.

262. ἀμφὶ δέ. Supply again βαλόμην.

The plural τόξα does not, as sometimes explained, include bow and

arrows, but regards the bow as a sort of composite structure of two horns and a centre: cp. Il. 1. 45 τόξ' ὤμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην. Similar to this is the use of ἄρματα.

263. ἠνώγεα, with synizesis. Cp. Od. 9. 44; 17. 55.

αὐτὴν ὁδόν, not like ὁδὸν αὐτὴν of sup. 158, but as in Od. 8. 107 αὐτὴν ὁδὸν ἣν περ οἱ ἄλλοι, equivalent to τὴν αὐτὴν in later Greek.

268. σῶν ἐτάρων. It is not likely that any one would have hesitated to render this by 'tuorum sodalium,' had not Schol. H. written σῶν 'Ἀρίσταρχος ἀντὶ τοῦ σῶν. According to this we should have to translate, 'for I know that neither wilt thou thyself return

φεύγωμεν· ἔτι γὰρ κεν ἀλύξαιμεν κακὸν ἡμαρ·
 "Ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον· 270
 'Εὐρύλοχ', ἦ τοι μὲν σὺ μὲν αὐτοῦ τῷδ' ἐνὶ χώρῳ
 ἔσθων καὶ πίνων, κοίλῃ παρὰ νηὶ μελαίνῃ·
 αὐτὰρ ἐγὼν εἴμι· κρατερὴ δέ μοι ἔπλετ' ἀνάγκη·
 "Ὡς εἰπὼν παρὰ νηὸς ἀνήιον ἠδὲ θαλάσσης.
 ἀλλ' ὅτε δὴ ἄρ' ἐμελλον ἰὼν ἱερὰς ἀνὰ βήσας 275
 Κίρκης ἴξεσθαι πολυφαρμάκου ἐς μέγα δῶμα,
 ἔνθα μοι Ἑρμείας χρυσόρραπις ἀντεβόλησεν
 ἐρχομένῳ πρὸς δῶμα, νεηνίῃ ἀνδρὶ ἐοικὼς,
 πρῶτον ὑπηνήτη, τοῦ περ χαριεστάτη ἦβη·
 ἐν τ' ἄρα μοι φῦ χειρὶ ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε· 280
 'Πῇ δ' αὐτ', ὦ δύστηνε, δι' ἄκριας ἔρχεαι οἶος,
 χώρου αἰδρις ἑών; ἔταροι δέ τοι οἶδ' ἐνὶ Κίρκης
 ἔρχεται, ὥς τε σύες, πυκινούς κευθμῶνας ἔχοντες.
 ἦ τοὺς λυσόμενος δεῦρ' ἔρχεαι; οὐδέ σέ φημι

281. αὐτ', ὦ] Schol. V. gives in lemma αὐτως, which La Roche takes to be the reading of Zenodotus.

safe [anticipating σῶς from σῶν], nor wilt thou bring back safe [σῶν] any other of our comrades.' Perhaps Aristarchus did not approve of σῶν = 'tuorum' in the mouth of Eurylochus, because the ἑταῖροι were as much comrades to him as to Odysseus. But, after all, it seems a pedantic distinction to draw, and it is decidedly preferable to render σῶν by 'tuorum,' as indeed its position suggests: cp. Il. 11. 512 σῶν ὀχέων ἐπιβήσο. Notice the use of ἄλλον in contrast to αὐτός, and cp. Od. 5. 105.

269. κακὸν ἡμαρ. 'the day of evil.' So νόστιμον, δούλιον, ἀναγκαῖον ἡμαρ.

273. ἔπλετο. For this use of the aorist cp. Od. 1. 225; 2. 364, etc.

275. ἱερὰς, as belonging to Circe. So her house is called ἱερὰ δῶματα inf. 426, etc.

277. χρυσόρραπις. The βάβδος of Hermes is only a plain wand in Homeric times. The 'caduceus' with the two serpents winding round it is a later invention. Cp. Il. 24. 360 foll.

279. ὑπηνήτης is one who has hair growing on the ὑπ-ήν-η, but commentators are not unanimous as to what

part this may be. If Bensley is right in connecting it with root αν, 'breathe,' it should be the spot where the breath falls, lit. 'under the breathing,' which would suit an interpretation given by Hesych., ὑπὴν ὅς ἐστι ὑπὸ τὴν ῥίνα τόπος, viz. the upper lip on which the moustachio grows. And, certainly the hair usually shows itself there first. This view would fall in well with the words of Lucian de Sacrif. § 11. p. 76 οὐκ οἶδ' ὅπου ἰδόντες ἀναπλάττουσι γενειήτην μὲν τὸν Δία, παῖδα δ' ἑσσεῖ τὸν Ἀπόλλωνα, καὶ τὸν Ἑρμῆν ὑπηνήτην. Cp. Virg. Aen. 9. 181 'ora puer prima signans intonsa iuventa.' As Odysseus seems to recognise him at once, it is not unlikely that some characteristic style had been already assigned in painting or sculpture to the principal gods and goddesses.

282. οἶδ', 'yonder.' ἐνὶ Κίρκης, sc. δώμασι.

283. ἔρχ-αται (perf. from stem *ferg-*) has the final consonant of the stem aspirated before -αται, as in τετράφ-αται, ὀρυέχ-αται (ὀρέγω), δειδέχ-αται (δείκνυμι). Monro, H. G. § 24. 2.

284. σὲ . . αὐτόν, emphatic. 'Art thou

αὐτὸν νοστήσειν, μενέεις δὲ σύ γ' ἔνθα περ ἄλλοι. 285
 ἀλλ' ἄγε δὴ σε κακῶν ἐκλύσομαι ἢ δὲ σαώσω
 τῇ, τόδε φάρμακον ἐσθλὸν ἔχων ἐς δώματα Κίρκης
 ἔρχευ, ὃ κέν τοι κρατὸς ἀλάλκησιν κακὸν ἦμαρ.
 πάντα δέ τοι ἐρέω ὀλοφώια δῆνεα Κίρκης.
 τεύξει τοι κυκεῶ, βαλέει δ' ἐνὶ φάρμακα σίτω· 290
 ἀλλ' οὐδ' ὧς θέλξει σε δυνήσεται· οὐ γὰρ ἐάσει
 φάρμακον ἐσθλὸν, ὃ τοι δώσω, ἐρέω δὲ ἕκαστα.
 ὁππότε κεν Κίρκη σ' ἐλάσῃ περιμήκει ῥάβδω,
 δὴ τότε σὺ ξίφος ὀξὺ ἐρυσσάμενος παρὰ μηροῦ
 Κίρκη ἐπαῖξαι ὧς τε κτάμεναι μενεαίνων. 295
 ἢ δέ σ' ὑποδείσασα κελήσεται εὐνηθῆναι·
 ἔνθα σὺ μηκέτ' ἔπειτ' ἀπανήνασθαι θεοῦ εὐνήν,
 ὄφρα κέ τοι λύσῃ θ' ἐτάρους αὐτόν τε κομίσσῃ·
 ἀλλὰ κέλευσθαί μιν μακάρων μέγαν ὄρκον ὁμόσσαι
 μή τί τοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο, 300
 μή σ' ἀπογυμνωθέντα κακὸν καὶ ἀνήνορα θείῃ.
 Ὡς ἄρα φωνήσας πόρε φάρμακον ἀργειφόντης
 ἐκ γαίης ἐρύσας, καὶ μοι φύσιν αὐτοῦ ἔδειξε.
 ῥίζῃ μὲν μέλαν ἔσκε, γάλακτι δὲ εἴκελον ἄνθος·

288. ἀλάλκησιν] So most modern edd. since Wolf, instead of ἀλαλήσει, which is read by Eustath. and several MSS. The rest of La Roche's MSS. give ἀλάλκησι without the *ν* ἐφελευστικόν, on which he remarks, 'haud scio an ἀλαλήσει genuina sit lectio, nullus enim codex ἀλάλκησιν habet.' 290. ἐνὶ] So Bekker for ἐν. See note. 300. μή τί τοι] So La Roche, adding 'dedi cum libris optimis,' and Eustath. Al. σοι. 301. θείῃ] (or θείῃ) The reading of the MSS, for which Bekk. ii. and La Roche give θήῃ, as the reading of Aristarchus.

going to rescue thy comrades? Why, I tell thee thou wilt never come back thyself.'

288. κρατὸς, 'from thy head;' so Il. 22. 348 οὐκ ἐστ' ὅς σῃς γε κύνας κεφαλῆς ἀπαλάλκοι. The root ἀλκ forms a later present ἀλέξω, to which this aor. is referred.

290. The intervention of the strong word φάρμακα between ἐν and σίτω inclines us to read, with Bekker, ἐνὶ for ἐν, and thus to make a true tmesis (allowable with a disyllabic preposition) = ἐμβαλέει. Others make σίτω a local dative epexegetical of the adverb ἐν. So on Od. 9. 212.

295. ἐπαῖξαι. Infinitive with im-

perative force, as ἀπανήνασθαι 297. κέλευσθαι 299.

298. αὐτόν τε, sc. 'et telpsum.' Cp. inf. 339.

301. ἀπογυμνωθέντα is interpreted by the Schol. to mean 'without his sword,' quoting γυμνὸν ἄτερ κόρυθος τε καὶ ἀσπίδος Il. 21. 50. But it is really 'when stripped,' in the simpler sense suggested by εὐνηθῆναι.

303. φύσις, used only here, is intended to describe the external characteristics, as the epexegetis of the next line shows, and as the word ἔδειξε confirms. The word φύσις is used here like the more common φύη. The Schol. interprets by τὸ εἶδος.

μῶλυ δέ μιν καλέουσι θεοί· χαλεπὸν δέ τ' ὀρύσσειν 305
 ἀνδράσι γε θνητοῖσι· θεοὶ δέ τε πάντα δύνανται.
 Ἑρμείας μὲν ἔπειτ' ἀπέβη πρὸς μακρὸν Ὀλυμπον
 νῆσον ἂν ὕληεσαν, ἐγὼ δ' ἐς δώματα Κίρκης
 ἦια· πολλὰ δέ μοι κραδίη πόρφυρε κίοντι.
 ἔστην δ' εἰνὶ θύρῃσι θεᾶς καλλιπλοκάμοιο 310
 ἔνθα στὰς ἐβόησα, θεὰ δέ μεν ἔκλυεν αὐδῆς.
 ἢ δ' αἰψ' ἐξελθοῦσα θύρας ὤϊξε φαεινὰς

306. δύνανται] The best MSS. give ἴσασι, but Schol. H. alters to δύνανται. It is difficult to decide the best reading: ἴσασι may be a reminiscence of Od. 4. 379; and δύνανται a gloss suggested by χαλεπὸν. On the whole δύνανται seems more satisfactory.

305. μῶλυ (perhaps connected with *mollis*, μάλαχη, μάλα, etc.) is an unknown plant. Commentators go through the usual routine in dealing with the word, either (1) allegorising its meaning altogether, as Eustath. does, and making it symbolise the general instructions given to Odysseus to resist sorcery; or (2) regarding it as a fanciful creation of the poet, which seems far the most natural solution; or (3) attempting to identify it with some known plant. Theophrastus, Hist. Plant. 9. 15, says, τὸ δὲ μῶλυ περὶ Φενεδὸν καὶ ἐν τῇ Κυλλήνῃ φασὶν εἶναι, καὶ ὅμοιον ᾧ Ὀμηρὸς εἰρηκε, τὴν μὲν ῥίζαν ἔχον στρογγύλην, προσεμπερὴ κρομμύω, τὸ δὲ φύλλον ὅμοιον σκύλλῃ· χρῆσθαι δὲ αὐτῷ πρὸς τὰ ἀλεξιφάρμακα καὶ τὰς μαγείας. οὐ μὴν ὀρύττειν γε εἶναι χαλεπόν, ὥς Ὀμηρὸς φησι. The 'moly' of Theophrastus is identified by Sprengel with the *Allium nigrum*. Other botanists suppose it to be the *Allium victorale*. The Schol. P., citing Hippocrates and Galen, will have it to be the wild rue (ἀγριον πή-γανον).

If one may hazard a further conjecture, the white flower and the dark root seem to suggest Hellebore; which, from the earliest times, has been regarded as a potent antidote for madness; and therefore seems peculiarly suitable here.

καλέουσι θεοί. In several passages in Homer a double name is given for some object, a name used by the gods and a name used by men. Thus, in Il. 1. 403 we have Βριάρεως and Αἰγίαον as the two titles of a giant;

Βατίεια and σῆμα Μυρίνης as the two names for a knoll, Il. 2. 813; χαλκίς and κύμνδης for the same bird, Il. 14. 291, and Ξάνθος and Ξάμανδρος to denote the same river, Il. 20. 74. The name in use among men is not always quoted, as e.g. here, and in Od. 12. 61, where the gods are said to call the 'wandering rocks' Πλαγκταί, (where see note). Some interpret this as referring to an earlier and later state of the language, as Götting, who goes so far as to suppose the names given by the gods to be remnants of Pelasgic language. It is simpler to suppose that the 'divine' name is the one used by the poets in contrast to the ordinary word used in common life. Here the μῶλυ naturally has no 'human' name; as the plant was unknown to men. See especially Lobeck, Aglaoph. 858-863. Monro, on Il. 1. 403, says, 'where two names are given, it will be found that the divine name is the one that has the clearer meaning.' But this seems doubtful. It is uncertain whether χαλεπὸν merely means as Schol. Q. gives it, χαλεπὸν ὀρύττειν ἐν τῇ γῇ καὶ εὐρίσκειν τὰ εἶδη τοῦ φαρμάκου, which suits better with θεοὶ δέ τε πάντα δύνανται, or whether it possibly refers to any dangerous quality in the plant, φασὶ δὲ αὐτὸ ἐλκόμενον τῷ τέλει τῆς ῥίζης θάνατον ἐπιφέρειν τῷ ἀνασπῶντι. Cp. Od. 23. 184 χαλεπὸν δέ κεν εἴη | καὶ μάλ' ἐπισταμένω ὅτε μὴ θεὸς αὐτὸς ἐπελθὼν | ῥηιδίως ἐθέλων θείῃ ἄλλῃ ἐνὶ χώρῃ, and Od. 11. 156 χαλεπὸν δὲ τὰδε ζωίσιν ὀρᾶσθαι, where the meaning seems to lie between difficulty and danger.

καὶ κάλει· αὐτὰρ ἐγὼν ἐπόμεν ἀκαχήμενος ἦτορ.
 εἶσε δέ μ' εἰσαγαγούσα ἐπὶ θρόνον ἀργυροήλου,
 καλοῦ δαιδαλέου· ὑπὸ δὲ θρήνους ποσὶν ἦεν· 315
 τεῦξε δέ μοι κυκεῶ χρυσέῳ δέπαι, ὄφρα πίοιμι,
 ἐν δέ τε φάρμακον ἦκε, κακὰ φρονέουσ' ἐνὶ θυμῷ.
 αὐτὰρ ἐπεὶ δῶκέν τε καὶ ἔκπιον οὐδέ μ' ἔθελξε,
 ῥάβδῳ πεπληγυῖα ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
 "Ἐρχεο νῦν συμφεόνδε, μετ' ἄλλων λέξο ἑταίρων." 320
 ὥς φάτ', ἐγὼ δ' ἄορ ὀξὺ ἐρυσσάμενος παρὰ μηροῦ
 Κίρκῃ ἐπήϊξα ὥς τε κτάμεναι μενεαίνων.
 ἡ δὲ μέγα ἰάχουσα ὑπέδραμε καὶ λάβε γούνων,
 καί μ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·
 "Τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκῆς; 325
 θαῦμά μ' ἔχει ὥς οὐ τι πῶν τάδε φάρμακ' ἐθέλχθης.
 οὐδὲ γὰρ οὐδέ τις ἄλλος ἀνὴρ τάδε φάρμακ' ἀνέτλη,
 ὅς κε πῆρ καὶ πρῶτον ἀμείψεται ἔρκος ὀδόντων.

316. δέπαι] So, and not δέπα, according to La Roche, on the ground that the iota subscriptum was never used in Homer with a short α. Other instances are γήραι Od. 11. 136, σέλαι Od. 21. 246; Il. 8. 563, κέραι Il. 11. 385. 320. λέξο] οὕτως Ἀρίσταρχος διςυλλάβως τὸ λέξο Schol. H. Al. λέξε[ο] or λέξαι. 324. καί μ' ὀλοφυρομένη] Ἀριστοφάνης, καί με λισσαμένη. καὶ ἐστὶν οὐκ ἀχαρις ἡ γραφή Schol. H. So also Eustath. Nitzsch suggests μειλίσσομένη, Nauck καὶ δέ με λισσομένη. But the metre might follow the analogy of πολλὰ λισσομένη Il. 5. 358, etc. 326. ὥς] Bekk. with Nauck and Cobet, Var. Lectt. p. 108, reads πῶς for ὥς, as written above in the text of Vindob. 133 and Cod. Harl. But ὥς may well stand, as being more full of meaning than ὅτι, suggesting not only the fact but the manner.

320. ἔρχεο.. λέξο. Asyndeton of imperatives, as Od. 17. 529 ἔρχεο, δέῃρο κάλεισον. λέξο is the imperative of the non-thematic aorist from root λει; the same form is found in Il. 24. 650, but λέξο in Il. 9. 617. So ὄρσο in Od. 7. 342, but ὄρσο in Od. 6. 255.

325. τίς πόθεν; see on Od. 1. 170.

326. θαῦμά μ' ἔχει ὥς κ.τ.λ. is analogous to θαυμάζομεν οἷον ἐτύχθη, so that there is no need to change with Bekk. ὥς to πῶς. And the hiatus in the second foot between ἔχει and ὥς may be paralleled by Il. 6. 126 σῶ θάρσει δ' τ' ἔμεινας.

Join οὐ τι with ἐθέλχθης.

327. οὐδὲ γὰρ οὐδέ. See on Od. 3. 27. ἀνέτλη. This is a good illustration of the way in which a succession of

past experiences gives its meaning to the so-called 'gnomic aorist.'

328. ὅς κε πῆρ. Eustath comments well on this sentence, τὸ δὲ ἀμείψεται [aor. subjunct.] ἔρκος ὀδόντων περίφρασις ἐστὶ τοῦ πῆρ. κείται δὲ κατὰ σχῆμα προθέστων. τοῦ γὰρ πῆρ προτερεῖται τὸ ἀμείψεται ἔρκος ὀδόντων. ἔχει δὲ τι καὶ ἐλλειπτικὸν ὁ λόγος, λέγων ὅτι οὐδεὶς ἀνέτλη τὰ φάρμακα δὲ ἀν πῆρ καὶ οὐ πρῶτον ἀμείψεται ἦτοι παρέλθῃ τοῖς ὀδόντας, ληφθέντος τοῦ οὐ ἀπὸ κοινοῦ. It would simplify the construction if we could take ἀμείψεται transitive, = 'lets them pass:' but, comparing Il. 9. 409 ἐπεὶ ἄρ κεν [ψυχῇ] ἀμείψεται ἔρκος ὀδόντων, there seems no choice but to make φάρμακα the subject.

[σοὶ δέ τις ἐν στήθεσσι ἀκήλητος νόος ἐστίν.]
 ἡ σύ γ' Ὀδυσσεύς ἐσσι πολύτροπος, ὃν τε μοι αἰεὶ 330
 φάσκεν ἐλεύσεσθαι χρυσόρραπις ἀργειφόντης,
 ἐκ Τροίης ἀνιόντα θοῇ σὺν νηὶ μελαίνῃ.
 ἀλλ' ἄγε δὴ κολεῶ μὲν ἄορ θέο, νῶϊ δ' ἔπειτα
 εὐνῆς ἡμετέρης ἐπιβείομεν, ὄφρα μιγέντε
 εὐνῇ καὶ φιλότῃ πεποιθόμεν ἀλλήλοισιν.' 335
 "Ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·
 "ὦ Κίρκη, πῶς γὰρ με κέλεαι σοὶ ἥπιον εἶναι,
 ἡ μοι σὺς μὲν ἔθηκας ἐνὶ μεγάροισιν ἑταίρους,
 αὐτὸν δ' ἐνθάδ' ἔχουσα δολοφρονέουσα κελεύεις
 ἐς θάλαμόν τ' ἵεναι καὶ σῆς ἐπιβήμεναι εὐνῆς, 340
 ὄφρα με γυμνωθέντα κακὸν καὶ ἀνήνορα θείης.
 οὐδ' ἂν ἐγὼ γ' ἐθέλοιμι τεῆς ἐπιβήμεναι εὐνῆς,
 εἰ μή μοι τλαίης γε, θεὰ, μέγαν ὄρκον ὁμόσσαι
 μή τί μοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο.
 "Ὡς ἐφάμην, ἡ δ' αὐτίκ' ἀπώμυνεν ὥς ἐκέλευον. 345
 αὐτὰρ ἐπεὶ ῥ' ὁμοσέν τε τελεύτησέν τε τὸν ὄρκον,
 καὶ τότε ἐγὼ Κίρκης ἐπέβην περικαλλέος εὐνῆς.
 Ἀμφίπολοι δ' ἄρα τέως μὲν ἐνὶ μεγάροισι πένοντο

329.] Schol. H. says, ὁ Σιδωνίος (sc. Dionysius) φησὶν ἀθετεῖσθαι τὸν στίχον, perhaps by Aristarchus. See Nitzsch, ad loc., and cp. note on text. 'Versus apertissime ex Γ 63 ὥς σοι ἐνὶ στήθεσσι ἀτάρβητος νόος ἐστίν, uno adjectivo novato confictus' Köchly, Diss. ii. 334. ἐπιβείομεν] La Roche ἐπιβήομεν, as in Od. 6. 262 (Textkrit. 408). 348 foll.] 'Versus... num iam antiquorum suspicionem

329. The grounds of objection against this line are given in Schol. H. Q. καὶ μὴν καὶ τῶν ἄλλων 'νοὺς ἦν ἔμπεδος ὥς τὸ πάρος περ,' so that it was superfluous for Circe to say of Odysseus that he had νόος ἀκήλητος. But the difficulty is more apparent than real; she means that he had that strong and stubborn mind which was generally proof against sorcery. She does not know that he carries an amulet to protect him.

334. ἡμετέρης, used proleptically.

ἐπιβείομεν, see note on Od. 6. 262.

335. πεποιθόμεν, subjunctive of perfect πέποιθα. See Veitch, p. 433.

337. πῶς γάρ; 'Why, how?' cp. Od. 19. 325. Probably the use of γάρ in such interrogative sentences implies

really an unexpressed protasis, as e.g. here, 'you are expecting too much of me.' We find a similar phrase with the protasis given in full in Od. 16. 69 foll. Εὐμαι', ἡ μάλα τοῦτο ἔπος θυμαλγὲς ἔειπες | πῶς γὰρ δὴ τὸν ξείνον ἐγὼν ὑποδέχομαι οἴκῳ;

338. The contrast intended would naturally be expressed by ἑταίρους μὲν σὺς ἔθηκας ἐμὲ δ' αὐτὸν κελεύεις κ.τ.λ. For a similar loose opposition introduced by μὲν and δέ cp. Il. 4. 123 νευρὴν μὲν μαζῷ πέλασεν, τόξῳ δὲ σίδηρον, where formal accuracy requires μαζῷ μὲν νευρῇ. But the antithesis is really given equally well in the present passage by the juxtaposition of ἑταίρους and αὐτόν.

τέσσαρες, αἳ οἱ δῶμα κάτα δρήσταιραι ἔασι.
 γίνονται δ' ἄρα ταί γ' ἔκ τε κρηνέων ἀπό τ' ἀλσέων 350
 ἔκ θ' ἱερῶν ποταμῶν, οἳ τ' εἰς ἄλαδε προρέουσι.
 τάων ἡ μὲν ἔβαλλε θρόνοισι ἐνὶ ῥήγεα καλὰ,
 πορφύρεα καθύπερθ', ὑπένερθε δὲ λίθ' ὑπέβαλλεν·
 ἡ δ' ἑτέρη προπάροιθε θρόνων ἐτίταινε τραπέζας
 ἀργυρέας, ἐπὶ δέ σφι τίθει χρύσεια κάνεια· 355
 ἡ δὲ τρίτη κρητῆρι μελίφρονα οἶνον ἐκίρνα
 ἡδὺν ἐν ἀργυρέῳ, νέμε δὲ χρύσεια κύπελλα·
 ἡ δὲ τετάρτη ὕδωρ ἐφόρει καὶ πῦρ ἀνέκαιε
 πολλὸν ὑπὸ τρίποδι μεγάλῳ· ἰαίνετο δ' ὕδωρ.
 αὐτὰρ ἐπεὶ δὴ ζέσσειεν ὕδωρ ἐνὶ ἥνοπι χαλκῷ, 360

mouerint, ambigi potest, quin recte nostro poetae abiudicauerit Nitzschius dubitari nequit, ut nec Bekkerum nec Ameisium ei obsecutum esse mirer. Sed hi quidem siue reiciuntur siue retinentur, illud quidem certum est neniā notissimā vv. 368-372, quae primitus δ 52-56 posita fuit, nec male a recentiorum rhapsodiarum concinnatoribus a 136-140, η 172-176, ο 135-139, ρ 91-95 mutata est, hic quidem ineptissime inferri Circes aedibus, in quibus modo in ancillas cenam apparantes vidimus. Itaque non dubito quin v versus, qui in aliquot codd. non leguntur, a recentioribus certatim damnati etiam ab Alexandrinis aut obelo notati aut adeo "ne scripti quidem" fuerint, cuius rei haud scio an aliquid indicii in eo insit quod in scholiis statim ad v. 362 ad v. 374 transitur, nulla intersitorum mentione facta' Köchly, Diss. ii. p. 10. 351. οἳ τ' εἰς ἄλαδε] οὔτε γράφει Ζηνόδοτος. Ἀρίσταρχος δὲ εἰς ἄλα, δεύτερον δὲ ἐστὶν ἡ εἰς Schol. H. Q. This is very enigmatical. The δε in δεύτερον apparently belongs to the preceding ἄλα, thus settling the point that Aristarchus wrote εἰς ἄλαδε, but whether we should read οὐ δὲ γράφει Ζηνόδοτος. ('does not admit them') as Nitzsch suggests, or οἳ τε, is most uncertain. Possibly οὕτω should be read for οὔτε, anyhow Zenodotus seems to have omitted εἰς, and we seem to want some phrase like περισσὴ δὲ ἡ εἰς.

350-1. These verses look much like a later addition (see crit. note), for the present γίνονται is very awkward, and the words read like a description of Naiads, Dryads, and Nereids. With γίνονται Ameis compares such presents as πέλονται Od. 5. 79, φαίνονται Od. 16. 161, χρίεται Od. 18. 194, as expressing certain general customs of the gods; but the cases are hardly parallel. The four maidens may possibly be intended to symbolise the seasons, and would as such be appropriate attendants on Circe, the daughter of the Sun, as Scholl. B. Q. V. suggest: οἳ δὲ ἀλληγοροῦσι Κίρκην μὲν λέγοντες τὸν ἐνιαυτὸν, τέσσαρας δὲ θεραπαινίδας τὰς ὥρας. According to this idea, we have Spring spreading her carpet of grass and flowers; Summer bringing her store

of fruit and corn; Autumn supplying her wine; and Winter lighting the fire on the hearth.

351. εἰς ἄλαδε. Compare ἀπὸ Τροίης θεν Od. 9. 38, ἡῶθι πρὸ Od. 5. 469.

353. λίτα. See on Od. 1. 130.

354. τραπέζας. Not several tables,—one for meats, another for drinks,—as Eustath. interprets; but a τράπεζα to each θρόνος. See on Od. 1. 112.

360. ἥνοψ is a word of most uncertain derivation. If, with the ancients, we compound it of ἀ and ὤψ, to make it mean 'dazzling' or 'blinding,' we may compare Il. 13. 340 ὅσσε δ' ἀμείβεσθαι | αὐγῇ χαλκείῃ κορύθων ἀπο λαμπομενάων. Modern philologists suggest a root *van*, from *va*, *fa*, 'to shine,' or refer the word to Skt. *vas*, 'to burn,' as if ἥνοψ passed through a form *fas*-

ἔς ῥ' ἀσάμινθον ἔσασα λό' ἐκ τρίποδος μεγάλοιο,
 θυμῆρες κεράσασα κατὰ κρατὸς τε καὶ ὤμων,
 ὄφρα μοι ἐκ κάματον θυμοφθόρον εἴλετο γυίων.
 αὐτὰρ ἐπεὶ λοῦσέν τε καὶ ἔχρισεν λίπ' ἐλαίῳ,
 ἀμφὶ δέ με χλαῖναν καλὴν βάλεν ἡδὲ χιτῶνα, 365
 εἶσε δέ μ' εἰσαγαγούσα ἐπὶ θρόνου ἀργυροήλου,
 καλοῦ δαιδαλέου· ὑπὸ δὲ θρήνυς ποσὶν ἦεν·
 [χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα
 καλῇ, χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,
 νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν. 370
 σῖτον δ' αἰδοίῃ ταμὶν παρέθηκε φέρουσα,
 εἶδατα πόλλ' ἐπιθεῖσα, χαριζομένη παρεόντων]
 ἐσθήμεναι δ' ἐκέλευεν· ἐμῷ δ' οὐχ ἦνδανε θυμῷ,
 ἀλλ' ἤμην ἀλλοφρονέων, κακὰ δ' ὅσσετο θυμός.
 Κίρκη δ' ὥς ἐνόησεν ἔμ' ἤμενον οὐδ' ἐπὶ σίτῳ 375
 χεῖρας ἰάλλοντα, κρατερὸν δέ με πένθος ἔχοντα,
 ἄγχι παρισταμένη ἔπεα πτερόεντα προσηύδα·
 'Τίφθ' οὕτως, Ὀδυσσεῦ, κατ' ἄρ' ἔξεται ἴσος ἀναῦδος,
 θυμὸν ἔδων, βρώμης δ' οὐχ ἄπτεται οὐδὲ ποτῆτος;
 ἦ τινά που δόλον ἄλλον οἶεαι· οὐδέ τί σε χρὴ 380
 δειδίμεν· ἦδη γάρ τοι ἀπώμοσα καρτερὸν ὄρκον.'

368-372.] See crit. note on sup. 348. La Roche regards the lines as not older than the thirteenth century, since they were unknown to Eustath. and are not commented on by the Scholl. 374. ἀλλοφρονέων] τινὰ τῶν ἀντιγράφων, ἄλλα φρονέων Eustath. ὅσσετο] Schol. N. gives φέτο in lemma, but adds γρ. καὶ ὅσσετο. 376. κρατερὸν] γρ. καὶ στυγερὸν, δ καὶ κρείττον Schol. H. N. 377. ἄγχι παρισταμένη] ἀγχοῦ δ' ἱσταμένη Schol. H. 380. οὐδέ τι] So Wolf and most modern edd. for οὐδ' ἐτι, which Nitzsch still prefers.

vos. Düntzer proposes to connect it with root *an*, 'to complete,' as in *ἀνω*, *ἀνώω*.

361. ἔσασα, sc. ἐμέ.

Λόε, 'she washed me [with water] out of a great cauldron, over head and shoulders, after she had mixed it to my taste, οὐ πάνυ τι ζέον, ἀλλὰ δηλαδὴ εὐκρατον.

362. Here θυμῆρες is used predicatively with κεράσασα. It is doubted whether θυμῆρες is identical with θυμῆρης (Il. 9. 336; Od. 23. 232, etc.), the accent seeming to contradict it. It is more likely that θυμῆρης is to be referred

to stem *-ar*, and that θυμῆρης is only an adjectival form from θυμός.

366. εἶσε δέ. Here begins the apodosis to ἐπεὶ 364.

374. ἀλλοφρονέων. He means, 'with his thoughts elsewhere;' cp. Il. 23. 698.

378. ἔξεται. Buttmann and Ahrens deny the existence of a present ἔξομαι instead of ἴζομαι, and require us here to read ἔξεο from ἔζομην, the aorist. If ἔξεται be retained it is better to scan it as a dissyllable, because of the initial *f* in ἴσος.

Ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·
 ὦ Κίρκη, τίς γάρ κεν ἀνὴρ, δς ἐναΐσιμος εἶη,
 πρὶν τλαίῃ πάσασθαι ἐδητύος ἡδὲ ποτῆτος,
 πρὶν λύσασθ' ἐτάρους καὶ ἐν ὀφθαλμοῖσιν ιδέσθαι;
 ἀλλ' εἰ δὴ πρόφρασσα πιεῖν φαγέμεν τε κελεύεις,
 λῦσον, ἵν' ὀφθαλμοῖσιν ἴδω ἐρίηρας ἐταίρους.
 Ὡς ἐφάμην, Κίρκη δὲ δι' ἐκ μεγάρου βεβήκει
 ῥάβδον ἔχουσ' ἐν χειρὶ, θύρας δ' ἀνέφωξε συφειοῦ,
 ἐκ δ' ἔλασεν σιάλοισιν ἐοικότας ἐννεώροισιν.
 οἱ μὲν ἔπειτ' ἔστησαν ἐναντίοι, ἡ δὲ δι' αὐτῶν
 ἐρχομένη προσάλειφεν ἐκάστω φάρμακον ἄλλο.
 τῶν δ' ἐκ μὲν μελέων τρίχες ἔρρεον, ἃς πρὶν ἔφυσε
 φάρμακον οὐλόμενον, τό σφιν πόρε πότνια Κίρκη·
 ἄνδρες δ' ἄψ' ἐγένοντο νεώτεροι ἢ πάρος ἦσαν
 καὶ πολὺ καλλίονες καὶ μείζονες εἰσοράασθαι.
 ἔγνωσαν δ' ἐμὲ κείνοι, ἔφυν τ' ἐν χερσὶν ἕκαστος.
 πᾶσιν δ' ἱμερόεις ὑπέδω γόος, ἀμφὶ δὲ δῶμα
 σμερδαλέον κονάβιζε, θεὰ δ' ἐλέαιρε καὶ αὐτή.

385. λύσασθ'] Schol. H. quotes this as the reading of Aristarchus, which seems to imply a variant λῦσαι θ'. 393. τῶν δ'] 'Αριστοφάνης, τοῖς δ' Schol. H. 394. πότνια Κίρκη] γρ. διὰ θεῶν Schol. H. 395. ἄψ] The reading of Aristarchus. Al. αἰψ'. 399. κονάβιζε] So La Roche restores from the majority of MSS. Al. κανάκιζε.

383. Join κεν with τλαίῃ.
 384. The former πρὶν is only preparatory to the second. Translate, 'Why, what man who was right-minded could have the heart to taste meat and drink before that he had rescued his comrades?'

385. Notice the difference between the voice of λύσασθαι, by which Odysseus describes his own act, and λῦσον, as applied to Circe.

386. πρόφρασσα, 'in earnest.' See on Od. 5. 161.

390. ἐννεώροισι, see on sup. 19.

393. Ovid goes into details here, Met. 14. 303 foll. 'Erigimur, saetaeque cadunt, bifidosquerelinquit | rima pedes, redeunt humeri, et subiecta lacertis | brachia sunt. flentem flentes amplectimur ipsi, | haeremusque ducis collo.'

397. ἔφυν.. ἕκαστος. For this distributive singular after a plural verb

compare ἔβαν.. ἕκαστος Od. 1. 424, σκιδνασθε.. ἕκαστος 2. 252; 3. 396, etc. A somewhat different usage, τοῖς δὲ καθίζον.. ἕκαστοι, is found in Od. 13. 76.

398. ἱμερόεις.. γόος. The epithet may be rendered by 'longing' or 'yearning.' We have κρυερὸς γόος in Od. 4. 103, ὀλοὸς γόος Il. 23. 10; but this describes the tenderer feeling produced by the ἱμερος γόοιο Od. 4. 113, which is called γλυκεὶς ἱμερος Od. 22. 500. The regular construction of ὑποδύναι is with the personal accusative, but it is used here with an ethereal dative, as Soph. Phil. 1111 ἀλλά μοι ἄσκοπα | κρυπτά τ' ἐπη δολερὰς ὑπέδω φρενός. Seiler quotes as instances of εἰσιέναι or εἰσέρχεσθαι τινα Soph. O. C. 372; Eur. I. A. 1580; Hdt. 1. 24, 3. 14; Plato, Pol. 330 D; Phaed. 59 A. But in Eur. Med. 57 ὥσθ' ἱμερός μ' ὑπῆλθε.

ἡ δὲ μευ ἄγχι στᾶσα προσηύδα διὰ θεῶν
 'Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 ἔρχεο νῦν ἐπὶ νῆα θοὴν καὶ θίνα θαλάσσης.
 νῆα μὲν ἄρ' ἀμπρωτον ἐρύσσετε ἡπειρόνδε,
 κτήματα δ' ἐν σπήεσσι πελάσσετε ὅπλα τε πάντα·
 αὐτὸς δ' ἄψ' ἵεναι καὶ ἄγειν ἐρίηρας ἐταίρους.
 Ὡς ἔφατ', αὐτὰρ ἐμοί γ' ἐπεπείθετο θυμὸς ἀγῆνωρ,
 βῆν δ' ἵεναι ἐπὶ νῆα θοὴν καὶ θίνα θαλάσσης.
 εὐρον ἔπειτ' ἐπὶ νηὶ θοῇ ἐρίηρας ἐταίρους
 οἴκτρ' ὀλοφυρομένους, θαλερὸν κατὰ δάκρυ χέοντας.
 ὥς δ' ὅτ' ἂν ἄγραυλοι πόριες περὶ βοῦς ἀγελαίας,
 ἐλθούσας ἐς κόπρον, ἐπὴν βοτάνης κορέσωνται,
 πᾶσαι ἅμα σκαίρουσιν ἐναντίαι· οὐδ' ἔτι σηκοὶ
 ἴσχουσ', ἀλλ' ἀδινὸν μυκώμεναι ἀμφιθέουσι
 μητέρας· ὥς ἐμὲ κείνοι, ἐπεὶ ἴδον ὀφθαλμοῖσι,

404. ἐν σπήεσσι] This, or ἐν σπείεσσι, is the reading of all MSS. But Schol. H. gives as a variant δὲ σπείεσσι, which La Roche supposes to point to the reading of Aristarchus. Nauck would write σπείεσσι. See note on text. 405. ἄψ] This, the reading of a few good MSS, seems to suit the sense better than the common αἰψ'. 412. οὐδ' ἔτι] Al. οὐδέ τι.

404. ἐν σπήεσσι πελάσσετε. La Roche adopts the reading σπήεσσι without the preposition, on the ground that πελάζω is joined in Homer with the simple dative, which is indeed true, if we except οὐδᾶσδε πελάζειν Od. 10. 440, and Od. 7. 254. But the common reading seems required here by the sense, 'bring them to—and stow them in—the grottoes;' the whole expression being a similar construction to ἐς θρόνους ἵζεσθαι. The phrase is illustrated by h. Hom. Merc. 523 μηδέ ποτ' ἐμπελάσειν πυκινῷ δόμῳ.

ὅπλα are the movable parts of the ship's tackling.

405. ἄψ ἵεναι, i.e. 'come back again.'

410. ἄγραυλοι, 'in the fold-yard.' ἀγρός itself is used much in this sense by Eumaeus, Od. 16. 27; where he complains to Telemachus that he οὐ .. θάμ' ἀγρὸν ἐπέρχεται οὐδὲ νομῆας, | ἀλλ' ἐπιδημεύεις, where he intends a contrast between the buildings of the homestead and the houses in the town.

πόριες (from πόρις, more commonly

πόρις, but see Eur. Bacch. 737), connected with root πορ, as in πορ-εῖν, and Lat. *pario*, and perhaps *parthénos*.

412. The indicative σκαίρουσιν (for which Bekk. ii. conjectures σκαίρωσιν) is a real anacoluthon, ὥς ὅτ' ἂν being always followed by the subjunctive. But the construction is broken by the introduction of the parenthetical clause, and σκαίρουσιν begins as it were a principal sentence. The cows have been out in a drove (ἀγελαίας) to pasture, and when they return to the fold-yard (κόπρος, lit. = 'the mixen'), the calves who have remained at the farm, penned up, welcome them with frisking and lowing.

413. ἀδινόν must be joined not (as Düntz.) with ἀμφιθέουσι, but with μυκώμεναι, on the analogy of ἀδινόν or ἀδινὰ στενάχειν, κλαίειν, etc.

414. ὥς ἐμὲ.. ἔχυντο. Bekk. ii. puts no comma at κείνοι, but makes ἐμὲ to be governed by ἴδον. But it is better to stop off ἐπεὶ ἴδον ὀφθαλμοῖσι, making ἐμὲ governed by ἔχυντο, either as an equivalent to χύμενοι ἴκοντο, cp. La

δακρυόεντες ἔχυντο· δόκησε δ' ἄρα σφίσι θυμὸς 415
ὥς ἔμεν ὥς εἰ πατρίδ' ἰκοίαιτο καὶ πόλιν αὐτὴν
τρηχέης Ἰθάκης, ἵνα τ' ἔτραφεν ἡδ' ἐγένοντο
καὶ μ' ὀλοφυρόμενοι ἔπεα πτερόεντα προσηύδων·
' Σοὶ μὲν νοστήσαντι, διοτρεφὲς, ὥς ἐχάρημεν,
ὥς εἴ τ' εἰς Ἰθάκην ἀφικοίμεθα πατρίδα γαίαν· 420
ἀλλ' ἄγε, τῶν ἄλλων ἐτάρων κατάλεξον ὄλεθρον·'
' Ὡς ἔφαν, αὐτὰρ ἐγὼ προσέφην μαλακοῖς ἐπέεσσιν·
' νῆα μὲν ἄρ πάμπρωτον ἐρύσσομεν ἡπειρόνδε,
κτῆματα δὲ σπῆεσσι πελάσσομεν ὅπλα τε πάντα·
αὐτοὶ δ' ὀτρύνεσθε ἐμοὶ ἅμα πάντες ἔπεσθαι, 425
ὄφρα ἴδῃθ' ἐτάρους ἱεροῖς ἐν δώμασι Κίρκης
πίνοντας καὶ ἔδοντας· ἐπηετανὸν γὰρ ἔχουσιν·'
' Ὡς ἐφάμην, οἱ δ' ὦκα ἐμοῖς ἐπέεσσιν πίθοντο·
Εὐρύλοχος δέ μοι οἶος ἐρύκανε πάντας ἐταίρους·
[καὶ σφεας φωνήσας ἔπεα πτερόεντα προσηύδα] 430
' Ἄ δειλοὶ, πόσ' ἔμεν; τί κακῶν ἰμείρετε τούτων,
Κίρκης ἐς μέγαρον καταβήμεναι, ἣ κεν ἅπαντας

416. πόλιν αὐτὴν] πόλιν αὐτὴν Ἀρίσταρχος Schol. H. With the exception of Cod. Aug. all MSS. read αὐτῶν. 425. ὀτρύνεσθε... ἔπεσθαι] So Bekk. with best MSS, instead of the common ὀτρύνεσθ' ἵνα μοι ἅμα πάντες ἔπησθε, in which the use of ἵνα after ὀτρύνεσθαι is very strange. The variant ἔπησθε for ἔπεσθαι is a mere itacism, says La Roche. 429. ἐρύκανε] For this ἀπαξ εἰρ. La Roche reads with three MSS. ἐρύκακε, a form occurring nine times in Homer. Nauck adopts it. 430.] Wanting in most MSS. The Schol. H. does not know it, but writes λείπει τὸ λέγων.

Roche, Hom. Stud. § 60. 4, or, better, as retaining something of the force of the preposition in ἀμφι-θέουσι, and so = ἀμφέχυντο, cp. ἀμφιχυθεὶς πατέρ' ἐσθλόν Od. 16. 214, θείη δέ μιν ἀμφέχυντ' ὀμφή Il. 2. 41. To make δακρυόεντες ἔχυντο mean no more than 'in lacrimas effusi sunt' gives no sort of antithesis to σκαίρουσιν ἐναντία. Further, ἐπεὶ ἴδον ὀφθαλμοῖσι stands as a set phrase, in Od. 2. 155; 3. 373; 11. 615; 23. 92. 'They threw themselves upon me weeping.'

But ἐμὲ is really determined by the position in which it stands with regard to μητέρας, as though ἐμὲ also was to be governed by ἀμφιθέουσι, for which, by a necessary change of scene, ἔχυντο is substituted.

415. δόκησε δ', 'and their feeling seemed to be just as if.'

419. σοὶ... νοστήσαντι... ἐχάρημεν. With this construction cp. τῷ... χαῖρον νοστήσαντι Od. 19. 463, χάρη δ' ἄρα οἱ προσίοντι Il. 5. 682; cp. Il. 24. 706.

423. ἐρύσσομεν and πελάσσομεν are probably the aorist subjunctive.

431. πόσ' ἔμεν; 'Whither are we going?' Cp. πόσε φεύγετε; Od. 6. 199.

432. καταβήμεναι, an appositional infinitive, exexegetical of κακῶν τούτων. With καταβήμεναι ἐς μέγαρον we may compare καταδύναι πόλιν Od. 4. 246, καταδύναι Διὸς δόμον Il. 8. 375, καταβαίνειν θάλαμον Od. 2. 337. It would seem that there is therefore no need to press the force of κατά in such passages any more than in καθίσθαι or κατελθεῖν.

ἣ σὺς ἢ ἐ λύκους ποιήσεται ἢ ἐ λέοντας,
οἱ κέν οἱ μέγα δῶμα φυλάσσοιμεν καὶ ἀνάγκη,
ὥς περ Κύκλωψ ἔρξ', ὅτε οἱ μέσσαυλον ἴκοντο 435
ἡμέτεροι ἔταροι, σὺν δ' ὁ θρασὺς εἶπετ' Ὀδυσσεύς·
τούτου γὰρ καὶ κείνοι ἀτασθαλίῃσιν ὄλοντο·'
' Ὡς ἔφατ', αὐτὰρ ἐγὼ γε μετὰ φρεσὶ μερμήριξα,
σπασσάμενος τανύηκες ἄορ παχέος παρὰ μηροῦ,
τῷ οἱ ἀποπλήξας κεφαλὴν οὐδάσδε πελάσσαι, 440
καὶ πηῶ περ ἐόντι μάλα σχεδόν· ἀλλὰ μ' ἐταῖροι
μειλιχίοις ἐπέεσσιν ἐρήτουν ἄλλοθεν ἄλλος·
' Διογενὲς, τούτον μὲν ἔασομεν, εἰ σὺ κελεύεις,
αὐτοῦ παρ νηὶ τε μένειν καὶ νῆα ἔρυσθαι

437. καὶ κείνοι] La Roche gives this as the reading of Aristarchus, instead of the crasis in the MSS. κἀκεῖνοι. 440. ἀποπλήξας] A variant given by Eustath. for the Vulg. ἀποτμήξας. La Roche gives the former as the reading of Aristarchus, and credits Zenodotus with ἀποτμήξας.

Some however think that καταβήμεναι here reminds us that Circe's house was ἐν βήσσησι, into which one must descend from the ἄκριες over which Odysseus had to walk. This is possible enough, but Eustath. is merely fanciful when he says, ἀστεϊότερον, ὥς εἶπερ ἔφη εἰς ἄδου καταβῆναι διὰ τὸν ἐλπιζόμενον ὄλεθρον.

434. οἱ κεν, as being the direct relative to σὺς and λέοντας, would naturally take a verb in 3rd pers. plur., but as Eurylochus means by ἅπαντας 'all of us,' there is no difficulty in attracting the verb into the 1st. pers. Transl. 'So that we should have perforce to keep Circe's great house for her.'

The word φυλάσσοιμεν is interpreted by the Schol. τηροῦμεν. οὐχὶ φυλάσσειν τὸ δῶμα, ἀλλὰ τὸ ἀεὶ ἐκεῖσε εἶναι. The phrase 'keep the house' presents the same ambiguity; cp. δῶμα φυλάσσοις Od. 5. 208. It is better however to understand that the swine and the lions are forced to keep ward at the house of the sorceress, like the gold and silver dogs at the palace of Alcinoüs, which were posted on either side of the door, δῶμα φυλασσόμεναι Od. 7. 93. Cp. the Latin phrase 'servare domum.'

435. ὥς περ Κύκλωψ ἔρξε. Eustath.

finds great fault with this: ἀδιανόητόν ἐστιν. οὐ γὰρ δὴ πον καὶ ὁ Κύκλωψ μετέβαλε τοὺς περὶ τὸν Ὀδυσσεῖα ἐπὶ φυλακῇ τοῦ κατ' αὐτὸν σπηλαίου· ἀλλ' ἐθονήσατο καὶ ἀπώλεσε. But the reference to the Cyclops is to illustrate especially καὶ ἀνάγκη, though the construction is quite broken. Eurylochus remembers how his comrades had entered the dwelling of the Cyclops, and had been kept fast prisoners therein. ἔρξε here is from ἔργω (penned us up) as in Od. 14. 411, and not from ἔρδω.

437. τούτου γάρ. The participle takes up and explains θρασύς. 'Foolhardy, I say, for it was through his infatuation,' etc.

440. τῷ οἱ, 'therewith having struck off his head to dash it to the ground, kinsmen though he were to me, very near.'

441. πηῶ is probably a connection by marriage, like 'affinis.'

μάλα σχεδόν is added as an intensification of πηῶ. A later story makes Eurylochus to have married Κτιμένη, the sister of Odysseus, Od. 15. 363.

443. εἰ σὺ κελεύεις, i.e. 'if thou wilt consent to that.'

444. ἔρυσθαι, 'to protect,' 'guard.' In later times the practice sometimes was to enclose the ships in a stockade (σταυροῦν), see Thuc. 7. 25.

ἡμῖν δ' ἡγεμόνευ' ἱερὰ πρὸς δώματα Κίρκης. 445

ὣς φάμενοι παρὰ νηὸς ἀνήιον ἠδὲ θαλάσσης.
οὐδὲ μὲν Εὐρύλοχος κοίλῃ παρὰ νηὶ λείλειπτο,
ἀλλ' ἔπετ'· ἔδεισεν γὰρ ἐμὴν ἔκπαγλον ἐνιπὴν.

Τόφρα δὲ τοὺς ἄλλους ἐτάρους ἐν δώμασι Κίρκῃ
ἐνδυκέως λουσέν τε καὶ ἔχρισεν λίπ' ἐλαίῳ, 450

ἀμφὶ δ' ἄρα χλαίνας οὐλας βάλεν ἠδὲ χιτῶνας·
δαινυμένους δ' εὖ πάντας ἐφύρομεν ἐν μεγάροισιν.
οἱ δ' ἐπεὶ ἀλλήλους εἶδον φράσσαντό τ' ἐσάντα,
κλαῖον ὀδυρόμενοι, περὶ δὲ στεναχίζετο δῶμα.

ἡ δέ μεν ἄγχι στήσασα προσήυδα διὰ θεάων 455

·[Διογενὲς Λαερτιάδῃ, πολυμήχαν' Ὀδυσσεύ,]
μηκέτι νῦν θαλερὸν γόον ὄρνυτε· οἶδα καὶ αὐτὴ
ἡμὲν ὅσ' ἐν πόντῳ πάθετ' ἄλγεα ἰχθυόεντι,
ἠδ' ὅσ' ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου.

ἀλλ' ἄγετ' ἐσθίετε βρώμην καὶ πίνετε οἶνον, 460
εἰς ὃ κεν αὐτὶς θυμὸν ἐνὶ στήθεσσι λάβητε,
οἶον ὅτε πρῶτιστον ἐλείπετε πατρίδα γαῖαν

τρηχέης Ἰθάκης· νῦν δ' ἀσκελέες καὶ ἄθυμοι,
αἰὲν ἄλλης χαλεπῆς μεμνημένοι· οὐδέ ποθ' ὕμιν
θυμὸς ἐν εὐφροσύνῃ, ἐπεὶ ἦ μάλα πολλὰ πέποσθε. 465

453. φράσσαντό τ' ἐσάντα] This variant (unice vera lectio, Buttm.) is preserved in Schol. H., and implied in the gloss ἐσάντα. The MSS. give φράσσαντό τε πάντα. 456.] Bracketed by Wolf and later edd., as wanting in the majority of MSS. and in Eustath. The objection against the passage was that the address to Odysseus was followed by the plural imperative. But it may well stand, for Odysseus shows, by using ἡμῖν in v. 466, that he feels himself included in the address. 457. θαλερόν] Ἀριστοφάνης, στυγερόν γόον. καὶ οὐκ ἀχαρὶς ἡ γραφή Schol. H. 465. πέποσθε] See note on text.

453. φράσσαντό τ' ἐσάντα, 'recognised one another face to face.' So ἐσάντα ἰδεῖν Od. 11. 143, etc.

457. θαλερόν, καθ' ὁμοιότητα τοῦ θαλερὸν δάκρυ, τὸ ἀπαυστον καὶ δεῖ νεάζον Eustath. Cp. also θαλερὴ φωνή Od. 4. 705.

463. ἀσκελέες. Here in its primary physical sense, from σκέλλω, 'dry.' They are represented as 'withered,' or perhaps rather, 'weakened,' as the good condition at least of the first batch of visitors had been renewed since their

restoration to human shape. With ἀσκελέες compare the use of ἀσταλέος, as contrasted with one who has been duly washed and anointed, Od. 19. 327.

465. πέποσθε. Eustath. says Ἀρίσταρχος πέπασθε γράφει, ὅπερ ἐστὶ κέκτησθε. Probably the reading should be adopted, but not the interpretation of Eustath. The normal form in Homer would be from an original πέ-παθ-τε (not πε-πώνθ-α-τε, for the strong form of the root and the vowel α are not found in the 1st and 2nd pers. plur. till later). Then

ὣς ἔφαθ', ἡμῖν δ' αὐτ' ἐπεπείθετο θυμὸς ἀγῆνωρ.

ἐνθα μὲν ἡματα πάντα τελεσφόρον εἰς ἐνιαυτὸν
ἡμεθα, δαινύμενοι κρέα τ' ἄσπετα καὶ μέθυ ἠδύ·
ἀλλ' ὅτε δὴ ῥ' ἐνιαυτὸς ἔην, περὶ δ' ἔτραπον ὦραι,
[μηνῶν φθινόντων, περὶ δ' ἡματα μακρὰ τελέσθη,] 470
καὶ τότε μ' ἐκκαλέσαντες ἔφαν ἐρίηρες ἐταῖροι·

·Δαιμόνι, ἦδη νῦν μιμνήσκειο πατρίδος αἵης,
εἴ τοι θέσφατόν ἐστι σαωθῆναι καὶ ἰκέσθαι
οἶκον ἐνκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν.

[ὣς ἔφαν, αὐτὰρ ἐμοί γ' ἐπεπείθετο θυμὸς ἀγῆνωρ. 475
ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἥλιον καταδύντα
ἡμεθα, δαινύμενοι κρέα τ' ἄσπετα καὶ μέθυ ἠδύ.
ἡμος δ' ἥελιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν,
οἱ μὲν κοιμήσαντο κατὰ μέγαρα σκιόεντα.]

Αὐτὰρ ἐγὼ Κίρκης ἐπιβὰς περικαλλέος εὐνῆς 480
γούνων ἐλλιτάνευσα, θεὰ δέ μεν ἔκλυεν αὐδῆς·
[καί μιν φωνήσας ἔπεα πτερόεντα προσηύδων·]

·ὦ Κίρκη, τέλεσόν μοι ὑπόσχεσιν ἦν περ ὑπέστης,

470.] This line has been rejected by modern edd. since Wolf, because it is wanting in the best MSS. [as in the places where it recurs, Od. 19. 153; 24. 143] and in Eustath. 475-479.] These verses are wanting in three MSS. and in Eustath. In the Harl. they are only on the margin. Wolf rejected them, and most modern edd. concur. Perhaps they were inserted as a stop-gap; the transition from 474 to 480 being decidedly abrupt. We should expect an answer from Odysseus to the remonstrance made by his comrades. 482.] This verse, which is wanting in three MSS. and in Eustath., has been generally rejected since Bekk.

πέπασθε may become πέπασθε, 1st by assimilation πέπαθθε, and then by dissimilation. The three forms of the root are πενθ, πονθ, and the weak form παθ, but not ποθ. The form of the participle πεπαθνύη occurs in Od. 17. 555.

469. ἐνιαυτὸς ἔην, 'a year was past:' so ἐστὶν ἔτος Od. 2. 89.

περὶ... ἔτραπον means 'returned on their course,' so as to begin the circuit of a new year; cp. περιπλομένων ἐνιαυτῶν Od. 1. 16, different from ἐπήλυθον ἄραι in Od. 2. 107.

470. This line is probably borrowed from Hes. Theog. 59, where πολλά is read for μακρά. The 'long days that come circling round' must be the days of spring, as in Od. 18. 367 ὥρη ἐν εἰαρινῇ ὅτε τ' ἡματα μακρὰ πέλονται.

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472. δαιμόνιος always implies that the man is 'possessed,' or under the influence of something superhuman, whether the influence be bad or good. Thus it is used when a man's behaviour, or intentions, or powers are such as to excite marvel. See Od. 4. 774; 14. 443.

481. γούνων, 'by her knees;' so λίσσομαι Ζηνός, 'in the name of Zeus,' Od. 2. 68. Cp. λίσσομ' ὑπὲρ ψυχῆς καὶ γούνων Il. 22. 338. Other phrases are γούνων λαβεῖν Il. 6. 45, γούνων ἀψάμενοι λιτανεύσομεν Il. 24. 357.

483. ὑπόσχεσις. Such a promise is nowhere distinctly given. We may suppose it to have been contained in her oath, sup. 345, or in the words of welcome in 460, etc. But as we have

οἴκαδε πεμψέμεναι· θυμὸς δέ μοι ἔσσυται ἤδη,
 ἡδ' ἄλλων ἐτάρων, οἳ μεν φθινύθουσι φίλον κῆρ 485
 ἄμφ' ἔμ' ὀδυρόμενοι, ὅτε που σύ γε νόσφι γένηαι.
 ὦς ἐφάμην, ἡ δ' αὐτίκ' ἀμείβετο δῖα θεάων·
 'Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 μηκέτι νῦν ἀέκοντες ἔμῳ ἐνὶ μίμνετε οἴκῳ
 ἄλλ' ἄλλην χρὴ πρῶτον ὁδὸν τελέσαι καὶ ἰκέσθαι 490
 εἰς Ἀίδαο δόμους καὶ ἐπαινῆς Περσεφονείης,
 ψυχῇ χρησομένους Θηβαίου Τειρεσίαο,

the doings of a whole year unrecorded, there was plenty of opportunity for the promise to have been made.

484. θυμὸς δέ μοι... ἡδ' ἄλλων ἐτάρων. We should expect either μου or ἐτάροις, but μοι standing so near the verb is more like an ethical dative, while ἐτάρων is in more close connection with θυμὸς. The change of cases in Od. 9. 256 shows a similar principle, ἡμῖν δ' αὐτε κατεκλάσθη φίλον ἦτορ, δεισάντων.

486. ἄμφ' ἔμ', local, 'lamenting around me.' Cp. Od. 11. 228, 510.

ὅτε... γένηαι. The use of ὅτε with the subjunctive is rare. Cp. Il. 19. 337; 14. 522; 16. 386 [?]; Od. 4. 400.

490. πρῶτον. Cp. Virg. Aen. 3. 384 'ante et Trinacria lentandus remus in unda, | et salis Ausonii lustrandum navibus aequior, | infernique lacus.'

491. ἐπαινῆς. This epithet of Persephone is used five times in Homer, e.g. Il. 9. 457 Ζεὺς τε καταχθόνιος καὶ ἐπαινὴ Περσεφόνεια, ib. 569 Ἀΐδην καὶ ἐπαινήν Π., in the present passage, inf. 534, and Od. 11. 47. In every instance the epithet belongs to Persephone as the companion of Hades. Some regard the word as meaning 'praiseworthy' (like ἀγαθή or ἀγνή, which are other epithets of Persephone), supposing that it may be another form of ἐπαινετή, or a direct verbal adjective from ἐπαινος with change of accent. Thus we have the substantive ἀσφοδελός, and the adjective ἀσφοδελός (Od. 11. 539), φόνος and φονός, κέρως and κεράως, and so, possibly, ἐπαινος and ἐπαινός. But in this inseparable connection with Hades, Persephone is likely to have a more terrible title than this, and thus it

is preferable to take ἐπαινή from an adjective compounded of ἐπί and αἰνός (fearful); or with Buttm. to write καὶ ἐπ' αἰνή, 'and besides,' 'and along with him' (sc. Hades), 'awful' Persephone. In later Greek, e.g. Tryphiodor. 2 the epithet is used wrongly in the sense of 'laudabilis,' and applied to Deidameia. The name Περσεφόνη (εια) was also written Περσεφόνη, and, according to the double view which regarded the goddess as dispenser of wealth or of death, it was variously derived from φέρειν... ἄφερος, and φέρειν... ὄνησιν (Hesych.), or from φέρειν... φόνον (Eustath.). Cp. Orph. H. 29. 16 Περσεφόνεια, φέρεις γὰρ αἰεὶ καὶ πάντα φονεύεις. According to Plato, Cratyl. 404, this name was avoided as too awful, and the title Περσέφασσα or Φερσέφασσα preferred, which was thought to have an allusion to some sort of sacred dove. Porphyr. de abst. 4. 16 τῆς δὲ Φερρεφάττης παρὰ τὸ φέρβειν τὴν φάτταν φασὶν οἱ πολλοὶ τοῦνομα τῶν θεολόγων ἱερὸν γὰρ αὐτῆς ἡ φάττα. See Preller, Gk. Myth. § 628. But Περσέφασσα is probably Περσε-φατία from root φεν, φων, in the weak form φα.

492. Τειρεσίας belongs to the Theban cycle of legend. Different stories were current as to the cause of his blindness, some referring it to the anger of Athena, others to that of Hera. Zeus is represented as having given him the power of prophecy and length of days as compensation for his blindness. After the war of the Epigoni, he died (as the story goes) near Haliartus, and his tomb was shown there in the time of Pausanias (7. 3. 1; 9. 18. 4). There was an oracle of Teiresias in Orchomenus. His name either comes im-

μάντηος ἀλαοῦ, τοῦ τε φρένες ἔμπεδοί εἰσι·
 τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόνεια
 οἷω πεπνύσθαι· τοὶ δὲ σκιαὶ αἰσσωσιν.' 495
 ὦς ἔφατ', αὐτὰρ ἐμοί γε κατεκλάσθη φίλον ἦτορ·
 κλαῖον δ' ἐν λεχέεσσι καθήμενος, οὐδέ τι θυμὸς
 ἤθελ' ἔτι ζῶειν καὶ ὄρᾶν φάος ἡελίοιο.
 αὐτὰρ ἐπεὶ κλαίων τε κυλινδόμενός τ' ἐκορέσθη,
 καὶ τότε δὴ μιν ἔπεσιν ἀμειβόμενος προσέειπον 500
 ὦ Κίρκη, τίς γὰρ ταύτην ὁδὸν ἡγεμονεύσει;
 εἰς Ἀΐδος δ' οὐ πῶ τις ἀφίκετο νηὶ μελαίνῃ.
 ὦς ἐφάμην, ἡ δ' αὐτίκ' ἀμείβετο δῖα θεάων·
 'Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 μή τί τοι ἡγεμόνος γε ποθὴ παρὰ νηὶ μελέσθω, 505
 ἱστὸν δὲ στήσας ἀνά θ' ἱστία λευκὰ πετάσσας
 ἦσθαι· τὴν δέ κέ τοι πνοιὴ Βορέας φέρησιν.
 ἀλλ' ὁπότ' ἂν δὴ νηὶ δι' Ὠκεανοῖο περήσῃς,

493. μάντηος] This is the reading of Cod. Venet. Marc. 613, which is followed by almost all modern edd. The other MSS. give μάντιος, which may be retained if we adopt Ahrens' reading ἀλάος for ἀλαοῦ. See note on Αἰόλου sup. 36. With the form μάντηος cp. πόλῃος Od. 1. 185. 495. τοὶ δὲ] Plato, quoting this line Rep. 386 D, reads τὰι δέ. 502. εἰς Ἀΐδος δ'] The reading Ἀΐδος δ' adopted by Fäsi, on slight authority, is no real analogy to εἰς ἀλαδε, as Ἀΐδος (ΐς) is always a person and not a place in Homer, and after a question introduced by γάρ it is usual to begin the next clause with δέ or ἀλλά, as Od. 10. 383; 386; 14. 115, 117; 19. 325, 328.

mediately from τέρας, as implying the 'interpreter of portents,' or else from its derivative τείρεα, the 'signs of heaven,' or 'constellations.'

494. τῷ καί, 'to whom even after his death did Persephone grant sense, for him alone of all men to have wisdom.'

495. οἷω is attracted from the usual accusative construction with the infinitive into the same dative as τῷ. The rest of the dead flit like shadows: as Cicero translates, 'solum sapere, ceteros umbrarum vagari modo' De Div. 1. 40. Plato, Rep. 386 D, comments on this line as giving a false picture of the underworld. The dead, according to this view, are not invisible but unsubstantial, as Virgil describes them, Aen. 6. 292, 'tenues sine corpore vitae,' 'cava sub imagine formae.' It was a

special privilege to retain, as did Teiresias, even the φρένες. Cp. Il. 23. 103, of the shade of Patroclus, ἡ δ' αὖτις ἔστι καὶ εἰν Ἀΐδαο δόμοισι | ψυχὴ καὶ εἰδωλον, ἀτὰρ φρένες οὐκ ἐνὶ πάμπαν.

505. παρὰ νηὶ seems to go best with μελέσθω, as though Odysseus might be hanging about the ship, waiting for a pilot.

507. κε φέρησι, 'will carry.' The subjunctive implies that such is the intention, as it were, of Boreas.

508. Ὠκεανός. We may suppose that, according to Homer's idea, the earth (whether he regarded it as a flat plain, or had some notion of its globular shape) is roughly circular, the various lands being more or less closely grouped round a central sea. The whole is surrounded by a ring of water, which he

ἐνθ' ἀκτὴ τε λάχεια καὶ ἄλσεα Περσεφονείης,
μακραί τ' αἰγίροι καὶ ἰτέαι ὠλεσίκαρποι,
νῆα μὲν αὐτοῦ κέλσαι ἐπ' Ὀκεανῷ βαθυδίνῃ,

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509. λάχεια] οὐ δὲ γράφειν ἐλάχεια. οὐ γὰρ εἰκὸς ἐλάχιστον ἀκούειν τῆς Περσεφόνης τὸ τέμενος Schol. B. H. Q. T. ἐλαχίστη Schol. V.

calls ὠκεανός, and the heavens arch it over like a dome. The poet does not in so many words describe the earth as flat, but it seems generally taken for granted. Helios is able to look upon his pastures in Thrinacia, both when he rises and when he sets (Od. 12. 379), and Hephaestus represents the earth as the flat, or slightly rounded, part of the shield of Achilles, and makes the ocean form its rim: ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὀκεανοῖο | ἄντυγα παρ' πυμάτην Il. 18. 607. The word ποταμός settles at once what was his idea of the ocean. It is not a sea; it is a river. The Schol. derived the word from ὠκός and νάω, but it is more probably connected with the Skt. *ōgha*, 'a stream.' This river has a current, κύμα βόιοι, and perhaps rapids and swirling eddies (βαθυδίνης Od. 10. 511), but the general movement of the stream is not violent, as the epithet ἀκαρπείτης (Il. 7. 422) shows. That it encompassed the whole earth we infer from the fact that it is found at all points of the compass. It is on the east, for the sun rises from it, Od. 19. 433; 22. 197: it is on the west, for the sun sets in it, Il. 8. 485: it is on the south, for Iris says (Il. 23. 205) εἰμι . . ἐπ' Ὀκεανοῖο βέεθρα | Αἰθίοπων ἐς γαῖαν. And that it lies on the north too Strabo acknowledges (1. 1. 3), ὅτι δὲ καὶ ἡ πρὸς ταῖς ἀρκτοῖς ἐσχατιὰ ὠκεανῆς ἐστὶν οὕτως ἠνέχεται, εἰπὼν περὶ τῆς ἀρκτου, 'οἷα δ' ἀμμορός ἐστι λοετρῶν Ὀκεανοῖο.' It is therefore the limit of the earth on every side, and as such it is spoken of as πείρατα Ὀκεανοῖο (Od. 11. 13), 'the limit set by ocean.' As a river then, with a current setting in one direction, it is well called ἀψύρροος (Il. 18. 399), because its waters are ever flowing back, as it were, to the point from which they may be supposed to start; an epithet which Virgil renders by 'refusus' Aen. 7. 225 (cp. Lucan, 8. 795) though perhaps with a somewhat different meaning. Ὀκεανός is quite distinct from the sea, under what-

ever name it is known (πόντος, θάλασσα, ἄλς, πέλαγος), and seems to flow round the sea, in contact with it and yet unmixed with it, for we get no allusion to any separating strip of land. Just as it is almost possible to draw a line marking the edge of the gulf-stream at its swiftest pace through the Atlantic, so, much more distinctly, was the ocean separated from the salt waters of the sea, its own water probably being regarded as fresh, ἐξ οὐπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα, | καὶ πᾶσαι κρήναι καὶ φρεῖατα μακρὰ νάουσι Il. 21. 196. It was possible to sail without interruption from the sea across Oceanus and to reach the ἀκτὴ on the farther side. Translate, 'but when with thy ship thou hast made thy way across ocean, where there is a rough-grown coast, and groves of Persephone, both tall aspens, and willows that shed their fruit—there, on the edge of the swirling ocean, beach thy ship, but go thyself to the mouldering house of Hades.'

509. λάχεια. See on Od. 9. 116.

510. ἰτέαι has the initial *f*, and is connected with Skt. *vi-ti-kā*, 'a string for tying'; Lat. 'vitta,' 'vitex,' 'vimen'; Germ. *weide*; Engl. *withy*.

ὠλεσίκαρποι. Pliny, N. H. 16. 26, says, 'ocissime salix amittit semen antequam omnino maturitatem sentiat, ob id dicta Homero, frugiperda.' Probably this notion of a waste of life made the willow seem a suitable tree for the groves of Persephone. So the Schol. οἰκεία γὰρ νεκροῖς τὰ ἀκαρπα.

511. κέλσαι. This imperative infinitive forms the apodosis to the sentence beginning ἄλλ' ὁπότε' ἄν. The words ἐπ' Ὀκεανῷ are expegetical of αὐτοῦ. In Od. 11. 20 foll., where the injunctions of Circe are being carried out, Odysseus and his comrades, after beaching their ship and disembarking, proceed some distance along the ocean-stream, till they reach χῶρον δν φράσε Κίρκη, but no such definite directions are given in the present book.

αὐτὸς δ' εἰς Ἀΐδew ἵεναι δόμον εὐρώεντα.
ἐνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ρέουσι
Κώκυτός θ', ὅς δὴ Στυγὸς ὕδατός ἐστιν ἀπορρῶξ,
πέτρῃ τε ξύνεσις τε δῶα ποταμῶν ἐριδούπων'

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512. Ἀΐδew . . δόμον. It is not easy to realise the Homeric conception of the kingdom of Hades. In a general way it would seem as if the place of the departed was to be regarded as subterranean; such phrases constantly recurring as χθόνα δύνειν Il. 6. 411, γαῖαν ὑπο στυγερὴν ἀφικέσθαι Od. 20. 81. The house of Hades is distinctly placed ὑπὸ κεύθεσι γαῖης in Il. 22. 482; Od. 24. 204; and the soul of Patroclus when it leaves the body κατὰ χθονὸς ἤντε καπνὸς | ἔχετο τετριγυῖα. But the voyage that Odysseus makes at the bidding of Circe puts a very different picture before us. He steers a south-west course from Circe's isle (10. 507), crosses the ocean-stream, to the shore where stand the groves of Persephone, and moves along some way till he comes to the place Circe had told him of (11, ad init.). Here we have no account of any descent into subterranean gloom, but a description of the people and city of the Cimmerians, who seem to have lived, as one might say, beyond the west, as the fabled Hyperboreans beyond the north. The word Cimmerians is intended to be suggestive; and some have found an etymology for it in χειμέριος, others, as Voss, in the Phoenician *kamar* or *kimmer*. As in the case of the Laestrygonians, we may suppose that in the endless night that lies upon the Cimmerians, uncheered by a single ray of sunlight, we have an allusion to the gloomy winter months of northern latitudes; the scene being again transferred from north to west. Here Odysseus digs his pit and waits for the souls of the dead to come up and taste the blood. But he is still on the earth's surface. He has indeed come ὑπὸ ζόφον ἡερόεντα, but there is not a word of his descent into the κεύθεα γαῖης like that of Heracles, or Orpheus, or Peirithous. There are, no doubt, inconsistencies in b. 11, which make it seem occasionally as if the whole of the nether world was visible to Odysseus' eyes; yet he never steps upon the meadow of asphodel, never

comes into the presence of Persephone; but he takes his departure somewhat suddenly at last, in fear that she might send up some ghastly spectre from beneath, to petrify him with horror.

513. ἐνθα must really mean 'at the entrance to the house of Hades.'

εἰς Ἀχέροντα. Pausanias (1. 17) thinks that the scenery of the Homeric νέκυια is taken from the Acherusian lake in Thesprotia, with its rivers Acheron and Cocytus. The truth may lie just the other way; and the rivers may have got their names from the national poetry. But there can be no doubt that the natural scenery of Greece is reproduced in the description of Hades. The gloomy valley, and the plunge that the Arcadian Styx made over its rocks; the gorge of the Acheron near Suli, the subterranean channels that drained a lake or swallowed a river, suggest the picture given here; just as the scenery at Baiæ, the laurel-plantations, and the grand palaces at Rome re-appear in Virgil's more artificial description. But the Styx is the great river of the nether-world; originally, we may suppose, the only one. This passage which introduces the 'river of Miseries' (Ἀχέρον ἀχέα βροτοῖσι πορβμεύει Pind. Fr. 120), the 'river of Howling' (πολυκῶκυτοι Αἰδαο δόμοι Theogn. 214), and the 'river of Flaming Fire' (an evident reminiscence of the lava-stream), is probably a later invention.

Πυριφλεγέθων τε ρέουσι Κώκυτός θ'. When the plural verb stands between substantives of the singular number, the grammarians call the figure σχῆμα Ἀλκμανικόν, as Eustath. says, διὰ τὸ τὸ Ἀλκμᾶνα κατακύρως αὐτῷ χρῆσθαι. We have too few remains of Alcman to enable us to criticise this statement, but one instance of a similar construction occurs in the fragments we possess, Κόστωρ ὠκίων πόλων ἐλατήρες καὶ Πολυδέκηνς. Other instances in Homer are Il. 5. 774; 20. 138; Od. 14. 216.

515. πέτρῃ τε. The construction is loose. The literal rendering is 'there

ἐνθα δ' ἐπειθ', ἦρωσ, χριμφθεὶς πέλας, ὥς σε κελεύω,
βόθρον ὀρύξαι ὅσον τε πυγούσιον ἐνθα καὶ ἐνθα,
ἀμφ' αὐτῷ δὲ χοῆν χεῖσθαι πᾶσιν νεκύεσσι,
πρῶτα μελικρήτω, μετέπειτα δὲ ἡδέει οἶνω,
τὸ τρίτον αὖθ' ὕδατι· ἐπὶ δ' ἄλφιστα λευκὰ παλύνειν. 520
πολλὰ δὲ γοινοῦσθαι νεκῶν ἀμνηνὰ κάρηνα,

is a rock and a confluence of two roaring rivers.' This probably means that the Cocytus and Pyriphlegethon run at a higher level than the Acheron, and that just at the place where their two currents join, there is a ledge of rock over which their united waters plunge into the Acheron.

ἐριδούπων seems to point to the noise of a cataract, and the πέτρη may possibly be a mass of rock just parting the falls of the two rivers. In the second νέκυια (Od. 24. 11 foll.) Hermes is represented as conducting the souls of the slain suitors to the meadow of asphodel; their path lying παρ' Ὀκεανοῦ τε ῥοὰς καὶ Λευκάδα πέτρην, | ἥδ' ἐπὶ παρ' Ἡελίοιο πύλας καὶ δῆμον Ὀνειρων | ἦσαν. It is possible that Λευκάς πέτρη contains an allusion to the rock mentioned here, and it may have been so called from being 'white' amid the constant foam, or wet and glistening in the spray. For a description of the Styx see on Od. 5. 185. It is not easy to understand how the Cocytus is a 'branch' of the Styx. In Il. 2. 751 foll. the river Titaresios is called Στυγὸς ἀπορρώξ, and is said to fall into the Peneus, but not to mix with its waters, ἀλλά τέ μιν καθύπερθεν ἐπιρρεῖ ἡὕτ' ἔλαιον.

517. βόθρον.. ἐνθα, 'dig a pit a cubit's length this way and that,' i.e. in length and breadth. For ὅσον τε see on Od. 9. 322. The use of the βόθρος, in lieu of the βαμός, was common in the cult of the gods of the nether world. So Lucian, Necyomant. 9, speaking of an oracle of the dead at Babylon, says, βόθρον τε ὠρυξάμεθα καὶ τὰ μῆλα ἐσφάξαμεν καὶ τὸ αἷμα περὶ τὸν βόθρον ἐσπέισαμεν. Such oracles of the dead (νεκρομαντεῖα, ψυχομαντεῖα) were especially common in places where clefts in the ground, dark tarns of unknown depth, hot springs, or mephitic exhalations seemed to suggest a means of passage to or from the under-world.

One of the oldest was near the Acherusian lake in Thesprotia (Pausan. 1. 17. 5; Hdt. 5. 92); another was in the Arcadian Phigalea (Pausan. 3. 17. 8); a third near Cape Taenarus, παρ' Ἠρόνιον Ἀίδα στόμα, Ταίναρον ἐς ἱερὰν ἐλθὼν (Pind. Pyth. 4. 44). The Italian and Asiatic Greeks had two such oracles at Cumae and Heraclea. Pausanias speaks of the rites performed before a descent into the cave of Trophonius in Lebadea, in words that recal the present passage (Paus. 9. 39) ἐν δὲ τῇ νυκτὶ ὃ κἀτεισιν ἕκαστος ἐν ταύτῃ κερὶν θύουσιν εἰς βόθρον.

518. χοῆν χεῖσθαι. This is the proper term for a drink-offering to the dead, οἰκέων δὲ νεκροῖς ἡ χοῆ οὐ μὴν ἡ σπονδὴ ἢ ἡ λοιβή Eustath. (but see Soph. Electr. 52). So Aesch. Cho. 15 χοὰς νερτέροις μελίγματα, ib. 87, 92, 109, Soph. Ant. 431 χοαῖσι νέκυν στέφειν, etc.

519. μελικρήτον is a mixture of honey and milk, so Eur. Orest. 115 μελίκρατα γάλακτος, cp. I. T. 159 χοὰς μέλλω κρατῆρά τε τὸν φθιμένον | ὕδραίνειν γαίης ἐν νότοις | πηγὰς τ' οὐρέων ἐκ μύσχαν | βάκχον τ' οἰνηρὰς λοιβὰς, | ξουθὰν τε πόνημα μελίσσαν. The whole process described is an offering of the ordinary supports of life to the dead, a superstition that made it common to place food near or in the graves of the departed, or to bury with them their arms or treasures for use in another world, or as here (v. 523) 'to pile the pyre with costly things.'

521. ἀμνηνὰ, probably compounded of ἀ, μένος = 'powerless,' which suits well with the description given of the dead by Anticlea, Od. 11. 217 foll. and with the thin and 'squealing' voice that characterises them (cp. τρίζειν). Döderl. prefers to compound ἀμνηνός of ἀ and μένω, as describing one 'who fleeth as a shadow and never continueth in one stay.' But this meaning seems incompatible with the use of the word as

ἐλθὼν εἰς Ἰθάκην στείραν βοῦν, ἥ τις ἀρίστη,
ρέξειν ἐν μεγάροισι πυρὴν τ' ἐμπλησέμεν ἐσθλῶν,
Τειρεσίῃ δ' ἀπάνευθεν δὴν ἱερευσέμεν οἶφ
παμμέλαν', ὅς μήλοισι μεταπρέπει ὑμετέροισιν. 525
αὐτὰρ ἐπὴν εὐχῇσι λίσση κλυτὰ ἔθνεα νεκρῶν,
ἐνθ' οἶν ἀρνειδὼν ῥέξειν θῆλυν τε μέλαιναν
εἰς Ἑρεβος στρέψας, αὐτὸς δ' ἀπονόσφι τραπέσθαι
ἰέμενος ποταμοῖο ῥοάων· ἐνθα δὲ πολλὰ
ψυχὰς ἐλεύσονται νεκῶν κατατεθνηώτων. 530
δὴ τὸτ' ἐπειθ' ἐτάροισιν ἐποτρῦναι καὶ ἀνώξαι
μῆλα, τὰ δὴ κατὰκειτ' ἐσφαγμένα νηλεί χαλκῷ,

532. κατὰκειτ'] See note below. κατὰκειτ' is found in Cod. Venet. Marc. 456, and κατὰκειται in Cod. Stuttg. Other MSS. κατέκειτ'.

an epithet of a wounded man, ἀμνηνός ἔα χαλκοῖο τυπῇσι Il. 5. 887. Eurip. speaks of νεκῶν ἀμνηνὸν ἀγαλμα Troad. 193; and Sophoc. (Aj. 890) uses it of the crazed Ajax, where Schneidewin renders, 'wandering,' 'restless.' See Od. 19. 562.

522. ἐλθὼν. this line introduces the very words of the vow implied in γοινοῦσθαι.

στείραν. Schol. ἄγονα γὰρ καὶ στείρα τὰ τῶν νεκρῶν.

523. ἐσθλῶν. Eustath. numbers under this, μέλι, ἄνθη, χλαῖνας, ὅπλα καὶ τοιαῦτά τινα ἐνιέμενα κατ' ἔθος ταῖς νεκρικοῖς πυρῶσι. See Il. 23. 165 foll., where a description is given of the contents of the pyre of Patroclus.

524. ἀπάνευθεν, i.e. at a different spot, in order that the offering in his honour should not be confounded with the general offering to the νεκῶν ἀμνηνὰ κάρηνα.

525. παμμέλανα. White victims were offered to the gods of the upper, and black to the gods of the nether, world. Cp. Virg. Aen. 6. 251 foll.

526. κλυτὰ, because most of the personages about to be described are heroes or famous women, so that the word is something more here than a mere 'epitheton ornans.'

527. θῆλυν. For this form of the feminine see on Od. 5. 467.

528. εἰς Ἑρεβος στρέψας, 'turning them towards Erebus;' that is, bending

their necks downwards, the usual custom in sacrificing to the gods below; whereas in sacrificing to the gods of heaven the contrary was the practice. The words αὐερέειν Il. 1. 459, and ἀνελεῖν Od. 3. 453, describe this drawing back of the creature's neck, which forced it to look up to the skies, and also exposed its throat to the sacrificial knife. Meanwhile Odysseus is to turn away (ἀπονόσφι τραπέσθαι), as though to prevent him witnessing the mysterious coming of the gods to taste of the blood (cp. Od. 5. 530).

529. ἰέμενος, 'moving towards the current of the (Ocean-)stream.' Odysseus is supposed to be standing on the ἀκτὴ on the further side of Ὀκεανός, facing the western darkness: now he is bidden to turn away towards the stream and so to face the living world. Thus the words form an epexegetis to ἀπονόσφι. Dr. Hayman quotes Soph. O. C. 490; Theocr. 24. 94; Virg. Ecl. 8. 102; Aen. 6. 224.

530. νεκῶν κατατεθνηώτων. A similar pleonasm is found in νεκῶσσι καταφθιμένοισι Od. 11. 491. Cp. νῆσος ἀμφιρύτη Od. 1. 50.

532. κατὰκειτ'. It is quite necessary to adopt this reading; see crit. note. κατέκειτ[ο] is right in point of tense in Od. 11. 45, and the reading must have been transferred thence to the present passage. The only possible way of rendering κατέκειτ' would be the sheep

δείραντας κατακῆαι, ἐπεύξασθαι δὲ θεοῖσιν,
 ἰφθίμω τ' Ἀΐδῃ καὶ ἐπαινῇ Περσεφονείῃ·
 αὐτὸς δὲ ξίφος ὀξὺ ἐρυσσάμενος παρὰ μηροῦ
 ἦσθαι, μηδὲ ἔαν νεκύων ἀμενηνὰ κάρηνα
 αἵματος ἄσπον ἵμεν πρὶν Τειρεσίαο πυθέσθαι.
 ἔνθα τοι αὐτίκα μάντις ἐλεύσεται, ὄρχαμε λαῶν,
 ὅς κέν τοι εἴπησιν ὁδὸν καὶ μέτρα κελεύθου
 νόστον θ', ὥς ἐπὶ πόντον ἐλεύσειαι ἰχθυόεντα.
 535
 Ὡς ἔφατ', αὐτίκα δὲ χρυσόθρονος ἤλυθεν Ἥως.
 ἀμφὶ δέ με χλαῖνάν τε χιτῶνά τε εἵματα ἔσσαν·
 αὐτὴ δ' ἀργύφειον φᾶρος μέγα ἔννυτο νύμφη,
 λεπτὸν καὶ χαρίεν, περὶ δὲ ζώνην βάλετ' ἰξυῖ
 καλὴν χρυσεῖην, κεφαλῇ δ' ἐπέθηκε καλύπτρην.
 540
 αὐτὰρ ἐγὼ διὰ δώματ' ἰὼν ὥτρυνον ἐταίρους
 μειλιχίοις ἐπέεσσι παρασταδὸν ἄνδρα ἕκαστον·
 'Μηκέτι νῦν εὐδοντες ἀωτεῖτε γλυκὺν ὕπνον,
 ἀλλ' ἴομεν· δὴ γάρ μοι ἐπέφραδε πότνια Κίρκη·'
 Ὡς ἐφάμην, τοῖσιν δ' ἐπεπείθετο θυμὸς ἀγήνωρ.
 550
 οὐδὲ μὲν οὐδ' ἔνθεν περ ἀπήμονας ἦγον ἐταίρους.

545. ἐπέθηκε] ἐφύπερθε Aristarchus; Od. 5. 232. 549. ἐπέφραδε πότνια] Codd. Vind. 56 and 5 read θέσφατα for πότνια, which Bekk. would adopt, as φράζω commonly has a direct object. But cp. Il. 23. 138.

which 'were lying there,' after the process described in 528: but this can hardly be justified. For the elision of αι compare inf. 363; Od. 17. 532; Il. 1. 117 etc.

533. δείραντας, though referring to ἐτάροις, is drawn into the accusative by the influence of the infinitive. The Schol. on Il. 1. 541 says, ἡ δὲ φράσις συνήθης ἀπὸ δοτικῆς εἰς αἰτιατικὴν ἔρχεσθαι. Ameis quotes as parallel passages, Od. 1. 90; 6. 60; 8. 508; 14. 195; 16. 466; 23. 211; Il. 1. 541; 4. 341; 6. 529; 14. 162; 15. 58. See also inf. 565.

542. εἵματα, 'for clothing,' in apposition with χλαῖνάν τε χιτῶνά τε.

546. διὰ δώματα. Odysseus was probably sleeping in the μυχός Od. 3. 402, and his comrades in the αἴθουσαι, so that he would have to pass down the whole length of the palace to join them.

548. ἀωτεῖτε . . ὕπνον. It seems as if

ἀωτεῖν must be connected with root αF, as ἀημι, ἀέσαι, and the reduplicated verb ἰαύω (ιάFω). This is a natural idea enough 'breathing sleep's [deep] breath.' But the rendering of Schol. V. etc. ἀπανθίζετε τὸν ὕπνον, like 'carpere somnos,' presupposes that ἀωτεῖν is derived immediately from ἀωτος, and that 'flower' is the primary sense of this noun. We may either suppose that ἀωτος belongs to a different set of words, perhaps to Skt. *avī*, A. H. O. *avī*, Lat. *ovis*; or, if parallel with ἀωτεῖν and derived from root αF, that it signifies light downy particles that can be blown away: cp. Lat. *flocus* from *flo*. See Od. 1. 443.

549. ἐπέφραδε, i.e. 'given her directions,' (φράζω).

551. οὐδὲ μὲν οὐδέ = ἀλλ' οὐ μὴν οὐδέ, 'but not even thence could I carry off my comrades unharmed.'

Ἐλπήνωρ δέ τις ἔσκε νεώτατος, οὔτε τι λῆν
 ἄλκιμος ἐν πολέμῳ οὔτε φρεσὶν ᾗσιν ἀρηρὼς,
 ὅς μοι ἄνευθ' ἐτάρων ἱεροῖς ἐν δώμασι Κίρκης,
 ψυχῆος ἰμείρων, κατελέξατο οἰνοβαρείων·
 555
 κινυμένων δ' ἐτάρων ὁμαδὸν καὶ δοῦπον ἀκούσας
 ἐξαπίνης ἀνόρουσε καὶ ἐκλάθετο φρεσὶν ᾗσιν
 ἄψορρον καταβῆναι ἰὼν ἐς κλίμακα μακρὴν,
 ἀλλὰ καταντικρὺ τέγεος πέσεν· ἐκ δὲ οἱ αὐχὴν
 ἀστραγάλων ἐάγη, ψυχῇ δ' Ἀιδόσδε κατῆλθεν.
 560
 ἐρχομένοισι δὲ τοῖσιν ἐγὼ μετὰ μῦθον ἔειπον·
 'Φάσθε νύ που οἰκόνδε φίλῃν ἐς πατρίδα γαῖαν
 ἔρχεσθ'· ἄλλην δ' ἡμῖν ὁδὸν τεκμήρατο Κίρκη
 εἰς Ἀΐδαο δόμους καὶ ἐπαινῆς Περσεφονείης,
 565
 ψυχῇ χρησομένους Θηβαίου Τειρεσίαο·'
 Ὡς ἐφάμην, τοῖσιν δὲ κατεκλίσθη φίλον ἦτορ,
 ἐξόμενοι δὲ κατ' αὐθι γόων τίλλοντό τε χαίτας·
 ἀλλ' οὐ γάρ τις πρῆξις ἐγίγνετο μυρομένοισιν.
 Ἄλλ' ὅτε δὴ ῥ' ἐπὶ νῆα θοὴν καὶ θίνα θαλάσσης
 ᾗομεν ἀχνύμενοι, θαλερὸν κατὰ δάκρυ χέοντες,
 570
 τόφρα δ' ἄρ' οἰχομένη Κίρκη παρὰ νηὶ μελαίνῃ
 ἀρνεῖδον κατέδθησεν οἶν θήλυν τε μέλαιναν,
 ρεῖα παρεξελθοῦσα· τίς ἂν θεὸν οὐκ ἐθέλοντα

567. κατ' αὐθι] So La Roche, with Schol. on Il. 13. 633. Al. καταῦθι. So κατ' αὐτόθι, or καταντόθι Od. 21. 90, παρ' αὐθι, or παραῦθι Il. 23. 163.

553. φρεσὶν . . ἀρηρὼς, 'steady in mind,' like the later φρενήρης.

558. The important clause is ἰὼν ἐς κλίμακα μακρὴν, he forgot that this was the only way in which to descend safely from the flat roof, where he had been lying to cool himself. Instead of this καταντικρὺ τέγεος πέσεν. Eustath. describes his position ἐν ὑπαίθρῳ ἄνω κείμενος διὰ τὸ τὰ δώματα μὴ κεραμωτὰ εἶναι, ἀλλ' ὅποια καὶ νῦν ὡς εἰκὸς μυριαχοῦ ὦν ταῖς δοκοῖς (trabibus) γῇ ἐπαμάται, ὡς ἐντεῦθεν τὴν στέγην χρησίμον εἶναι πρὸς τὸ ἐγκοιμάσθαι.

ἄψορρον only means 'back again,' after having mounted the roof.

559. ἐκ . . ἀστραγάλων ἐάγη, i.e. ἐξ ἐάγη, 'wrenched out of its vertebrae.' So, without ἀστραγάλων, Il. 11. 175 ἐκ δὲ οἱ αὐχὴν ἔαξε, of a lion breaking the neck of a cow.

562. Φάσθε νύ που, 'Ye deem, I trow.'

563. For the construction of ἡμῖν . . χρησομένους see sup. 533.

573. ρεῖα παρεξελθοῦσα, 'having easily slipped past us.' The apodosis begins at τόφρα δέ, and οἰχομένη

ὀφθαλμοῖσιν ἴδοιτ' ἢ ἔνθ' ἢ ἐνθα κινόντα;

means 'having withdrawn from us;' the method of her withdrawal is given in the words *ρεῖα π.* Then she tethers the ram and the ewe by the side of the ship, to be ready for the sacrifice.

574. ἢ ἔνθ' ἢ ἐνθα, 'backward or forward,' 'to and fro,' 'in or out.' Λ.

phrase to express 'at any time,' or 'in any place.' The gods are visible and invisible at pleasure, cp. Od. 16. 161 οὐ γάρ πως πάντεσσι θεοὶ φαίνονται ἐναργεῖς, Il. 1. 198 οἷφ' φαινόμενη, τῶν δ' ἄλλων οὐ τις ὁρᾷτο.

ΟΔΥΣΣΕΙΑΣ Λ.

Νέκυια.

Αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλθομεν ἡδὲ θάλασσαν,
νῆα μὲν ἄρ' ἀμπρωτον ἐρύσσαμεν εἰς ἄλλα δῖαν,
ἐν δ' ἰστὸν τιθέμεσθα καὶ ἰστίᾳ νηὶ μελαίνῃ,
ἐν δὲ τὰ μῆλα λαβόντες ἐβήσαμεν, ἂν δὲ καὶ αὐτοὶ
βαίνομεν ἀχνύμενοι, θαλερὸν κατὰ δάκρυ χέοντες. 5
ἡμῖν δ' αὖ μετόπισθε νεὸς κυανοπρόροιο
ἴκμενον οὖρον ἴει πλησίστιον, ἐσθλὸν ἑταῖρον,
Κίρκη ἐνπλόκαμος, δεινὴ θεὸς αὐδήεσσα.
ἡμεῖς δ' ὄπλα ἕκαστα πονησάμενοι κατὰ νῆα
ἤμεθα· τὴν δ' ἀνεμός τε κυβερνήτης τ' ἴθυνε. 10
τῆς δὲ πανημερίης τέταθ' ἰστίᾳ ποντοπορούσης·
δύσετό τ' ἥελιος, σκιδώοντό τε πᾶσαι ἀγυιαί.
'Η δ' ἐς πείραθ' ἴκανε βαθυρρόου Ὠκεανοῖο.

1. κατήλθομεν, the regular word for coming from inland to the coast, as Od. 1. 303. The antithesis is ἀνιέναι as in Od. 10. 274, 446.

4. τὰ μῆλα, 'those sheep,' already spoken of in Od. 10. 572.

ἐν . . ἐβήσαμεν, 'we put them aboard,' = εἰσεβιβάσαμεν Schol.

5. ἀχνύμενοι. Their sorrow was caused by the dreadful journey in prospect.

9. ὄπλα, 'and we, after we had set in order the tackling throughout the ship,' etc. The process is described in Od. 2. 423 foll. With πονησάμενοι cp. Od. 9. 250.

11. τῆς δέ, 'and all the day long, as she fared over the sea, her sails were filled,' lit. 'stretched tight.'

πανημερίης, which agrees with τῆς

(νηός), belongs adverbially to the whole sentence, as in Il. 17. 384 τοῖς δὲ πανημερίοις ἐριδος μέγα νείκος ὁρᾷται. This use is common with adjectives indicative of time, as Od. 2. 434 παννυχίη μὲν ῥ' ἦ γε καὶ ἡὼ πείρε κέλευθον, Od. 2. 357 ἐσπέριος . . αἰρήσομαι, Od. 9. 52 ἦλθον . . ἡέριοι, Od. 2. 262 χθιζὸς . . ἤλυθες, Od. 2. 104 ἡματιὴ ὑφαίνεσκεν, Il. 21. 37 ἐννύχιος προμολών. Notice the dactylic rhythm of the line descriptive of the ship dancing over the waves.

13. πείρατα . . Ὠκεανοῖο, 'Ocean's bounding-line.' Ὠκεανοῖο is almost a material genitive here, like ἔρκος κασσινέρου Il. 18. 564; for the expression does not mean 'Ocean's furthest marge,' but, the 'boundary formed by Ocean' to the land of the living. Cp.

ἐνθα δὲ Κιμμερίων ἀνδρῶν δῆμός τε πόλις τε,
 ἡέρι καὶ νεφέλῃ κεκαλυμμένοι· οὐδέ ποτ' αὐτοὺς 15
 Ἥλιος φαέθων καταδέρκεται ἀκτίνεσσιν,
 οὐθ' ὅπότε ἂν στείχῃσι πρὸς οὐρανὸν ἀστερόεντα,
 οὐθ' ὅτ' ἂν ἄψ ἐπὶ γαίαν ἀπ' οὐρανόθεν προτράπηται,
 ἀλλ' ἐπὶ νύξ ὅλοή τέταται δειλοῖσι βροτοῖσι.
 νῆα μὲν ἐνθ' ἐλθόντες ἐκέλαμεν, ἐκ δὲ τὰ μῆλα 20
 εἰλόμεθ'· αὐτοὶ δ' αὐτε παρὰ βόον Ὠκεανοῖο
 ἦομεν, ὅφρ' ἐς χώρον ἀφικόμεθ' ὃν φράσε Κίρκη.

14. Κιμμερίων] Ἀρίσταρχος Κερβερίων Schol. H. ἐνιοὶ δὲ γράφουσι χειμερίων. οἱ δὲ Κερβερίων, ὡς Κράτης Schol. P. V. Eustath. quotes the same variants, and Aristoph. Ran. 187 has Κερβερίους. The Et. Mag. adds Κεμμερίους. 16. καταδέρκεται] So Aristoph. and Aristarch. according to Schol. H. ἐπιδέρκεται is the reading of MSS. here and in Hes. Theog. 760, where the same line occurs.

Il. 8. 478 νείατα πείρατα . . | γαίης καὶ πόντοιο, ἵν' Ἰαπετός τε Κρόνος τε ἦμενοι οὐτ' αὐγῆς Ὑπερίωνος Ἥελιοιο τέρποντ' οὐτ' ἀνέμοισι, βαθὺς δὲ τε Τάρταρος ἀμφίς, Il. 14. 200 εἴμι γὰρ δψομένη πολυφόρβου πείρατα γαίης, | Ὠκεανὸν τε, θεῶν γένεσιν, καὶ μητέρα Τηθύν.

14. Κιμμερίων. These Cimmerians are not to be identified with the historical people of that name (Hdt. 1. 15). They merely represent the land of darkness, and the description of their sunless life may contain a hint of the long dark winters of northern latitudes. This may have suggested the reading (see crit. note) χειμερίους, of which possibly Κιμμερίους is only a slightly altered form.

15. κεκαλυμμένοι is assimilated in number and gender to Κιμμερίοι, implied in the words Κ. δῆμός τε πόλις τε. The use of the words δῆμος and πόλις gives a sort of reality to the narration; but it is difficult to conceive of social life going on in a country overshadowed by perpetual night. So Schol. B. V. asks πῶς οὖν ζῶσιν;

16. καταδέρκεται. Aesch. in describing αἱ Φορκίδες, whom he locates in the πεδία Κισθῆνης, probably in the far West, says, ὡς οὐθ' ἥλιος προσδέρκεται | ἀκτίσιν οὐθ' ἡ νύκτερος μῆνη ποτέ P. V. 796.

18. ἀπ' οὐρανόθεν. See on Od. 5. 469.

προτρέπεισθαι is used of forward movement in Il. 5. 700 οὐτε ποτὲ προτρέποντο μελαινάων ἐπὶ νηῶν. As similar descriptions of the movement of the sun we find ἐς οὐρανὸν ἀνορούειν Od. 3. 1, οὐρανὸν εἰσανιέναι Il. 7. 423, ἵεναι ἐς οὐρανὸν Od. 12. 380, or simply ἀνιέναι Od. 1. 24. The highest point of the sun's course is μέσος οὐρανός Od. 4. 400, from which he descends as here, ἐπὶ γαίαν, and then εἰς ὑπὸ γαίαν Od. 10. 191, ready to rise again in the morning, viz. ὑπερέχειν γαίης Il. 11. 735.

22. χώρον . . ὃν φράσε Κίρκη. Circe had directed him to make for the groves of Persephone, and to beach his ship upon the ἀκτὴ λάχεια on the further side of the Ocean-stream at that particular point (Od. 10. 508 foll.). In the present passage we hear nothing further of the ἀκτὴ and the ἄλσος, but the notice of the Cimmerians and their gloomy land is introduced instead. In bk. 10, Circe speaks of the confluence of the rivers and the rock over which their waters fall: here we have no further allusion to them. Odysseus is only described as going with his comrades (παρὰ βόον) 'along the side of the Ocean-stream,' till he reached the place indicated by Circe. φράζω, according to the rule of Aristarchus, refers not to her actual words, but generally to the signs and marks given, by which the spot may be known.

Ἐνθ' ἱερήια μὲν Περιμήδης Εὐρύλοχός τε
 ἔσχον· ἐγὼ δ' ἄορ ὄξυ ἐρυσσάμενος παρὰ μηροῦ
 βόθρον ὄρυξ' ὅσσον τε πυγούσιον ἐνθα καὶ ἐνθα, 25
 ἀμφ' αὐτῷ δὲ χοῆν χεόμεν πᾶσιν νεκύεσσι,
 πρῶτα μελικρήτω, μετέπειτα δὲ ἡδέϊ οἴνω,
 τὸ τρίτον αὐθ' ὕδατι· ἐπὶ δ' ἄλφιστα λευκὰ πάλυνον.
 πολλὰ δὲ γουνούμην νεκῶν ἀμενηνὰ κάρηνα,
 ἐλθὼν εἰς Ἰθάκην στείραν βοῦν, ἥ τις ἀρίστη, 30
 ῥέξειν ἐν μεγάροις πυρὴν τ' ἐμπλησέμεν ἐσθλῶν,
 Τειρεσίη δ' ἀπάνευθεν οἶν ἱερευσέμεν οἶω
 παμμέλαν', ὃς μήλοισι μεταπρέπει ἡμετέροισι.
 τοὺς δ' ἐπεὶ εὐχολῆσι λιτῆσί τε ἔθνεα νεκρῶν
 ἐλλισάμην, τὰ δὲ μῆλα λαβὼν ἀπεδειροτόμησα 35
 ἐς βόθρον, ῥέε δ' αἷμα κελαϊνεφές· αἱ δ' ἀγέροντο
 ψυχαὶ ὑπ' ἐξ Ἑρέβεους νεκῶν κατατεθνηώτων.
 [νύμφαι τ' ἡίθεοί τε πολύτλητοί τε γέροντες

26. χεόμεν] So corr. for χέομεν in Schol. M. Ζηνόδοτος χεάμην Schol. H. 38-43.] See notes below.

23. Perimedes and Eurylochus are the two most important of the companions of Odysseus: cp. Od. 12. 195; 10. 205.

24. ἔσχον, 'set,' or 'held fast' the victims which had been brought so as to make them ready for sacrifice.

35. The apodosis seems, by comparison with Od. 10. 527, to begin at τὰ δὲ μῆλα, otherwise the change of scene more naturally suggests its commencement at αἱ δ' ἀγέροντο. We may parallel ἀπεδειροτόμησα ἐς βόθρον by εἰς Ἑρέβος στρέψας 10. 528, where see note. Translate, 'I cut their throats over the pit;' the preposition εἰς seems to include the notion of the heads bent down in the direction of the pit, and of the blood from the throats flowing into it. Cp. Il. 23. 147 μῆλ' ἱερεύειν ἐς πηγάς.

38-43. These verses were rejected by the Alexandrine critics. Οἱ ἐξ παρὰ Ζηνοδότου καὶ Ἀριστοφάνει ἡθεύοντο ὡς ἀσύμφωνοι πρὸς τὰ ἐξῆς. οὐ γὰρ μεμυγμένοι παραγίγνονται αἱ ψυχαί· νῦν δὲ ὁμοῦ νύμφαι, ἡίθεοι, γέροντες, παρθέναι. καὶ ἄλλως οὐδὲ τὰ τραύματα ἐπὶ τῶν εἰδώλων ὁράται. ὅθεν ἐρωτᾷ, τίς νύ

σε κῆρ' ἐδάμασσε; τὸν Ἀγαμέμνονα [inf. 398] Schol. H. Q., and similarly Schol. V. Eustath. too says, ἰστέον δὲ ὅτι τὰ ῥηθέντα Ὀμηρικὰ ἐξ ἑπὶ ἀθετοῦσιν οἱ παλαιοί. But, says Eustath., those who sought to solve the difficulty (οἱ λυτικοί) answered the first objection, (viz. that really the shades came up separately) by describing the whole scene as an 'anticipated summary' (προανακεφαλαίωσις); and replied to the second one, that the shades did appear in the very same condition which characterised them when alive—Orion is seen with his club, still hunting; Agamemnon with the comrades who fell round him; Ajax with his haughty mien. So it is but natural that brides should be recognisable by their nuptial dress, and warriors by their armour and their wounds. Wolf rejected the lines as a later interpolation, and while D. Montbel and Bothe advocate their retention, the latest editors, Bekker, Düntzer, and Ameis bracket them, but Nauck retains them in his text. The reasons for rejection seem hardly conclusive; but if the description of the

παρθενικάί τ' ἀταλαὶ νεοπενθέα θυμὸν ἔχουσαι·
πολλοὶ δ' οὐτάμενοι χαλκήρεσιν ἐγχείησιν,
ἄνδρες ἀρήφατοι βεβρωμένα τεύχε' ἔχοντες·
οἱ πολλοὶ περὶ βόθρον ἐφοίτων ἄλλοθεν ἄλλος
θεσπεσίῃ ἰαχῇ· ἐμὲ δὲ χλωρὸν δέος ἦρει.]
δὴ τότε ἔπειθ' ἐτάροισιν ἐποτρύννας ἐκέλευσα
μῆλα, τὰ δὴ κατέκειτ' ἐσφαγμένα νηλεί χαλκῷ,
δείραντας κατακῆαι, ἐπεύξασθαι δὲ θεοῖσιν,
ἰφθίμῳ τ' Αἰδῇ καὶ ἐπαινῇ Περσεφονείῃ·
αὐτὸς δὲ ξίφος ὀξὺ ἐρυσσάμενος παρὰ μηροῦ

mixed multitude be really incompatible with the narrative that follows, we may perhaps save the lines, by transferring them (with Bergk. Griech. Lit. i. 692) to the end of the book, and making them follow directly upon v. 632 ἀλλὰ πρὶν ἐπὶ ἔθνε' ἀγείρετο μυρία νεκρῶν, | νυμφαὶ τ' ἡθεοὶ τε κ.τ.λ. ... θεσπεσίῃ ἰαχῇ [ἰαχῇ θεσπεσίῃ], ἐμὲ δὲ χλωρὸν δέος ἦρει | μή μοι κ.τ.λ. About the intrinsic beauty of the lines there is no question; and Virgil's imitation of them is well-known (Georg. 4. 471) 'at cantu comotae Erebi de sedibus imis | umbrae ibant tennes, simulacraque luce carentum: | matres atque viri, defunctaque corpora vita | magnanimum heroum, pueri innuptaeque puellae, | impositique rogis iuvenes ante ora parentum,' cp. Aen. 6. 306.

39. παρθενικάι is used here and in Il. 18. 567 as equivalent to παρθένοι. It may be compared with the substantival use of ζευγυρία Od. 7. 119, ἀναγκαῖη 19. 73, ὕγρη 1. 97 etc. In Od. 7. 20 we have παρθενικῇ εἰκνῆ νηϊνίδι, where παρθενικῇ may be considered either as the adjective in agreement with νηϊνίδι (as ζῶνσι νηϊνίσιν Il. 18. 418), or in apposition with it. ἀταλαί is generally accepted as equivalent to 'tender,' but its etymology is very uncertain. It may be connected with ἀτάλλειν, the first meaning of which is to 'leap' or 'skip' like a young animal (Il. 13. 27), referred by Lobeck to ἀλλεσθαι, σαλεύειν etc.

νεοπενθέα θυμὸν seems to mean 'a heart whose sorrow was just fresh;' so we have τεκοῦσα νεοπαθῆς Aesch. Eum. 514, and πένθος ἔχων νεοκηδέι θυμῷ Hes. Theog. 98. The epithet brings

before our eyes a picture of the maidens with all the passionate expression of sorrow—dishevelled hair and streaming eyes. This is the meaning of the words of the Schol. αἰ νεάζον ἔχουσαι τὸ πάθος· ἢ νέον παθοῦσαι, and is better than the alternative interpretation ἐν τῇ νεότητι πενθοῦσαι.

40. οὐτάμενοι. See on Od. 4. 807. Aristarchus and Herodian both decide in favour of the proparoxytone accent, considering the form to be the present participle of the passive. Cp. Et. Mag. 46. 4 τὸ δὲ οὐτάμενος καὶ ἐληλάμενος ὁ Ἡρωδιανὸς οὐ φησὶ κατὰ πάθος γίγνεσθαι προπαροξύτονα ἀπὸ τοῦ οὐτασμένου καὶ ἐληλασμένου, ἀλλ' ἀπὸ τῶν ἐς μὴ τῶν τε οὐτῆμι καὶ ἐλήλημι. εἰσὶ δὲ ἐνεστώτες (present), ὡς ἴστημι, ἴσταμαι, ἰστάμενος. Pamphilus is said to have written these words paroxytone, as if perfect passive participles syncopated. But οὐτάμενοι is better described as a participle of the non-thematic aorist of the middle voice with passive signification: similar forms being the infinitives οὐτάμεν Il. 5. 132, and οὐτάμεναι Od. 9. 301; 19. 419. οὐτάμενοι is thus parallel to κατακτάμενος Od. 16. 106; compare ἔκτα Od. 1. 300, and κτάμεναι Od. 10. 295. Such aorist participles have almost a purely adjectival force, as φθίμενος Il. 8. 359, ἀλκτήμενος Od. 4. 807, ὀνήμενος Od. 2. 33, ἐκτίμενος Il. 2. 501, etc.

43. There seems no reason why Odysseus should be seized with panic, unless at the weird sound of the cries raised by the shades. In v. 633 (see note above on vv. 38-43) there is a good ground for terror.

ἡμην, οὐδ' εἶων νεκύων ἀμενηνὰ κάρηνα
αἵματος ἄσπον ἵμεν, πρὶν Τειρεσίαο πυθέσθαι.
Πρώτη δὲ ψυχὴ Ἑλπήνορος ἦλθεν ἐταίρου·
οὐ γὰρ πω ἐτέθαπτο ὑπὸ χθονὸς εὐρυοδείης·

52-54.] εἰ ἀποφαίνεται νῦν περὶ τοῦ θανάτου αὐτοῦ, πῶς ἐξῆς διστάζων φησὶ 'πῶς

51. The episode of Elpenor has given great offence to commentators, and the genuineness of the passage is open to doubt. As Ad. Hermann remarks (De xim^a Odys. Rhapsodia, Götting. 1833). 'Mirum est quod unius socioli sortibus atque animae tantae partes tribuuntur, cum ceterorum quos Ulixes perdidit nulla mentio fiat.' And Lauer (Quaest. Hom. i^{ma} Berol. 1843) puts the fact more strongly, remarking that the interview with Teiresias, the great purpose for which Odysseus visited the kingdom of Hades, is needlessly delayed by the colloquy with a man who is described (10. 552) as νεώτατος οὐδέ τι λίην | ἀλκιμος ἐν πολέμῳ οὐδὲ φρεσὶν ἦσιν ἀρρήως. Again, we gather from v. 53 that Odysseus knew of the fact and mode of Elpenor's death, and that hot haste alone forbade the delay of burial. How then does Odysseus ask him πῶς ἦλθες? It may be said that the gist of the question is, 'How didst thou come so quickly?' But Elpenor's answer implies that he understood the question to apply to the circumstances of his death. The claim for burial urged by Elpenor—μή τοί τι θεῶν μήνιμα γίνωμαι—is a post-Homeric refinement. The gods are not represented as taking offence at the sight of an unburied corpse (cp. Antig. 1064 foll.); for the passage quoted from Il. 22. 358 foll. does not refer to the denial of burial to Hector, but to the indignities perpetrated on his corpse. Again (v. 69 foll.), the knowledge that Elpenor shows of the issue of Odysseus' voyage is unaccountable. Where did he learn the revelations made by Circe to Odysseus? Eustath. suggests that Elpenor speaks μαντικῶς, and Nitzsch attempts to weaken the force of οἶδα (69) into an expression of strong belief, comparing Od. 10. 266; 14. 363; Il. 4. 163. As to the request which Elpenor prefers to Odysseus, that he may have a cairn surmounted by his oar to mark the place of his burial, Eustath. says, not

amiss, ὅρα ὅτι καὶ οὐδὲ ἐν Αἴδου φρεσὶν ἀρῆρεν ὁ Ἑλπήνορ, οὐ μόνον ὅτι ἀφελῶς περὶ εὐτελῶν ἀξιοῖ, ἀλλὰ καὶ ὅτι εἰς οὐδὲν χρήσιμον ζητεῖ τὸ τύμβου χάμα ἐπὶ θινὶ θαλάσσης καὶ τὴν ὥσανεῖ διὰ τοῦ ἑρετμοῦ ἀναστήλωσιν, for no one would see it in the remote Aeaeon isle. On the whole it seems difficult to accept the passage as genuine. It is probably a later addition belonging to a period when the νέκυια was recited as a separate rhapsody, and when there were temptations to enlarge and develop the original story. The interpolator seems to have designedly made the beginning and the end of the episode tally in form with the beginning and the end of the scene between Odysseus and Anticlea; cp. v. 51 with 84, and 48-50 with 81, 82. Lauer (l. c. p. 19) gives a list of the sources from which he supposes the lines forming this episode have been 'collecti et quasi corrasii,'—v. 51=v. 84, 90; v. 55=v. 87; 56=395; 57, 58=155 foll.; 59=Od. 9. 506; 60=92, 405, 473, 617, etc.; 63, 64, 65=Od. 10. 558 foll.; 66=Il. 15. 665; 67=Od. 1. 435; 72=Il. 23. 386; 73=Il. 23. 358; 76=Od. 3. 204, 21. 255, 24. 433; 77=Od. 12. 15; 79=138, 163, 435, 462, 477, 504; 81=465, cp. 225; 82=cp. 48 foll.; 83=cp. Od. 21. 368, 22. 211.

51. Πρώτη. Elpenor's ghost is represented as appearing first, because not being buried he was unable to pass right within the gates of Hades and take his place among the rest of the departed. Cp. Il. 23. 71, where the ghost of Patroclus beseeches Achilles, θάπτε με ὅττι τάχιστα, πύλας Αἴδαο περήσω. | τῆλέ μ' ἐέργουσι ψυχαί, εἶδωλα καμόντων, | οὐδέ μὲ πω μίσγεσθαι ὑπὲρ ποταμοῖο ἐώσιν, | ἀλλ' αὐτως ἀλάλημαι ἀν' εὐρυπύλῃς Αἴδος δῶ. Cp. Plutarch. Sympos. 9. Q. 5. 3 τῶν Ὀμηρικῶν ψυχῶν ὅσας ἐν νεκρίᾳ κατανόμακεν ἡ μὲν Ἑλπήνορος, οὕτω καταμεμῆμένη ταῖς ἐν αἴδου διὰ τὸ μὴ τεθάρθαι τὸν νεκρὸν ὥσπερ ἐν μεθορίοις πλανᾶται. See also crit. note on vv. 52-54.

σῶμα γὰρ ἐν Κίρκης μεγάρῳ κατελείπομεν ἡμεῖς
 ἄκλαυτον καὶ ἄθραπτον, ἐπεὶ πόνος ἄλλος ἔπειγε.
 τὸν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῷ, 55
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων·
 'Ἐλπήνορ, πῶς ἦλθες ὑπὸ ζόφον ἡερόεντα;
 ἔφθης πεζὸς ἰὼν ἢ ἐγὼ σὺν νηὶ μελαίνῃ.
 'Ὡς ἐφάμην, ὁ δὲ μ' οἰμῶξας ἡμείβετο μύθῳ·
 '[Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεύ,] 60
 ἄσέ με δαίμονος αἶσα κακὴ καὶ ἀθέσφατος οἶνος·
 Κίρκης δ' ἐν μεγάρῳ καταλέγμενος οὐκ ἐνόησα
 ἄψορρον καταβῆναι ἰὼν ἐς κλίμακα μακρὴν,
 ἀλλὰ καταντικρὺ τέγεος πέσον· ἐκ δέ μοι αὐχὴν
 ἀστραγάλων ἐάγη, ψυχὴ δ' Ἀιδόσδε κατῆλθε. 65
 νῦν δέ σε τῶν ὀπιθεν γουνάζομαι, οὐ παρεόντων,

ἦλθες ὑπὸ ζόφον; διὸ δὲ Καλλίστρατος ἀθετεῖ, εἰ μὴ ἄρα φησὶν ὅτι, οὐκ ἡσθόμεθα τὸν θάνατον διὰ τὸ περὶ ἄλλα ἀσχολεῖσθαι Schol. H. Q. La Roche, comparing the notice of Aristonicus on Il. 23. 73, infers that Aristarchus rejected these two lines as well. 58. ἰὼν] πᾶσαι ἰὼν γρ. Schol. H. The MSS. with two exceptions give ἰών. Nitzsch, Ameis, and Düntz. adopt ἰών. 60.] Wanting in the majority of MSS, and, since Wolf, bracketed in all modern editions as inconsistent with οἰμῶξας.

53. σῶμα, always used of the dead body in Homer. Cp. Lehrs, Aristarch. p. 80.

58. ἔφθης . . ἦ. 'Thou hast been quicker coming afoot than I with my dark ship.' For the construction cp. Il. 23. 444 φθίσονταί τούτοις πόδες καὶ γούνα καμόντα | ἢ ὑμῖν. With the singular naïveté of these words we may compare what Telemachus in the island of Ithaca says to his guest. Od. 1. 173 οὐ μὲν γὰρ τί σε πεζὸν δίομαι ἐνθάδ' ἰκέσθαι. The Schol. is careful to remark that the address is not to be understood as banter (οὐκ ἔστι κερτομίας δὲ λόγος), but rather the expression of astonishment that there was any quicker means of transit to the realm of Hades than he himself had enjoyed, οὐρία χρησάμενος πολλῇ. The Scholl. further ask how it is that none of the men who fell fighting with the Laestrygonians or who were eaten by Cyclops, come forward to meet their captain. And the reason suggested is that they were not hanging about the gates of Hades, as was Elpenor, οὗτοι γὰρ, εἰ καὶ ἀθέσ-

μως, ἀλλ' οὖν ἐτάφησαν. Nor is this explanation absurd, for the great supposed disadvantage of being unburied was the being left visible in the upper-world after death. Now to have been eaten by the monster Cyclops secured at any rate the advantage of being hidden away from sight. Cp. Strabo II. 517 ζῶντας παραβάλλεσθαι τρεφόμενοις κυσὶν ἐπιτηδὲς πρὸς τοῦτο οὐς ἐνταφιαστὰς καλοῦσι, Antig. 1081 ὅσων σπαράγματ' ἢ κύνες καθήγισαν, Elect. 1487 κτανῶν πρόθεσι | ταφεῖσιν ἂν τόνδ' εἰκὸς ἔστι τυγχάνειν, Aesch. S. c. T. 1004 πετεινῶν τόνδ' ὑπ' οἰωνῶν δοκεῖ | ταφέντ' ἀτίμως τοῦπιτίμιον λαβεῖν, Ennius 141 'Vultur in silvis miserum mandebat hominem, | heu quam crudeli condebat membra sepulcro,' Lucr. 5. 993 'Viva videns vivo sepeliri viscera busto.' Vultures are similarly called by Gorgias ἐμψυχοὶ τάφοι.

61. δαίμονος, quite vaguely, 'some [evil] power,' and not with any allusion to Circe.

66. τῶν ὀπιθεν. This use of the article comes very near to its force in

πρὸς τ' ἀλόχου καὶ πατρὸς, ὃ σ' ἔτρεφε τυτθὸν ἐόντα,
 Τηλεμάχου θ', ὃν μούνον ἐνὶ μεγάροισιν ἔλειπες·
 οἶδα γὰρ ὡς ἐνθένδε κιὼν δόμου ἐξ Αἰδαο
 νῆσον ἐς Αἰαίην σχήσεις εὐεργέα νῆα· 70
 ἐνθα σ' ἔπειτα, ἄναξ, κέλομαι μνήσασθαι ἐμεῖο·
 μή μ' ἄκλαυτον, ἄθραπτον, ἰὼν ὀπιθεν καταλείπειν,
 νοσφισθεῖς, μή τοί τι θεῶν μήνιμα γένωμαι,
 ἀλλὰ με κακῆται σὺν τεύχεσιν, ἄσσα μοί ἐστι, 75
 σῆμά τέ μοι χεῦται πολιῆς ἐπὶ θινὶ θαλάσσης,
 ἀνδρὸς δυστήνοιο, καὶ ἐσσομένοισι πυθέσθαι·
 ταῦτά τέ μοι τελέσαι πῆξαί τ' ἐπὶ τύμβῳ ἔρετμόν,
 τῷ καὶ ζῶδς ἔρεσσον ἐὼν μετ' ἐμοῖς ἐτάροισιν.
 'Ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·

74. κακῆται] ἡ κοινὴ κακείαι, 'Ἀρίσταρχος κακῆται. περισπωμένως δὲ ἀπαρ-
 ἔμφατον (infinitive) γὰρ ἔστιν Schol. H. Q. So Schol. on Od. 13. 26.

later Greek. We may compare with it Il. 9. 524 τῶν πρόσθεν ἐπυθόμεθα κλέα ἀνδρῶν, ib. 558 δὲ κάρτιστος ἐπιχθονίων γένετ' ἀνδρῶν | τῶν τότε, Od. 22. 220 κτήμαθ' ὅπόσσα τοι ἔστι, τὰ τ' ἐνδοθι καὶ τὰ θύρῃσιν. Here τῶν ὀπιθεν is rightly interpreted by the Schol. τῶν καταλειμένων οἴκοι.

The words οὐ παρεόντων are added as exegesis of ὀπιθεν, and must be compared with Il. 15. 662 foll. ἐπὶ δὲ μνήσασθε ἕκαστος | παίδων ἢδ' ἀλόχων καὶ κτήσιος ἢδὲ τοκῆων, | ἡμῖν δτεφ ζώουσι, καὶ ᾧ κατατεθνήκασι | τῶν ὑπερ ἐνθάδ' ἐγὼ γουνάζομαι οὐ παρεόντων. For the use of the simple genitive to express the thing or person to which the appeal refers cp. Od. 2. 68. In the next line the construction with πρὸς is used, as in Od. 13. 324.

68. μούνον. See note on Od. 2. 365.

69. οἶδα. See note on sup. 51.

72. καταλείπειν, infin. with imperatival force.

73. νοσφισθεῖς defines the direction of ἰὼν, in the preceding verse. Transl. 'turning away from me,' with the idea of desertion, as in inf. 425; Od. 4. 263; 19. 339; 21. 77; h. Hom. Cer. 92. For the feeling expressed by Elpenor see on 51 sup.

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74. σὺν τεύχεσιν, cp. Soph. Aj. 577 τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται, Il. 6. 418 μιν κατέκτε σὺν ἐντεσι δαιδαλέοισι. See too Il. 23. 171 foll., where not only the arms of the dead, but his costliest treasures are laid upon the funeral pile, the idea being that in this way the dead would be able to regain the use of them in another world. The mound was to be topped with the oar which Elpenor had used when alive, and being on the shore the mound would be visible to all who went by: who however must have been few indeed off the solitary coasts of the Aeaeon isle. Nitzsch quotes an epitaph of Sappho (from Palat. Anthol. 7. 505) on Pelagon the fisherman: τῷ γριπεί Πελάγονι πατὴρ ἐπέθηκε Μενίσκος | κύρτον καὶ κώπαν, μνᾶμα κακοζώτου, and notices (from Aristot. Polit. 7. 3) a custom among the Iberians to plant on the grave of the dead man a row of spears equal in number to the foemen who had been slain by him.

76. ἀνδρὸς δυστήνοιο, instead of assimilating these words to the case of μοι, the poet uses the genitive as if in direct dependence upon σῆμα.

With ἐσσομένοισι πυθέσθαι see on Od. 3. 204.

‘ταῦτά τοι, ὦ δύστηνε, τελευτήσω τε καὶ ἔρξω.’ 80

Νῶι μὲν ὥς ἐπέεσσιν ἀμειβομένω στυγεροῖσιν
ἡμεθ’, ἐγὼ μὲν ἀνευθεν ἐφ’ αἵματι φάσγανον ἴσχω,ν,
εἰδῶλον δ’ ἐτέρωθεν ἐταίρου πόλλ’ ἀγόρευεν.

Ἦλθε δ’ ἐπὶ ψυχὴ μητρὸς κατατεθνηυῖης,
Αὐτολύκου θυγάτηρ μεγαλήτορος Ἀντίκλεια, 85
τὴν ζῶην κατέλειπον ἰὼν εἰς Ἰλίον ἱρήν.
τὴν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῷ.
ἀλλ’ οὐδ’ ὥς εἶων προτέρην, πυκινὸν περ ἀχεύων,
αἵματος ἄσπον ἵμεν, πρὶν Τειρεσίαο πυθέσθαι.

83. ἀγόρευεν] τινὲς εἰκαιότερον ἀγορεύον (corr. for ἀγόρευσον Buttm.) Schol. H. ἀγόρευεν MSS. The participle seems a later assimilation to ἴσχω.

80. On this line Lauer (Quaest. Hom. p. 18) remarks, ‘His vero ab Elpenore dictis quale responsum probabile est Ulixem dedisse? Longe aliud profecto atque id quod versu octogesimo continetur. Dicit enim brevius et nimis abrupte: ταῦτά τοι, ὦ δύστηνε, τελευτήσω τε καὶ ἔρξω. Quod ideo ab Ulixem factum videtur ut quam celerrime inutilem illum hominem dimittat. Sed clarum est eum qui hos versus fecerit recte sensisse pro gravitate narrationis fere majus spatium esse consumptum. Itaque properat ut ad id ipsum, quod nervus est Νεκυίας et summa, veniat.’

81. στυγεροῖσιν here = ‘lamentable,’ as στυγερῷ μύθῳ Od. 12. 278. So inf. 465.

82. ἡμεθα, ‘we bided there.’ It does not seem that the posture of sitting is necessarily implied in ἦσθαι. Ameis (Anh. II. 2. 235) quotes Od. 2. 255; 3. 186, 263; 4. 101; 8. 506; 10. 260, 536; 11. 82, 142; 13. 407; 14. 41; 18. 224; 20. 221; 21. 100, 425; II. 1. 134, 565; 2. 255; 3. 134; 4. 412; 15. 10, 740; 18. 509; 24. 542, as instances of this usage. Probably Odysseus was standing. ‘We stayed there, I apart from him holding my sword over the blood (in the pit), and on the other side the soul of my comrade was telling his long story.’ Others join ἀνευθεν with ἴσχω,ν, meaning ‘holding out far,’ i. e. at arms length; but this destroys the parallelism with ἐτέρωθεν. Odysseus stands at the side of the pit

nearest to the land of the living, and holds his sword out over the blood. Elpenor does not seem to have required to drink the blood before he could remember or speak. Not having been buried, he had not passed into the full condition of the νεκῶν ἀμνηνὰ κάρηνα.

85. Αὐτόλυκος, son of Hermes by Chione or Philonis, lived on Parnassus with his sons, and is described (Od. 19. 395) as one who, by the teaching of Hermes, ἀνθρώπου ἐκέκαστο | κλεπτοσύνη θ’ ὄρω τε. He is described (Od. 19. 403 foll.) as having given the name of Odysseus to his grandson, and in II. 10. 266 foll. as having stolen the cup of Amyntor, πυκινὸν δῶμον ἀντιτορήσας. Anticleia speaks of herself (inf. 201) as having died of yearning for her absent son, ἀχρεὶ οὐ παιδὸς ἀπέφθιτο κυδαλίμοιο | λευγαλέῳ θανάτῳ Od. 15. 358. A later story records ὅτι αὐτὴν ἀνήτησε, Ναυπλίου ψευδῶς μηνύσαντος θανάτου Ὀδυσσεως, cp. Hygin. fab. 243.

88. οὐδ’ ὥς is explained by the words πυκινὸν περ ἀχεύων. The characteristic prudence of Odysseus in sacrificing feelings to interest is very noticeable here. Eustath. moralises on it, ὅτι διδάσκων ὁ ποιητὴς προτιμᾶσθαι τῶν ἡδέων τὰ συμφέροντα πλάττει τὸν καρτερικὸν Ὀδυσσεά οἰκτιζόμενον μὲν ἐπὶ τῇ μητρὶ φανείσῃ καὶ πυκινὸν ἀχεύοντα, μὴ ἑῶντα δὲ δμας αἵματος ἄσπον ἐλθεῖν αὐτήν, πρὶν Τειρεσίαο πυθέσθαι.

With προτέρην followed by πρὶν cp. πρὶν . . πρὶν II. 1. 97, etc., πάρος . . πρὶν Od. 2. 127.

Ἦλθε δ’ ἐπὶ ψυχὴ Θηβαίου Τειρεσίαο, 90
χρύσειον σκῆπτρον ἔχων, ἐμὲ δ’ ἔγνω καὶ προσέειπε
‘[Διογενὲς Λαερτιάδη, πολυμήχαν’ Ὀδυσσεῦ,]

τίπτ’ αὐτ’, ὦ δύστηνε, λιπὼν φάος ἡελίοιο
ἦλυθες, ὄφρα ἴδῃ νέκυας καὶ ἀτερπέα χῶρον;
ἀλλ’ ἀποχάζεο βόθρου, ἄπισχε δὲ φάσγανον ὄξυ, 95
αἵματος ὄφρα πῶ καὶ τοι νημερτέα εἴπω.’

Ὡς φάτ’, ἐγὼ δ’ ἀναχασσάμενος ξίφος ἀργυρόηλον
κουλεῷ ἐγκατέπηξ’. ὁ δ’ ἐπεὶ πῖεν αἷμα κελαινὸν,
καὶ τότε δὴ μ’ ἐπέεσσι προσηύδα μάντις ἀμύμων

92. Only found in Eustath., Codd. Ven. 456. 613 and Ed. Rom. Most modern editors since Wolf bracket it. Its retention or omission is important as bearing on the question as to the power of Teiresias to recognise Odysseus without tasting the blood. 93. τίπτ’ αὐτ’, ὦ] Zenodotus. τίπτ’ αὐτως Schol. H.

90. ψυχὴ . . ἔχων, a similar ‘constructio ad sensum,’ as sup. 34 τοὺς . . ἔθνεα νεκρῶν. Cp. Od. 16. 476 μέλδῃσεν δ’ ἱερὴ ἱς Τηλεμάχοιο | ἐς πατέρ’ ὀφθαλμοῖσιν ἰδὼν. Such a ‘golden-studded staff’ (χρυστοῖσι ἡλοισι πεπαρμένον II. 1. 246) was the badge of office. It was carried by kings, II. 1. 234; Od. 3. 412; by priests and prophets, II. 1. 15, and here; by heralds, II. 7. 277; 18. 505, and by judges, II. 18. 505; inf. 569.

Τειρεσίαο. See on 10. 492.
94. ἦλυθες, ὄφρα ἴδῃ. For this use of the subjunctive after historical tense see note on Od. 10. 65. Cp. Od. 3. 15 πόντον ἐπέπλωσεν ὄφρα πύθῃαι, II. 5. 127 ἀχλὺν . . ἀπ’ ὀφθαλμῶν ἔλκον . . ὄφρ’ εὖ γινώσκῃς. So in Attic Greek Ἀβροκύμας τὰ πλοῖα κατέκαυσεν ἵνα μὴ ὁ Κῦρος διαβῇ Xen. Anab. 1. 4. 18, Ἀριστεὺς ἐνεβούλευε . . τοῖς ἄλλοις ἐκπλεῦσαι ὅπως ἐπὶ πλεόν ὁ σῖτος ἀντίσχη Thuc. 1. 65. In Attic Greek the construction is common; but in Homer it is exceptional.

Odysseus calls (Od. 7. 279) the inhospitable beach on which he was dashed by the waves ἀτερπέος χῶρος, here it is used of the ‘joyless realms’ of the shades, like Ovid’s ‘inamoena regna’ Met. 10. 15.

96. αἵματος ὄφρα πῶ. Teiresias had received the special privilege οἷον πεπνύσθαι, in contradistinction to the rest of the shades. His φρένες were

still ἐμπεδοί. Now Elpenor made no request, and showed no need, to drink of the blood in the pit; see on sup. 82. And Teiresias had no need of the blood to enable him to resume his powers of mind and memory; though it would seem to have been necessary for the other shades; as in the case of Anticleia (inf. 153), who ἦλυθε καὶ πῖεν αἷμα κελαϊνεφές, αὐτίκα δ’ ἔγνω. Teiresias recognises Odysseus and addresses him before he drinks of the blood, therefore it was not the drinking that gave him either the power of recognition or of holding communication. The blood was craved by him as a gratification, and the pouring of it into the pit was the exact antithesis to the offering of the bloody sacrifice on the raised altar to the gods of heaven. The blood was a welcome drink-offering to the dead; their peculiarly appropriate libation (χοή). Compare the words of Neoptolemus at the sacrifice of Polyxena, ὦ παῖ Πηλέως, πατήρ δ’ ἐμὸς, | δέξαι χοάς μοι τάσδε κλητηρίους, | νεκρῶν ἀγωγούς· ἐλθὲ δ’, ὡς πῖης μέλαν | κόρης ἀκραιφνὲς αἷμα. The Schol. on v. 37 says that the ψυχαὶ come up to the blood, like flies to honey, ὡς μύια νομιστῶν αὐτὰς ἦκειν. Eustath. puts it well, ὁ Τειρεσίας εἰ καὶ γνωρίζει πρὸ τοῦ πῖναι, ἀλλ’ οὐ μαντεύεται, μισθὸν δὲ αὐτὸ τοῦ πῖναι ἀντιδίδωσιν.

99. καὶ τότε δὴ, apodosis to ἐπεὶ.

'Νόστον δίζηαι μελιηδέα, φαίδιμ' Ὀδυσσεύ· 100
 τὸν δέ τοι ἀργαλέον θήσει θεός· οὐ γὰρ οἶω
 λήσειν ἐννοσίγαιον, ὃ τοι κότον ἔνθετο θυμῷ,
 χῶόμενος ὅτι οἱ υἱὸν φίλον ἐξαλάωσας.
 ἀλλ' ἔτι μὲν κε καὶ ὥς κακά περ πάσχοντες ἴκοισθε, 105
 αἷ κ' ἐθέλης σὸν θυμὸν ἐρυκακέειν καὶ ἐταίρων,
 ὅππότε κε πρῶτον πελάσῃς εὐεργέα νῆα
 Θρινακίη νήσῳ, προφυγὼν ἰοειδέα πόντον,
 βοσκομένας δ' εὖρητε βόας καὶ ἵφια μῆλα
 'Ηελίου, ὃς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει.
 τὰς εἰ μὲν κ' ἀσινέας ἑάας νόστου τε μέδῃαι, 110
 καὶ κεν ἔτ' εἰς Ἰθάκην κακά περ πάσχοντες ἴκοισθε·
 εἰ δέ κε σῖνῃαι, τότε τοι τεκμαίρομ' ὄλεθρον
 νηί τε καὶ ἐτάροις· αὐτὸς δ' εἴ πέρ κεν ἀλύξῃς,
 ὄψῃ κακῶς νεῖαι, ὀλέσας ἀπο πάντας ἐταίρους,
 νηὸς ἐπ' ἀλλοτρίης· δῆεις δ' ἐν πῆματα οἴκῳ, 115

102. λήσειν] τινὲς δὲ λήσειεν [?] Schol. H. Perhaps for οὐ γὰρ, οἶω, λήσεις.

100. δίζηαι. With the form δίζηαι, from which the σ of the 2nd pers. is omitted, cp. βέβληαι Il. 5. 284, μέμνηαι Il. 21. 442.

101. λήσειν. The subject probably is σε = 'that thou wilt escape the notice of.' Cp. inf. 128 φῆγ' ἔχειν.

ὃ, 'in that he hath stored up wrath in his heart against thee.' Cp. Od. 2. 116. In Il. 14. 50 we have Ἀχαιοὶ ἐν θυμῷ βάλλονται ἑμοὶ χόλον.

104. ἀλλὰ... καὶ ὥς, 'but still for all that ye may yet come home (ἴκοισθέ κε, sc. ἐς Ἰθάκην, suggested by νόστον) if only thou dost choose to restrain thy desire and that of thy comrades.'

105. With σὸν parallel to ἐταίρων cp. Od. 19. 514 ἐς τ' ἐμὰ ἔργ' ὀρώσῃ καὶ ἀμφιπόλον.

107. Θρινακίη, see on 12. 127.

108. εὖρητε is still in the government of ὅππότε κε. 'You may see your homes again if you can restrain yourselves, when you land on Thrinacia and when you find the grazing herds.'

109. πάντ' ἐφορᾷ, cp. Schol. Q. ὑποσημαίνει ὅτι οὐκ ἂν τις ἀδικήσας τοιοῦτον θεὸν διαλάθοι.

111. καὶ κεν ἔτ'. For a similar introduction of the apodosis by καί, after a conditional sentence, cp. inf. 358; Il. 5. 898.

113. αὐτός is emphatic in antithesis to ἐταίρους.

114. νεῖαι, 2nd sing. from νέομαι, with future signification, cp. Od. 12. 188.

115. δῆεις... κατέδουσι. The visit of Odysseus to the shades falls at the end of the third year after the taking of Troy. Now the words in Od. 2. 106 foll. make it evident that the misconduct of the suitors, which lasted till Odysseus reached home, did not begin more than four years before his arrival, that is to say it may have shown itself first in the seventh year after the end of the war. But Teiresias speaks as if the outrages in the house of Odysseus were already going on, unless we can persuade ourselves that the tense of δῆεις colours the whole passage, and throws the force of a future upon κατέδουσι. Another way of disposing of the difficulty is to treat κατέδουσι as a sort of prophetic present. But a

ἄνδρας ὑπερφιάλους, οἳ τοι βίοντον κατέδουσι
 μνώμενοι ἀντιθέην ἄλοχον καὶ ἔδνα διδόντες·
 ἀλλ' ἢ τοι κείνων γε βίας ἀποτίσσαι ἐλθὼν·
 αὐτὰρ ἐπὴν μνηστῆρας ἐνὶ μεγάροισι τεοῖσι
 κτείνῃς ἢ δόλῳ ἢ ἀμφοδὸν ὀξεί χαλκῷ, 120
 ἔρχεσθαι δὴ ἔπειτα, λαβὼν εὐήρες ἐρετμὸν,
 εἰς ὃ κε τοὺς ἀφίκηαι οἳ οὐκ ἴσασι θάλασσαν

116. κατέδουσι] Aristoph. κατέδοιεν Schol. E. H. M. Q. R. S. on Od. 2. 313. See note below.

comparison of vv. 184-189, and 449, shows a further inaccuracy; for Telemachus is spoken of as a grown man, which he may have been at the time of his father's return; but which he was not seven years earlier. This is noticed by Schol. on Od. 2. 313 ἐγὼ δ' ἐτι νῆπιος ἦα, to which is added, τοῦτο σημειοῦται Ἀριστοφάνης, ὅτι ἱκανὰ ἐτη ἐγγόνει ἀφ' οὗ οἱ μνηστῆρες συνήχθησαν· τοῦτο δὲ πρὸς τὸ ἐν τῇ Νεκυίᾳ, ὅτι δεῖ εἶναι 'οἳ τοι βίοντον κατέδοιεν' οὐ 'κατέδουσι.' But, as La Roche remarks, Aristarchus must have read κατέδοιεν, as may be gathered from the Schol. of Aristonicus on this passage, ὅτι οὐκ ἐνῆλλαται ὁ χρόνος ὥς τὸ 'σύν τε μεγάλῳ ἀπέτισαν' (Il. 4. 161, where Zenodotus wrote τίσουσιν)· οὐ γὰρ ἦσαν οἱ μνηστῆρες συνηγμένοι ἐς τὸν οἶκον Ὀδυσσεύς.

For the collocation δῆεις δ' ἐν πῆματα οἴκῳ see on Od. 6. 167, crit. note.

120. κτείνῃς is the subjunctive of 1st aor.

119. What is the meaning of the concluding part of Teiresias' speech? Eustath. says, λοξότητα χρησμοῦ μιν· οὗτος λόγος διὰ τὸ ἀσαφὲς καὶ δυσεξηγητόν, but still we seem to see what is, or, at least, what ought to be its meaning.

The commands laid upon Odysseus are evidently serious; they cannot be neglected. When in Od. 23. 248 foll. he shows that he must tear himself away from Penelope again, he explains to her that 'a necessity is laid upon him'; he has a last ordeal to undergo and a last journey to make. As the wrath of Poseidon was the prime cause of his dangers and trials, so a final reconciliation with him must be the

prelude to the peaceful close of his life. He must make his way to some spot far inland, perhaps in the heart of the great continent that lay over against Ithaca; and when he finds by the prophet's test that he has reached a people to whom the very existence of the sea, and, still more, the name of Poseidon is unknown—there, in that most unlikely place, he shall publish the name of the ruler of the ocean, and offer sacrifices in his honour, leaving his oar planted there as a standing memorial. Then,—that last labour performed,—he must return home again and make oblations to all the gods in heaven. After that the terrible sea shall work him no more mischief, but far away from the sight and sound of it, he shall spend a happy and an honoured old age, and then shall come the 'Passing of Odysseus' by a calm and painless death. Penelope, when this prophecy is recounted to her, evidently understands something like this as its meaning, saying (Od. 23. 286) εἰ μὲν δὴ γῆρας γε θεοὶ τελέουσιν ἄρειον, | ἐλπωρὴ τοι ἔπειτα κακῶν ὑπάλυξιν ἔσσεσθαι.

The difficulty that disturbs this interpretation is the description given of the circumstances of the death which awaits him, 134 foll., where see notes.

121. ἔρχεσθαι, as ἀποστείχειν inf. 132, has the force of an imperative.

122. οἳ οὐκ ἴσασι θάλασσαν. The ancients understood by these words the Epirots or Thesprotians, who certainly seem to answer very badly to this description. Probably the tradition only means to imply that Odysseus went as far inland as possible on the

άνερες, οὐδέ θ' ἄλεσσι μεμιγμένον εἶδαρ ἔδουσιν·
οὐδ' ἄρα τοί γ' ἴσασι νέας φοινικοπαρήους,
οὐδ' εὐήρε' ἑρετμά, τά τε πτερὰ νηυσὶ πέλονται.
σῆμα δέ τοι ἐρέω μάλ' ἀριφραδές, οὐδέ σε λήσει·
ὅππότε κεν δῇ τοι ξυμβλήμενος ἄλλος ὁδίτης
φήη ἀθηρηλοιγὸν ἔχειν ἀνὰ φαιδίμῳ ὤμφῳ,
καὶ τότε δῇ γαίῃ πῆξας εὐήρες ἑρετμόν,
ῥέξας ἱερὰ καλὰ Ποσειδάωνι ἀνακτι,
ἀρνεῖον ταῦρόν τε συῶν τ' ἐπιβήτορα κάπρον,
οἴκαδ' ἀποστείχειν ἔρδειν θ' ἱερὰς ἐκατόμβας
ἀθανάτοισι θεοῖσι, τοὶ οὐρανὸν εὐρὺν ἔχουσι,

continent nearest to Ithaca. If not to know the sea implies not using salt, it is evident that salt was, as a rule, made by evaporating sea-water, and was not dug from mines. Perhaps this is also pointed to in the plural *ἄλες*, as meaning 'salt-grains' or crystals, rather than lump or block salt, cp. Il. 9. 214. We need not trouble ourselves to speculate whether any particular people is intended by this description; still less, to puzzle about the barbarous names of places suggested by *οἱ παλαιοί*, and quoted by Eustath. as *Βουρίμαν* and *Κελκίαν*. We may be content to accept his interpretation of the purpose of this strange journey, *ἵνα δηλαδὴ τιμηθῇ Ποσειδῶν ἡπειρώτης ἐν τόποις οἷς οὐ φέρεται αὐτοῦ ὄνομα*. Sallust, Bell. Jug. 89, speaking of the Numidians, says, 'plerumque lacte et ferina came vescabantur, et neque salem neque alia irritamenta gulae quaerebant.'

128. ἀθηρηλοιγόν. The proof that this country had been reached would be an unmistakable one. The complete ignorance of the sea would be shown by a traveller meeting Odysseus and mistaking the oar that he was carrying, for a winnowing shovel. Nor, under such circumstances, would the mistake be absurd; both may fairly be called *πλάται*, as Eustath. says, *πλάτη θαλασσία ἐστὶ τὸ ἑρετμόν, χειρσαία δὲ τὸ πτύον*. Sophocles copies this in his *Ὀδυσσεὺς ἀκανθοπλήξ* (see inf. on 134), but gives the word in a somewhat different form, (Frag. 404 Dind.) *ῥμοῖς ἀθηρόβρωτον ὄργανον φέ-*

ρον, which reminds us of his epithet *σιδηροβρώς* Aj. 820.

129. εὐήρες ἑρετμόν. The epithet *εὐήρης* is not connected with *ἐρ-έσσω* but with *ἀρ-αρίσκω*, its meaning being the same as the Lat. 'habilis' Virg. Aen. 1. 318, etc. Oars are called here the 'wings of ships,' not only because they speed them along, but because the row of oars rising and falling at either side of the ship bears a resemblance to the movements of a bird's wing. In Eur. I. T. 1346 we find the curious phrase *ταρσὶ πτύλος ἐπτερωμένος* to describe the splash made by the wing-like oars, and similarly *ναῦς ἐπτερωκνία* (Polyb. 1. 46. 9) represents a ship with her oars ready for a start. As a sort of converse we may quote Virgil's expression 'remigium alarum.' The idea of planting the oar as a memorial reminds us of the request of Elpenor, sup. 77.

131. ἀρνεῖον . . κάπρον. Eustath. *ἡ τοιαύτη θυσία τριττία λέγεται παρὰ τοῖς παλαιοῖς, οἱ τριττίαν ἔλεγον τὴν ἐκ τριῶν ζώων θυσίαν*. The triplet might be made up in different ways from sheep, oxen, goats, and swine. The number three gave the sense of completeness. Nitzsch compares the *τριττία* with the Roman 'suovetaurilia.' This sacrifice to Poseidon must be regarded as quite special in its character, for the usual offering to the sea-god was a black bull, see Od. 3. 5.

ἐπιβήτωρ, 'mate.' *ἐπιβαίνειν* is similarly used of the stallion, Arist. H. A. 5. 2. 3; the common word is *ὀχεῖν*.

πᾶσι μάλ' ἐξείης· θάνατος δέ τοι ἐξ ἁλὸς αὐτῷ

134. ἐξ ἁλός] ἔξαλος Ptolem. Ascalon. διπλῇ ἡ ἀνάγνωσις, καὶ ἔξαλος προπαροξυνόμενος ἀντὶ τοῦ ἔξω καὶ πόρρω τῆς θαλάσσης, καὶ ἐξ ἁλὸς διηρημένως, διὰ τὸ τῆς τρυγόνος κέντρον, ᾧ ὁ Τηλέγονος ἀντὶ αἰχμῆς ἐχρήτο Schol. M. N. V. Vind. 56.

134. ἐξ ἁλός. Interpreters seem almost unanimous in rendering this, 'far away from the sea.' So Eustath. *εἰ καὶ δυστυχέις, ὁ Ὀδυσσεύς, κατὰ θάλασσαν, ἀλλ' ὁ θάνατός σοι οὐκ ἐν αὐτῇ ἐστὶ ἀλλ' ἔξω αὐτῆς*. To establish this, passages are quoted like Od. 15. 272 *ἐκ πατρίδος*, 'far from my country' (but here the context supplies the word *ἦλθον*); Od. 16. 288 *ἐκ καπνοῦ κατέθηκα*, 'I stowed it away from the smoke'; Il. 8. 213 *ὅσον ἐκ νηῶν ἀπὸ πύργου τάφροι ἔεργε*, 'outside the ships'; Il. 14. 129 *ἐχώμεθα δημοτήτος ἐκ βελάνων*, 'out of the range of darts.' To which we may add Hdt. 2. 142 *τετράκις ἔλεγον ἐξ ἡθέων τὸν ἥλιον ἀνατεῖλαι*, 'out of his usual quarter.' But a difficulty was early felt about the meaning, and Ptolemy of Ascalon read *ἔξαλος*, i.e. *ἡπειρωτικός* καὶ οὐ θαλάσσιος, the Scholl. quoting as a parallel *ἐκβίος* = 'deprived of life.' This evidently shows that they felt how unnatural it was to render *ἐξ ἁλός*, 'far away from the sea,' especially when used in connection with *ἐλεύσεται*. Unless for some very special reason, anyone would translate this, 'will come upon you out of the sea.' Just as *ἐκ Πύλου εἰλήλουθας* Od. 15. 42; Il. 1. 269; or *ἐλθόντ' ἐξ ἀπῆς γαίης* Od. 16. 18; or *ἐκ Λυκίας* Il. 5. 645; *ἐξ ἄστεος ἰκέσθαι* Il. 18. 207; or, more exactly, *ἐκασίχθων* . . *ἐξ ἁλὸς ἦλθε* Il. 20. 14. And this so completely falls in with the later legends about the death of Odysseus, that it seems impossible to reject the view that we have in this prophecy of Teiresias a post-Homeric interpolation. So Lauer, (Hom. Quaest. p. 50) speaking of the whole passage, says, 'tantum abest ut poetae sit eiusdem qui fabulam de Ulixē patriam appetente composuerit, ut nonnisi ea potuerit aetate exoriri, qua, cum fabula illa de Telegono conformata esset, hanc rhapsodi studerent cum illa de Ulixis erroribus coniungere.' Now, the Cyclic Epic called 'Telegonia' was ascribed by Proclus and the general tradition of the ancients to Eugammon of Cyrene (566 B.C.); but he is said to have pirated his poem

from a 'Thesprotis,' written several centuries earlier by the mythic poet Musaeus. The plot of the Telegonia, (and, we may suppose, of the Thesprotis) makes Odysseus come into Thesprotia, and espouse Callidice, the queen of that country. This will account for the view that the Thesprotians are intended by the men, *οἱ οὐκ ἴσασι θάλασσαν*—a strange description of a people possessing a considerable coastline. On the death of Callidice (the story proceeds) Odysseus returns to Ithaca. About the same time, Telegonus, son of Odysseus by Circe, wandering in search of his father, lands on Ithaca and ravages the coast, and Odysseus attacking the invaders falls by the hand of his son. Later forms of the story, however, are careful to introduce the fact that death must come to Odysseus 'out of the sea'; and this is interwoven with the story about Telegonus, the son being represented as having wounded his father with a spear tipped with the bone of a sea-fish, called *τρύγαν*. This legend must have formed the plot of a lost play of Sophocles called *Ὀδυσσεὺς ἀκανθοπλήξ*, and Parthenius (Erot. 3) quotes from the *Εὐρύαλος* of the same poet the line *τρωθεὶς ἀκάνθη τρυγόνος θαλασσίας*. In the *Ψυχαγωγοί* of Aeschylus, the story reappears in a most absurd form, *ἐρωδιὸς* (a heron) *γὰρ ὑψόθεν ποτώμενος | ὄνθη σε πλήξει, νηδύος χειλώμασιν, | ἐξ ἧς ἀκανθα ποντίου βοσκήματος | σήφει παλαιὸν δέρμα καὶ τριχορρυές*. Some current form of this story cannot but be alluded to in our passage, unless we can persuade ourselves that all the stories about 'death coming from the sea' are only refinements upon a misconception of *ἐξ ἁλός*. In favour of the interpretation, 'far away from the sea,' emphasis is laid upon the words *ἀβληχρός*, 'mild,' and *λιπαρός*, which through the idea of 'fat and well-liking' takes the meaning of 'comfortable.' To this it may be answered that *ἀβληχρός* in Homer has far more the notion of 'weak' or 'exhausted,' than 'mild'; cp. Il. 5.

ἀβληχρὸς μάλα τοῖος ἐλεύσεται, ὅς κέ σε πέφνη
γῆραι ὑπο λιπαρῷ ἀρημένον· ἀμφὶ δὲ λαοὶ
ὄλβιοι ἔσσονται· τὰ δέ τοι νημερτέα εἶρω.

Ἦς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον
'Τειρεσίη, τὰ μὲν ἄρ' που ἐπέκλωσαν θεοὶ αὐτοί.
ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον·
μητρὸς τήνδ' ὀρώω ψυχὴν κατατεθνηυῖης·
ἣ δ' ἀκέουσ' ἦσται σχεδὸν αἵματος, οὐδ' ἐδν υἱὸν
ἔτλη ἐσάντα ἰδεῖν οὐδὲ προτιμυθήσασθαι.
εἰπὲ, ἄναξ, πῶς κέν με ἀναγνοίῃ τὸν ἐόντα;'

136. ἀμφὶ δὲ λαοὶ] ἀμφὶ δ' ἱταῖροι Eustath.

337; 8. 178 (where ἀβλήχρ' οὐδενόσῳρα are coupled together); and in Ap. Rhod. 2. 205, the miserable exhaustion of Phineus culminates in the phrase ἀβληχρῷ δ' ἐπὶ κώματι κέλιτ' ἀναυδος. It is strange that a death which is only the gradual decay of natural power should be said 'to slay' (ὅς κέ σε πέφνη); an expression more suitable to describe sudden death, which death when painless is not called ἀβληχρός, but rather ἀγανός, in the familiar phrase οἷς ἀγανοῖς βελέεσσιν ἐποιχόμενος (ἦ) κατέπεφνεν. The impersonation of θάνατος too is very suspicious here. Again whatever argument might be grounded on the meaning of λιπαρός seems to lose its force by the use of ἀρημένος, a word commonly employed in connection with such ideas as 'weariness,' 'sleepiness,' 'sorrow,' etc., and not employed with ὑπό, but coupled with the simple dative, compare γῆραι λιπαρῷ ἀρημένος Il. 18. 435. No doubt the concluding words are intended to give a picture of a king dying of old age in the midst of loyal and prosperous subjects. But the whole passage must be regarded as a later addition.

135. ἀβληχρός (cp. Il. 5. 337; 8. 178), probably from euphon. ἀ and βληχρός related to μαλακός; see Buttm. Lex. s. v. βλίττειν.

For μάλα τοῖος = 'ever so [gentle],' see on Od. 1. 209. Here the gesture that interprets τοῖος (δεικτικῶς) may be a slow dropping of the hand; as σιγῇ τοῖον (Od. 4. 776) is the finger on the

lip; μέγα τοῖον the outspread arms; μείδῃσιν σαρκάνιον μάλα τοῖον (Od. 20. 302) a grimace.

136. Teiresias does not do what Circe foretold. He was to inform Odysseus (Od. 10. 539) of the ὁδὸν καὶ μέτρα κελεύθου, | νόστον θ' ὡς ἐπὶ πόντον ἐλεύσεαι ἰχθυόεντα. He may perhaps be said to have described the μέτρα κελεύθου, but not the ὁδόν.

139. τὰ μὲν ἄρ' που. The use of που gives a tone of resignation to the sentence; cp. Il. 2. 116 οὕτω που Διὶ μέλλει ὑπερμενέει φίλον εἶναι. There is an emphasis upon αὐτοί, at the end of the line, as though he would say, 'of their own will,' 'without consulting me.'

141. τήνδε, 'yonder.' Cp. νηὶς δέ μοι ἦδ' ἔστηκε Od. 1. 185, ξείνῳ δὲ τινε τῷδε Od. 4. 26.

144. πῶς κέν ἀναγνοίῃ, 'how may she recognise me, that I am he; i.e. ἐόντα τοῦτον, 'being that man,' sc. 'her own son.' This interpretation seems settled by the passage, Od. 24. 156 foll. τὸν δὲ ('Ὀδυσσεύα) συβώτης ἦγε κακὰ χροὶ εἶματ' ἔχοντα . . . οὐδέ τις ἡμείων δύνατο γινῶναι τὸν ἐόντα, | ἐξαπίνης προφανέντα. Cp. Od. 23. 116 τοῦνεκ' ἀτιμάζει με καὶ οὐ πῶ φησι τὸν εἶναι, Od. 16. 475 καὶ σφραγίσθην τοὺς ἔμμεναι, οὐδέ τις οἶδα. The ghost of Anticlea seems to be lingering about the place, as though she had a dim consciousness of some familiar presence. πῶς here introduces a direct question, and is not to be taken in dependence on εἰπέ.

Ἦς ἐφάμην, ὁ δέ μ' αὐτὶκ' ἀμειβόμενος προσέειπε· 145

'ῤῆιδιόν τοι ἔπος ἐρέω καὶ ἐνὶ φρεσὶ θήσω·
ὃν τινα μὲν κεν ἔῃς νεκύων κατατεθνηώτων
αἵματος ἄσπον ἔμεν, ὁ δέ τοι νημερτὲς ἐνίψει·
ᾧ δέ κ' ἐπιφθονέοις, ὁ δέ τοι πάλιν εἰσιν ὀπίσσω.'

Ἦς φαμένη ψυχὴ μὲν ἔβη δόμον Ἄιδος εἶσω 150
Τειρεσίαο ἀνακτος, ἐπεὶ κατὰ θέσφατ' ἔλεξεν·
αὐτὰρ ἐγὼν αὐτοῦ μένον ἔμπεδον, ὅφρ' ἐπὶ μήτηρ
ἦλυθε καὶ πῖεν αἶμα κελαϊνεφές· αὐτίκα δ' ἔγνω,
καὶ μ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·

'Τέκνον ἐμὸν, πῶς ἦλθες ὑπὸ ζόφον ἡερόεντα 155
ζῶος ἑών; χαλεπὸν δὲ τάδε ζωῶσιν ὀρᾶσθαι,
[μέσσω γὰρ μεγάλοι ποταμοὶ καὶ δεινὰ ρέεθρα,

146. ἐνὶ φρεσὶ] La Roche with good MSS. reads ἐπὶ φρεσὶ, as in Il. 1. 55 149. ἐπιφθονέοις] So Vulg. But Codd. Aug., Meermann., Stuttg., give ἐπιφθονέεις Bekk. ii., Ameis, La Roche, and Nauck read ἐπιφθονέης. 157-159.] ἀθετοῦνται τρεῖς Schol. H. See note below.

146. ῤῆιδιόν . . ἔπος means a 'simple rule,' for holding or refusing communication with the dead.

147. ὃν τινα μὲν, 'whomsoever of the departed dead thou mayest suffer to draw near the blood, he shall tell thee what is true; but to whomsoever thou mayest refuse it, he will go back again.'

148. For this use of ὁ δέ in introducing the apodosis cp. Il. 2. 188-9 ὃν τινα μὲν . . κείνη, | τὸν δ' ἀγανοῖς ἐπέεσσιν ἐρητύσασκε, Od. 12. 41 ὅς τις ἀκούσῃ . . τῷ δ' οὐ τι γυνή . . παρίσταται κ.τ.λ.

149. ἐπιφθονέοις. It seems simpler to write the subjunctive in exact parallelism with ἔῃς, but if (see crit. note) we decide in favour of ἐπιφθονέοις, it must be taken to mark a degree further from probable occurrence than the subjunctive. So Herm. de legg. subtil. serm. Hom. 1. 19 'colloqui enim Ulixes cum umbris cupiebat, quaesieratque non quomodo eas arceret sed quomodo perduceret ad colloquendum.' Cp. Od. 12. 345, 349 ἀφικόμεθα . . ἐθέλη, marking a remoter and nearer contingency; Od. 14. 183 ἀλφῇ . . φύγοι, and Od. 22. 444 ἐξαφέλῃσθε . . ἐκλελάθοιντο.

With πάλιν . . ὀπίσσω cp. ἀψ αὖτις, ἀψ πάλιν, etc.

157-159. The lines were rejected by the Alexandrian critics; the reason of the objection being implied in the mutilated Schol. V. τὸ γὰρ ἐξῆς, μέσον ὠκεανός· γελοῖον δὲ καὶ περὶ ἐόντα. The difficulty is rather this: Anticlea marvels to see her living son in the kingdom of death; so that πῶς ἦλθες; is almost exclamatory. Whereas the three discredited lines emphasise the interrogatory force of πῶς, as though Anticlea were questioning her son about the method of his coming, and were dealing with the difficulties of the route. In accordance with this idea, then, we have the description of the intervening rivers, introduced by γὰρ, to explain in what the difficulty consists; and the allusion to the ship, as a tentative answer to πῶς ἦλθες; In itself the naiveté of περὶ ἐόντα (Eustath. ἰόντα) is not un-Homeric: cp. Od. 1. 173 οὐ μὲν γὰρ τί σε περὶ δίομαι ἐνθάδ' (sc. to Ithaca) ἰκέσθαι. In Od. 10. 502 the direct contrary of this line is asserted, εἰς Ἄιδος δ' οὐ πῶ τις ἀφίκετο νηὶ μελαίνῃ. The words μὲν πρῶτα would lead us to believe that a description of the ποταμοὶ and ρέεθρα was intended to follow: but nothing more is said about them.

ἸΩκεανὸς μὲν πρῶτα, τὸν οὐ πῶς ἔστι περῆσαι
 πεζὸν ἐόντ', ἣν μή τις ἔχῃ εὐεργέα νῆα.]
 ἦ νῦν δὴ Τροίηθεν ἀλώμενος ἐνθάδ' ἰκάνεις 160
 νηί τε καὶ ἐτάροισι πολλὸν χρόνον; οὐδέ πω ἦλθες
 εἰς Ἰθάκην, οὐδ' εἶδες ἐνὶ μεγάροισι γυναῖκα;
 ὣς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·
 'μήτερ ἐμῇ, χρειώ με κατήγαγεν εἰς Ἀΐδαο
 ψυχῇ χρησόμενον Θηβαίου Τειρεσίαο· 165
 οὐ γάρ πω σχεδὸν ἦλθον Ἀχαιῖδος, οὐδέ πω ἀμῆς
 γῆς ἐπέβην, ἀλλ' αἶεν ἔχων ἀλάλημαι διζὺν,
 ἐξ οὗ τὰ πρῶτισθ' ἐπόμην Ἀγαμέμνονι δίφῳ
 Ἰλίου εἰς εὐπωλον, ἵνα Τρώεσσι μαχοίμην.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον· 170
 τίς νύ σε κῆρ ἐδάμασσε τανηλεγέος θανάτοιο;
 ἦ δολιχὴ νοῦσος; ἦ Ἀρτεμις ἰοχέαιρα
 οἷς ἀγανοῖς βελέεσσιν ἐποικομένη κατέπεφνεν;
 εἰπὲ δέ μοι πατρός τε καὶ υἱέος, δν κατέλειπον,

161, 162.] Ἀριστοφάνης ἀθετεῖ Schol. H. 174. δν κατέλειπον] Ἀριστοφάνης, οὐς κατέλειπον Schol. H.

161. νηί τε καὶ ἐτάροισι. This is not an omission of σύν, but a regular dative of the instrument, the ship and the rowers being the means by which one comes on one's journey. Nitzsch would prefer to read νηί τε σύν θ' ἐτάροισι, but ἐτάροισι is drawn into the same construction as νηί, and, indeed, we have an instrumental dative of the person in Il. 21. 45 ἐνδεκα δ' ἡμῶν θυμὸν ἐτέρπετο οἷσι φίλοισι, compared with φρένα τερπόμενον φόρμυγι λιγείῃ Il. 9. 186. Cp. also Od. 4. 8 ἵπποισι καὶ ἄρμασι πέμπε νέεσθαι, and note on Od. 10. 140.

Join ἀλώμενος with πολλὸν χρόνον, as Virg. Aen. 6. 532 'pelagine venis erroribus actus?'

166. Ἀχαιῖδος, sc. γῆς, so Τροίης Od. 10. 332. Not only has he not been home, but he has not even been near Achaea.

ἀμῆς, 'our' land; i.e. 'thine and mine,' for he is speaking to his mother. Most modern editors write

ἀμός with the rough breathing, following the rule of Apollon. de pron. There seems to have been much uncertainty about the word, whether it stood for ἡμέτερος or ἐμός. In Il. 6. 414 Andromache laments the death of πατέρ' ἀμόν, which might seem to support the latter view; but in v. 421 foll. she mentions her brothers as included in the slaughter. Herodian remarks on the passage, Δημήτριος φησὶν ἀντὶ τοῦ ἐμόν, διὸ καὶ ἀντικρὺς φίλοι· πιθανώτερον δὲ ἔστι Δωρικώτερον εἶναι ἀντὶ τοῦ ἡμέτερον ἀμόν, οὕτως Ἀπολλώνιος. We have ἐμός as the corresponding form of the 2nd pers., as πόλιν ἐμήν Il. 5. 489.

171. κῆρ.. θανάτοιο is the special form of death that comes to each one, in contrast with μοῖρα δημοῖη. Cp. Il. 12. 326 κῆρες ἐφ' ἐστᾶσιν θανάτοιο | μυρία, and Od. 12. 341 πάντες... θάνατοι.

174. εἰπὲ.. πατρός, in Od. 15. 347 εἰπὼν περὶ πατρός. The construction with the simple genitive is analogous

ἢ ἔτι παρ κείνοισιν ἐμὸν γέρας, ἢέ τις ἤδη 175
 ἀνδρῶν ἄλλος ἔχει, ἐμὲ δ' οὐκέτι φασὶ νέεσθαι.
 εἰπὲ δέ μοι μνηστῆς ἀλόχου βουλήν τε νόον τε,
 ἢέ μένει παρὰ παιδί καὶ ἔμπεδα πάντα φυλάσσει,
 ἦ ἤδη μιν ἔγηνεν Ἀχαιῶν ὅς τις ἄριστος.
 ὣς ἐφάμην, ἢ δ' αὐτίκ' ἀμείβετο πότνια μήτηρ· 180
 'καὶ λίην κείνη γε μένει τετληότι θυμῷ
 σοῖσιν ἐνὶ μεγάροισιν· διζυραὶ δέ οἱ αἰεὶ
 φθίνουσιν νύκτες τε καὶ ἡμέματα δάκρυ χεούση.
 σὸν δ' οὐ πῶ τις ἔχει καλὸν γέρας, ἀλλὰ ἔκηλος
 Τηλέμαχος τεμένεα νέμεται καὶ δαΐτας εἰσας 185
 δαίνυνται, ἃς ἐπέοικε δικασπόλον ἀνδρ' ἀλεγύνειν·

178.] After φυλάσσει a few MSS. add κτήσιν ἐμὴν δμοῶς τε καὶ ὑπερεφές μέγα δῶμα. | εὐνήν τ' αἰδομένη πόσιος δμοῖό τε φήμην (Od. 19. 526, 7). 185. τεμένεα] So La Roche with most edd. since Bekk., for τεμένη. The Scholl. seem contradictory. σέσημείωται τὸ ὄνομα ἀδιαίρετως ἐξενεχθέν H. Q. Ἀρίσταρχος τεμένεα Schol. H.

to that with πυνθάνεσθαι and ἀκούειν. Cp. ἀγγελίην ἐτάρων Od. 10. 245, Soph. Trach. 1122 τῆς μητρὸς ἤκω τῆς ἐμῆς φράσων.

181. καὶ λίην, like καὶ μάλα, 'in very truth.'

Besides the phrase τετληότι θυμῷ, which occurs nine times in the Odyssey, but not in the Iliad, we find κραδίη τετληῖα Od. 20. 23.

184. γέρας. 'Telemachus is living in undisturbed possession (ἐκῆλος) of the crown-lands (τεμένεα), and feasts on the fairly-portioned feasts, which it is meet that a man who dispenses justice should enjoy (ἀλεγύνειν, see below), for all invite him.' Telemachus is represented as acting king in his father's absence. Or, if we must press the fact that at this period Telemachus could not have been more than fourteen years old, it will be possible to say that he already takes his part in the feasts, which it is the privilege of a king, as dispenser of justice, to enjoy. He is admitted to some of the royal honours.

186. For δικασπόλος see Il. 1. 238, and cp. Callim. h. in Iov. 3 δικασπόλος οὐρανίδῃσι. The γέροντες might collectively be called δικασπόλοι, the king especially so, as head of the βουλή.

See Buchholz. Hom. Real. vol. 2nd, part 1, § 3. This invitation to public banquets was a regular part of the royal prerogatives, which are summed up in Il. 12. 310 foll., where Sarpedon says to Glaucus, Γλαῦκε, τίη δὴ νῶϊ τετιμῆμεσθα μάλιστα | ἔδρη τε κρέασίν τε ἰδὲ πλείους δεπάεσσιν | ἐν Λυκίῃ, πάντες δὲ θεοὺς ὡς εἰσπορεύσιν; | καὶ τέμενος νεμόμεσθα, etc. The description given by Anticlea of the state of things in Ithaca shows that she must have died before the suitors began their molestation of Penelope; otherwise she could not have said, Τηλέμαχος ἐκῆλος νέμεται τεμένεα.

ἀλεγύνειν. Seiler points out that here ἀλεγύνειν has the force of 'taking interest in,' 'busying oneself about;' not in the sense, generally assigned, of preparing the meal, but of partaking of it. He compares μεμνήσθαι δαίτος Od. 20. 246, μεμνήσθαι πόσιος καὶ ἐδῆτύος Il. 19. 231, μῆσασθαι δόρπου Od. 4. 213, etc. The same meaning is found in ἄλλας δ' ἀλεγύνετε δαΐτας Od. 1. 374, etc., and θοὴν ἀλεγύνετε δαΐτα Od. 8. 38, where the Schol. gives εὐτρεπίζετε, unnecessarily. This view of ἀλεγύνειν renders Nitzsch's proposed alteration for καλίουσι (see crit. note) needless.

πάντες γὰρ καλέουσι. πατήρ δὲ σὸς αὐτόθι μίμνει
 ἀγρῷ, οὐδὲ πόλινδε κατέρχεται· οὐδέ οἱ εὐναὶ
 δέμνια καὶ χλαῖναι καὶ ῥήγεα σιγαλδόντα,
 ἀλλ' ὃ γε χεῖμα μὲν εὐδὲι ὅθι δμῶες ἐνὶ οἴκῳ 190
 ἐν κόνι ἄγχι πυρὸς, κακὰ δὲ χροὶ εἴματα εἴται·
 αὐτὰρ ἐπὴν ἔλθῃσι θέρος τεθαλυῖά τ' ὀπώρη,
 πάντῃ οἱ κατὰ γουνὸν ἀλῶης οἶνοπέδοιο
 φύλλων κεκλιμένων χθαμαλαὶ βεβλήσονται εὐναί·
 ἐνθ' ὃ γε κείτ' ἀχέων, μέγα δὲ φρεσὶ πένθος ἀέξει 195
 σὸν νόστον ποθέων· χαλεπὸν δ' ἐπὶ γῆρας ἰκάνει.
 οὕτω γὰρ καὶ ἐγὼν ὀλόμην καὶ πότμον ἐπέσπον·
 οὐτ' ἐμέ γ' ἐν μεγάροισιν εὐσκοπος ἰοχέαιρα
 οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέπεφνεν,
 οὔτε τις οὐν μοι νοῦσος ἐπήλυθεν, ἥ τε μάλιστα 200
 τηκεδόνι στυγερῇ μελέων ἐξείλετο θυμόν·
 ἀλλὰ με σὸς τε πόθος σά τε μήδεα, φαίδιμ' Ὀδυσσεύ,

187. καλέουσι] γρ. κοτίουσι Vind. 56, probably a mistake for ποθέουσι, in Cod. Venet. Nitzsch proposes κομέουσι. 191. εἴται] Here Schol. H. gives ἦσται] οὕτως Ζηνύδοτος. Ἀρίσταρχος, ἦστο. The latter reading is hardly conceivable. 196. σὸν νόστον ποθέων] This is the reading of αὐτὰρ χαριέστεραι γραφαὶ according to Schol. H. Most MSS. σὸν πότμον γούων. 202. μήδεα] Cod. Venet. κήδεα.

187. αὐτόθι, explained by the epexe-
 gesis ἀγρῷ.

188. οὐδέ οἱ, 'nor has he for bedding
 (εὐναὶ as predicative) couches and
 cloaks and bright-coloured rugs, but in
 winter time he sleeps where the servants
 sleep in the house, in the dust near the
 fire, and sorry clothes has he got on
 his back.'

191. εἴται, as εἶμαι Od. 19. 72, is re-
 ferred to pres. ἔννυμι, root ἐσ, fcs. La-
 ertes is represented as having no θάλαμος
 of his own, or as not caring to use it.

192. For ὀπώρη, as the latter part of
 the summer, see Od. 5. 328; 12. 76.

194. βεβλήσονται εὐναί. The low bed
 of leaves strown on the ground is con-
 trasted with the δέμνια of sup. 189.

195. πένθος ἀέξει, so in Od. 17.
 489 ἀέξειν is used of cherishing or
 fostering sorrow. μέγα is to be taken
 predicatively with ἀέξει.

196. ἐπὶ, adverbial, 'while old age
 cometh on him besides;' i. e. to add to

his other discomforts: the clause is in
 parataxis. So ἀλγος, πένθος, ἰκάνει με
 Od. 2. 41, etc.

197. οὕτω, i. e. σὸν νόστον ποθέουσα.

201. ἐξείλετο, gnomic aorist, express-
 ing common occurrence. So εἰσέλυθεν
 Od. 4. 338, ἤνυσεν ib. 357, ἐφέηκε 14.
 464.

202. ἀλλὰ με. 'But longing for
 thee, and [for] thy counsels and [for]
 thy tenderness robbed me of sweet
 life.'

In the phrase σὸς πόθος the pos-
 sessive pronoun represents the objective
 genitive of the personal pronoun. Cp.
 σὴ ποθῇ Il. 19. 321, where La Roche
 quotes, ἐμὴν, σὴν χάριν ('mea causa,'
 'tua gratia'), Aesch. Pers. 1046; Soph.
 Phil. 1413; Trach. 485; ἐμὴν ἀγγε-
 λίην Il. 19. 336, ἐμὴν αἰδῶ Aesch. Pers.
 699, σὴ προμηθεῖ Soph. O. C. 332,
 χρεία ἐμῇ Eur. Suppl. 20, τὴν θυμῆν
 εὐνοίαν Lysias, 11. 10, εὐνοίᾳ τῇ σὴ
 Plat. Gorg. 486 A, ἐπὶ διαβολῇ τῇ ἐμῇ

σὴ τ' ἀγανοφροσύνη μελιηδέα θυμὸν ἀπηύρα·

ὦς ἔφατ', αὐτὰρ ἐγὼ γ' ἔθελον φρεσὶ μερμηρίξας
 μητρὸς ἐμῆς ψυχὴν ἐλέειν κατατεθνηυῖης. 205
 τρὶς μὲν ἐφωρμήθην, ἐλέειν τέ με θυμὸς ἀνώγει,
 τρὶς δέ μοι ἐκ χειρῶν σκιῇ εἵκελον ἦ καὶ ὀνείρῳ
 ἔπτατ'· ἐμοὶ δ' ἄχος ὅξυ γενέσκετο κηρόθι μᾶλλον,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων·
 'Μῆτερ ἐμῇ, τί νύ μ' οὐ μίμνεις ἐλέειν μεμαῶτα, 210
 ὄφρα καὶ εἰν Ἀίδαο φίλας περὶ χεῖρε βαλόντε
 ἀμφοτέρω κρυεροῖο τεταρπώμεσθα γόοιο;
 ἦ τί μοι εἶδωλον τόδ' ἀγαυὴ Περσεφόνεια

207. εἵκελον] γρ. ἰκέλη, ἡ ψυχὴ Schol. H. Bekk. ἵκελον σκιῇ, metri grat., be-
 cause εἵκελον takes initial f.

Apolog. 20 E, Sallust, Jug. 14 'in mea
 iniuria despecti estis,' to which add
 Ter. Hauton. 2. 3. 66 'desiderio id
 fieri tuo.'

σά τε μήδεα must not be rendered, as
 by Bothe, 'tuae curae,' for μήδεα has
 as its regular meaning 'counsels,'
 'devices,' etc. and is thus coupled with
 βουλαί in Il. 2. 340. The word πόθος
 gives, as it were, the keynote to the
 whole sentence, and μήδεα and ἀγανο-
 φροσύνη are added as details of what
 she missed most. 'Longing for thee,
 that is, for thy loving counsels and thy
 tender ways.' When Helen is raising
 the lament over Hector's body, she
 recalls how he protected her from
 reproaches—'εἴ τίς με καὶ ἄλλος ἐνὶ
 μεγάροισιν ἐνίπτοι | . . σὺ τὸν γ' ἐπέεσσι
 παραιφάμενος κατέρυκες | σὴ τ' ἀγανο-
 φροσύνη καὶ σοῖς ἀγανοῖς ἐπέεσσι Il. 22.
 768.

206. τρὶς μὲν, cp. Virg. Aen. 2. 792
 'Ter conatus ibi collo dare brachia
 circum: | ter frustra compressa manus
 effugit imago, | par levibus ventis volu-
 crique simillima somno.'

207. εἵκελον is probably best taken
 adverbially, as ἴσον inf. 557; 14. 203;
 though Nitzsch speaks of it as 'almost
 substantival.' If it be not taken ad-
 verbially, it might better be referred
 to the usage which sometimes introduces
 a neuter adjective, in loose apposition
 to a preceding noun in a different
 gender. See note on Od. 12. 74.

208. γενέσκετο, iterative aorist, ap-

propriate to τρὶς. Each disappointed
 effort brought its sorrow.

211. φίλας περὶ χεῖρε βαλόντε (join
 περὶ-βαλόντε), 'with a loving embrace.'
 Notice the mixture of dual and plural.
 In Il. 23. 97 we have μίνυνθά περ
 ἀμφιβαλόντε | ἀλλήλους ὀλοοῖο τεταρ-
 πώμεσθα γόοιο, which is the only passage
 where χείρας, χεῖρε, or πήχεις is omitted;
 cp. Od. 4. 454; 7. 142; 21. 223; 23.
 208; 24. 347. The omission of the
 direct object enables ἀμφιβαλόντε to
 be used directly with a personal object,
 as, probably, ἀμφιχεῖσθαι Od. 16. 214
 Τηλέμαχος δὲ | ἀμφιχυθεὶς πατέρ' ἐσθλὸν
 ὀδύρετο, Od. 22. 498 αἱ μὲν ἄρ' ἀμφε-
 χέοντο καὶ ἡσπάζοντ' Ὀδυσῆα. In the
 present passage ἀμφοτέρω stands as the
 equivalent of the reciprocal ἀλλήλους in
 Il. 23. 98 (quoted above), and there-
 fore is in close connection with the
 participle, although grammatically the
 subject of τεταρπώμεσθα. τέρπεσθαι
 γόοιο (Il. 23. 10; 24. 513; Od. 19.
 213, 251) is 'to take one's fill of lamen-
 tation.' Seiler quotes Ov. Trist. 4. 3.
 37 'est quaedam flere voluptas.'

213. εἶδωλον is best represented by
 our word 'phantom.' It is used almost
 identically with ψυχή, as the immaterial
 ghost that remains when the body is
 dead, and the θυμὸς extinguished. But
 it implies more than the notion of ψυχή,
 first, as conveying specially the idea of
 something unreal and illusive, and
 secondly, as presenting a visible though
 unsubstantial copy of the person whom

δτρυν', ὄφρ' ἔτι μᾶλλον ὀδυρόμενος στεναχίζω;²¹⁵
 ὦς ἐφάμην, ἢ δ' αὐτίκ' ἀμείβετο πότνια μήτηρ·
 ὦ μοι, τέκνον ἐμὸν, περὶ πάντων κάμμορε φωτῶν,
 οὐ τί σε Περσεφόνεια, Δίδς θυγάτηρ, ἀπαφίσκει,
 ἀλλ' αὕτη δίκη ἐστὶ βροτῶν, ὅτε τίς κε θάνῃσιν·
 οὐ γὰρ ἔτι σάρκας τε καὶ ὀστέα ἴνες ἔχουσιν,
 ἀλλὰ τὰ μὲν τε πυρὸς κρατερὸν μένος αἰθομένοιο²²⁰
 δαμνᾷ, ἐπεὶ κε πρῶτα λίπη λεύκ' ὀστέα θυμὸς,

218. ὅτε τίς κε θάνῃσιν] So Ameis and La Roche, with good MSS, for the common ὅτε κέν τε θάνωσι. Eustath. gives ὅτε τις θάνῃσι. See note below.
 221. δαμνᾷ, ἐπεὶ δάμναται ὡς, Κράτης Schol. H. See Porson and Buttm. in Dindl. Scholl. ad loc.

it represents. Thus it is coupled with *ψυχαί* in Il. 23. 72; Od. 24. 14 *ψυχαὶ εἶδωλα καμόντων*, and in Il. 23. 104 the apparition of Patroclus is called *ψυχή* καὶ εἶδωλον, while inf. 475 we even have *νεκροὶ . . . βροτῶν εἶδωλα καμόντων*. The seer Theoclymenus, Od. 20. 355, when he beholds the prophetic vision of the suitors passing to their doom, cries, *εἶδωλον δὲ πλέον πρόθυρον, πλείη δὲ καὶ ἀύλη | λεμένων* 'Ερεβόςδε ὑπὸ ζόφον. But the strongest passage for deciding the use of the word, as meaning the unreal and phantom image, is inf. 601 *ἐνόησα βίην Ἡρακλεΐην | εἶδωλον, αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσι | τέρπεται*, where the contrast between *εἶδωλον* and *αὐτός* is vividly brought out. In exact harmony with this view we have the phantom of Aeneas, which Apollo fashioned to delude the Greeks, called *εἶδωλον* . . . αὐτῷ τ' Αἰνεία ἱκελὸν καὶ τεύχεσι τοῖον Il. 5. 449; and when Athena sends a warning dream to Penelope, in the form of her friend Iphthime, we read *εἶδωλον ποίησε, δέμας δ' ἥκτο γυναῖκί* Od. 4. 796, called ib. 824 835 *εἶδωλον ἀμαυρόν*. This notion of *εἶδωλον* has many points in common with the Lucretian *simulacra*.

216. περὶ πάντων. See on Od. 1. 235.

κάμμορε, Od. 2. 351.

218. αὕτη δίκη ἐστὶ βροτῶν, 'this is the way with mortals.' Cp. Od. 4. 691.

The reading *ὅτε κέν τε θάνωσι* may be supposed to be a later assimilation to the number of *βροτῶν*, but the com-

bination *κέν τε* is suspicious. For the change from plural to singular cp. Od. 5. 120 *θεαῖς ἀγάσθε . . . ἦν τις τε ποιήσεται*, 13. 180 *πομπῆς μὲν παύσασθε βροτῶν ὅτε κέν τις ἴκηται*. See also Il. 20. 454. The singular is also more appropriate, as it suggests the special instance of Anticlea herself. For the resumption of the plural cp. Od. 9. 96 *ὅς τις φάγοι . . . οὐκ ἔθελεν . . . ἀλλὰ βούλοντο*.

219. ἔχουσιν, 'hold together.' Not unlike is *φρένες ἥπαρ ἔχουσι* Od. 9. 301. Cp. *δοιοὶ δ' ἐντροσθεν ὀχῆες | εἶχον ἐπημοιβοί*, sc. *πύλας*, Il. 12. 455, *θύρην δ' ἔχε μοῖνοι ἐπιβλής* Il. 24. 453.

221. θυμός . . . ψυχή. The etymology of *θυμός*, root *θν*, as in *θύελλα*, *θυιάς*, is the Skt. *dhi*, seen in *dhiṁas*, 'smoke,' Lat. 'fumus.' Plato, Cratyl. 419, speaks of *θυμὸς ἀπὸ τῆς θύσεως καὶ ζέσεως τῆς ψυχῆς*. The connection of *ψυχή* with root *srū*, *srhu*, signifying 'to blow,' suggests its identity of meaning with *anima* and *spiritus*. The general meaning of *θυμός* is 'feeling,' 'temper,' 'affection,' or 'desire;' the seat of it is *ἐν στήθεσσι* Od. 23. 215, or *ἐν φρεσὶ*. It is often used for vital principle or vital powers; so we have *θυμὸν ὀλέσσαι*, *ἀφελέσθαι*, *ἀποπνεῖν*, *ἀγείρειν ἐς φρένα*, etc.; and, as here, *λίπ' ὀστέα θυμός*. Generally it is applied to men, but we also find it used for the life of animals, as in Il. 3. 294; 12. 150. We have *ψυχή* coupled with *θυμός* in Il. 11. 334; and frequently with *μένος*.

With the phrase *λίπη . . . ὀστέα θυμός* we may compare *τὸν δ' ἔλιπε ψυχή*, used of swooning, Il. 5. 696; of death,

ψυχή δ' ἡὐτ' ὄνειρος ἀποπταμένη πεπότηται,
 ἀλλὰ φώσδε τάχιστα λιλαίεο' ταῦτα δὲ πάντα
 ἴσθ', ἵνα καὶ μετόπισθε τεῇ εἴπησθα γυναικί.
 Νῶι μὲν ὡς ἐπέεσσιν ἀμειβόμεθ', αἱ δὲ γυναῖκες²²⁵
 ἤλυθον, δτρυνεν γὰρ ἀγανὴ Περσεφόνεια,
 ὅσσαι ἀριστῶν ἄλοχοι ἔσαν ἠδὲ θύγατρες.
 αἱ δ' ἀμφ' αἶμα κελαινὸν ἀολλέες ἠγερέθοντο,
 αὐτὰρ ἐγὼ βούλευον ὅπως ἐρέοιμι ἐκάστην.
 ἦδε δέ μοι κατὰ θυμὸν ἀρίστη φαίνεται βουλή·²³⁰
 σπασσάμενος τανύηκες ἄορ παχέος παρὰ μηροῦ
 οὐκ εἶων πιέειν ἄμα πάσας αἶμα κελαινόν.

in Od. 14. 426. Life, as expressed by *ψυχή*, is a separable principle. When the body dies, the *ψυχή* may escape by the mouth, Il. 9. 409; or through a wound, Il. 14. 518. The *ψυχή*, when separated from the body, finds its natural home in the realm of Hades. It is in the fact of having an existence of its own, separate from the body, that *ψυχή* is characteristically distinguished from *θυμός*, which is considered to be extinguished with the death of the body; though in Il. 7. 131 we find *θυμὸν ἀπὸ μελέων δῶναι δόμον* 'Αἶδος εἶσω. The disembodied *ψυχή*, though unsubstantial, might preserve exactly the form and lineaments of the body which it had occupied, Il. 23. 65 foll. See note on *εἶδωλον* sup. 213. In this passage we may render *θυμός* 'life,' and *ψυχή* 'soul.'

222. πεπότηται. The tense here has the force of a continuous condition = 'hovers to and fro.' So *πεποτήται* Il. 2. 90, *δέχεται* Il. 12. 147. Nitzsch prefers to regard it as equivalent to *ὀφείτῃ*, and illustrates the tense by Virgil's 'fugere ferae' Georg. 1. 330.

223. ἀλλὰ φώσδε. His mother ends her words by bidding him press forward to regain the light of the upper world again, and 'bear in mind' (*ἴσθι*), she says, 'all these things, that thou mayest hereafter tell them to thy wife.' We may interpret the last words of Anticlea's speech as expressive of nothing more than a kindly feeling towards Penelope: as Eustath., *πρὸς ἐνδεῖν δηλαδὴ φιλίας*.

225. The next hundred lines or so are taken up with a catalogue of noble ladies, mothers and daughters of heroes. It will be noticed (if we omit vv. 321-325, of very questionable authenticity) that all the characters are taken from legends of the Minyans and Thebans, seeming thus to point to a Boeotian origin of the passage. Lauer (Hom. Quaest. p. 70 foll.) claims a Boeotian author for the whole of the 11th book; thinking that the entire story of the visit of Odysseus to Hades belongs most appropriately to a country that was singularly devoted to the worship of Hades and Persephone; and where so many oracles of the dead (*νεκυομαντεῖα*) were established. He reminds us that there were oracles of Amphiarus in Thebes; of Teiresias at the springs of Tilphosa; of Trophonius at Lebadea; and at Coronea there was said to be an opening into the nether-world. Whether we go as far as Lauer in assigning the whole book to Boeotian authorship, we can hardly help accepting his arguments for the nationality of the present passage, especially when he reminds us that the Boeotians had a peculiar fondness in grouping together lists of noble women, as illustrated by the *Ῥοῖαι*, or *κατάλογος γυναικῶν*, of Hesiod. And we may remark that the *κατάλογος νεῶν* in Il. 2 was known by the distinctive title *Βοιωτία*. Cp. Od. 15. 225 foll.

229. *ὅπως* does not point to the *form* of the intended questions, but to the *possibility* of putting them.

αἱ δὲ προμνηστῖναι ἐπήισαν, ἡδὲ ἐκάστη
δν γόνον ἐξαγόρευεν· ἐγὼ δ' ἐρέεινον ἀπάσας.

Ἐνθ' ἡ τοι πρώτην Τυρῶ ἴδον εὐπατέρειαν, 235
ἡ φάτο Σαλμωνῆος ἀμύμονος ἔκγονος εἶναι,
φῆ δὲ Κρηθῆος γυνὴ ἔμμεναι Αἰολίδαο·
ἡ ποταμοῦ ἠράσσατ', Ἐνιπῆος θείοιο,
ὅς πολὺν κάλλιστος ποταμῶν ἐπὶ γαίαν ἴησι,
καὶ ῥ' ἐπ' Ἐνιπῆος πωλέσκετο καλὰ ῥέεθρα. 240
τῷ δ' ἄρ' ἐεισάμενος γαιήοχος ἐννοσίγαιος
ἐν προχοῆς ποταμοῦ παρελέξατο δινήεντος·
πορφύρεον δ' ἄρα κῦμα περιστάθη, οὐρεῖ ἴσον,
κυρτωθὲν, κρύψεν δὲ θεὸν θνητὴν τε γυναιῖκα.

233. ἡδέ] τὸ δὲ, ἡ δὲ, Ἀρίσταρχος ψιλοῖ καὶ οἱ ἄλλοι Schol. H. 236. ἀμύμονος]
τίνες ἀτασθάλου γράφουσι Schol. H. See on Od. 1. 29.

233. προμνηστῖναι, 'one before another,' or, as we say, 'one after another.' Eustath. supposes the word to be equivalent to προμενέσθαι (or, acc. to Buttm. προμενέσθαι), i. e. μία μένουσα τὴν ἄλλην. It is more probably a lengthened form of πρόμος, analogous in structure to ἀγχιστίνοι from ἀγχι. Cp. Od. 21. 230 προμνηστῖνοι ἐσέλθετε, μὴδ' αἶμα πάντες, where the meaning is sufficiently explained.

235. Τυρῶ. Cp. Schol. H. T. ταύτην ἐπωνύμως οὕτω καλεῖσθαι φασὶ διὰ τὴν λευκότητα, the name no doubt coming from τυρός, and meaning 'fair-faced,' lit. 'curd-white.' She was the daughter of the Thessalian Salmoneus and wife of Cretheus, the founder of Iolcus. By Poseidon she became mother of Pelias and Neleus; by her husband Cretheus, of Aeson, Pheres, and Amythaon. Cretheus was brother to Salmoneus, both being sons of Aeolus by Laodice; so that, like Arete, Tyro married her uncle. Salmoneus, who originally lived in Thessaly, migrated afterwards to Elis, where he built a city Salmone. The river Enipeus rises in Mount Othrys in Thessaly, and, after receiving the waters of the Apidanus, falls into the Peneus; but as Salmoneus had two homes, one in Thessaly and the other in Elis so we find the name of the river on which his Elean city, Sal-

mone, was built was also called Enipeus.

εὐπατέρειαν. With this form compare εὐρυδεία, κυανοπέρφειος, and, perhaps, ἡυγένειος. It is used as an epithet of Helen in Il. 6. 292; Od. 22. 227.

239. ἴησι, see on Od. 7. 130.

241. τῷ δ' ἄρ'. 'Now the Earth-shaker having made himself like unto him,' sc. to the river-god. Compare τῇ εἰσαμένη Od. 6. 24. For marriage between a mortal woman and a river-god cp. Il. 21. 142 foll.; 16. 175 foll.

242. ἐν προχοῆς can only mean the outfall or mouth of the river, cp. Od. 5. 453; Il. 17. 263. But the expression is used loosely here, for to admit Poseidon, the river should flow directly into the sea, whereas the Enipeus falls into the Peneus, but see inf. 253.

244. κυρτωθὲν. Cp. Virg. Georg. 4. 360 'At illum | (Aristaeum) curvata in montis faciem circumstetit unda, | accepitque sinu vasto.' On which passage Conington interprets the Homeric expression as describing 'a wave swelling to the height of a mountain, and furnishing by the displacement occasioned by its rising a cavity beneath its surface, in which a person might hide himself.' The idea readily suggests itself to anyone who watches the over-arching of a wave just before its fall

[λῦσε δὲ παρθενίην ζώνην, κατὰ δ' ὕπνον ἔχευεν.] 245
αὐτὰρ ἐπεὶ ῥ' ἐτέλεσσε θεὸς φιλοτήσια ἔργα,
ἐν τ' ἄρα οἱ φῦ χειρὶ ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
'Χαῖρε, γύναι, φιλότῃτι, περιπλομένου δ' ἐνιαυτοῦ
τέξεις ἀγλαὰ τέκνα, ἐπεὶ οὐκ ἀποφώλιοι εὐναὶ
ἀθανάτων· σὺ δὲ τοὺς κομέειν ἀτιταλλέμεναί τε. 250
νῦν δ' ἔρχευ πρὸς δῶμα, καὶ ἴσχεο μὴδ' ὀνομήνης·
αὐτὰρ ἐγὼ τοί εἰμι Ποσειδάων ἐνοσίχθων·
'Ως εἰπὼν ὑπὸ πόντον ἐδύσετο κυμαίνοντα.
ἡ δ' ὑποκυσαμένη Περίην τέκε καὶ Νηληϊά,

245.] ἀθετεῖται. πρὸς τί γὰρ ἐρώση καὶ ἐκουσίως βουλομένη μὴ γῆναι κατέχευεν ὕπνον; Ζηνόδοτος δὲ ἀγνοεῖ τὸν στίχον. Eustath. has the line, and all MSS. Modern editors, except La Roche, bracket it. 249. τέξεις] οὕτως Ἀρίσταρχος. Ζηνόδοτος δὲ κακῶς τέξει Schol. H. τέξεις is the reading of the MSS. and Eustath., but Bekk., Dind., and Nauck adopt τέξει. La Roche adds, 'Aristarchea lectio potior est, media enim forma Homerus nonnisi de patre aut de ambobus parentibus utitur.' ἀποφώλιοι] τινὲς ἀνεμώλιοι εὐναὶ γράφουσιν. οὐκ εὖ Schol. H.

—'the hollow ocean ridges.' Eustath. expresses it neatly, τὸ δὲ κυρτωθὲν κῦμα ὡς εἰς θαλάμου ὄροφον ἐσχεδίασται. Cp. Il. 21. 239.

245. λῦσε δὲ. The Schol. A. speaks of Tyro as already wife of Cretheus, so that λῦσε παρθενίην ζώνην would be incorrect. The expression does not occur elsewhere in Homer. For the objection raised to the latter half of the verse see crit. note. Dr. Hayman suggests that the sleep might have been intended to give the god an opportunity of resuming his own form, but the clause in parataxis, is more likely only equivalent to κατὰ... χεύας ὕπνον. He compares, however, h. Hom. Ven. 171 foll., where Aphrodite, as she rises from the bed of Anchises, Ἀγχίσῃ μὲν ἐπὶ γλυκύν ὕπνον ἔχευεν, and then resumes her immortal shape, and reveals herself to her lover.

248. χαῖρε, intended as a blessing, 'Be happy in this love.'

περιπλομένου. Eustath. συμπληρουμένου οὐ μὴν καὶ πεπληρουμένου ἤδη. Cp. Aul. Gell. N. A. 3. 16 'Quod si ita est neque ultra decimum mensem fetura mulierum protolli potest, quaeri oportet cur Homerus scripserit, Neptunum dixisse puellae ab se recens compressae, χαῖρε... τέκνα,—sed Favorinus

mihi ait περιπλομένου ἐνιαυτοῦ non confecto esse anno sed affecto. In qua re usus est verbo non vulgaris significationis; affecta enim, (sicuti M. Cicero et veterum elegantissimi locuti sunt) ea proprie dicebantur, quae non ad finem ipsum sed proxime finem progressa productae sunt.' But it is not impossible to render π. ἐ. of the year coming to its close, if we take it as the short year of ten months. Cp. Virg. Ecl. 4. 61 'matri longa decem tulerunt fastidia menses.'

249. εὐναί, 'embraces.' For ἀποφώλιοι cp. Od. 8. 177. Autenrieth connects it here with φῶς and φύω, and so makes it mean 'without offspring.'

250. ἀτιταλλέμεναι, (with imperative force), is a reduplicated form of ἀτάλλω. See on ἀταλός sup. 39. The gender of τοῦς is assimilated to the idea of 'sons,' implied in τέκνα.

251. ἴσχεο, 'refrain thyself,' sc. from speaking. Cp. Od. 22. 356 ἴσχεο, μὴδέ τι τοῦτον ἀναίτιον οὐτὰς χαλκῶ, Il. 1. 214 σὺ δ' ἴσχεο.

254. ὑποκυσαμένη 'having conceived,' so the uncompounded form ἐκύει νῖόν Il. 19. 117. The root κυ is seen in Skt. रुजि, रुज-ज-मि = 'tumere,' Lat. cu-mu-lu-s, etc.

τὼ κρατερῶν θεράποντε Διὸς μέγαλοιο γενέσθην 255
 ἀμφοτέρω Πελίης μὲν ἐν εὐρυχόρῳ Ἰωλκῷ
 ναῖε πολύρηνος, ὃ δ' ἄρ' ἐν Πύλῳ ἡμαθόεντι.
 τοὺς δ' ἐτέρους Κρηθῆι τέκεν βασιλεια γυναικῶν.
 Αἴσονά τ' ἠδὲ Φέρητ' Ἀμυθάονά θ' ἱπποχάρμην.
 Τὴν δὲ μετ' Ἀντιόπην ἴδον, Ἀσωποῖο θύγατρα, 260

257. πολύρηνος] According to La Roche, the Aristarchean reading, instead of the common πολύρηνος. 260. τὴν δὲ μετ' οὐκ ἀναστρεπτέον τὴν μετὰ πρόθεσιν Herodian, quoted by La Roche.

255. θεράποντε Διός, i. e. 'kings;' as θεράποντες Ἀρης are 'warriors,' and θεράποντες Μουσῶν, 'singers.'

256. εὐρυχόρῳ, cp. Od. 4. 635. Ἰωλκῷ, epic form of Ἰωλκῶ, a town in the Thessalian Magnesia, the capital city of the Aeolids, and the rendezvous of the Argonauts.

257. πολύρηνος, epic form of πολύρην (πολύρηνες Il. 9. 154). We must suppose the true form to be πολύρην, from φραν-, metathesis for φαν-, 'sheep.'

259. ἱπποχάρμης = 'fighting from the war chariot.'

After the death of Cretheus, Pelias refused any share in the kingdom to his half-brother Aeson, expelled his brother Neleus, and made himself king in Iolcos. He then sent Jason, Aeson's son, to Colchis on the dangerous quest of the golden fleece, fearing that he might claim his royal rights. For an account of Neleus see on Od. 3. 4 foll. Aeson was murdered by Pelias during Jason's absence; Pheres, father of Admetus, founded the town of Pherae in Thessaly, Od. 4. 795; Il. 2. 713. Amythaon was father by Idomene of Bias and Melampus: see inf. 288; Od. 15. 225 foll.

260. Ἀντιόπην. Here again we have Boeotian legend; the Asopus flowing between the territories of Thebes and Plataeae. Homer calls the river (Il. 4. 383) βαθύσχοινον λεχευοίην. Amphion and Zethus, the two sons of Antiope by Zeus, are represented here as the first builders and fortifiers of Thebes. This is an earlier account than the common story of the foundation of Thebes by Cadmus. The Scholl. attempt to reconcile the two forms of the legend, by representing

Eurymachus, king of the Phlegyae, as having sacked the newly settled town after the death of Amphion and Zethus, so that Cadmus had to found it anew. But Apollodorus, following the older logographers, places Cadmus first, and introduces Amphion and Zethus at a later point in the series, representing them as having built the lower city of Thebes at the foot of the citadel Cadmeia. So Pausan. 9. 5, 6 τὴν πόλιν τὴν κάτω προσέκτισαν τῇ Καδμείᾳ. To this later stage of the legend belong the stories of Lycus, Dirce, and Nycteus, in connection with Antiope, and of the walls of Thebes rising to the sound of Amphion's lyre. Grote notices on this legend that the logographers, having by their connecting artifices, opened a vacant place for it in the descending series of Theban myths, 'have proceeded in a way not usual with them. For whereas they are generally fond of multiplying entities, and supposing different historical personages of the same name, in order to introduce an apparent smoothness in the chronology—they have here blended into one person Amphion the son of Antiope, and Amphion the father of Chloris (inf. 283), who seem clearly distinguished from each other in the Odyssey,' vol. 1. cap. 14. The analogy of the Theban Amphion and Zethus to the Lacedaemonian Dioscuri is worth notice. Euripides (Phoeniss. 606) calls them θεοὶ λευκόπῳλοι, and in Aristoph. (Ach. 906) the Boeotian swears νῆ τῷ σιῷ, where see Bergk, 'Iurat per Amphionem et Zethum tanquam Thebanus. Cum Lacon aliquis aut Lacaeia iurat ναὶ τῷ σιῷ intellegit Castorem et Pollucem.' Later

ἢ δὴ καὶ Διὸς εὖχετ' ἐν ἀγκοίνῃσιν ἰαῦσαι,
 καὶ ῥ' ἔτεκεν δύο παῖδ', Ἀμφιονά τε Ζῆθόν τε,
 οἳ πρῶτοι Θήβης ἔδος ἔκτισαν ἑπταπύλοιο,
 πύργωσάν τ', ἐπεὶ οὐ μὲν ἀπύργωτόν γ' ἐδύναντο
 ναίεμεν εὐρύχορον Θήβην, κρατερῶ περ ἔοντε. 265
 Τὴν δὲ μετ' Ἀλκμήνην ἴδον, Ἀμφιτρύωνος ἄκοιτιν,
 ἣ ῥ' Ἑρακλῆα θρασυμέμνονα θυμολέοντα
 γείνατ' ἐν ἀγκοίνῃσι Διὸς μέγαλοιο μιγείσας
 καὶ Μεγάρην, Κρείοντος ὑπερθύμοιο θύγατρα,
 τὴν ἔχεν Ἀμφιτρύωνος υἱὸς μένος αἰὲν ἀτειρῆς. 270
 Μητέρα τ' Οἰδιπόδαο ἴδον, καλὴν Ἐπικάστην,

264. οὐ μὲν] Ἀριστοφάνης οὐ μὲν Schol. H.

mythology regarded Zethus as the son of Epopeus, and therefore mortal and inferior to Amphion the son of Zeus. Similarly in the case of Castor and Polydeuces, of Iphicles and Heracles, the former in each pair was the inferior mortal of human parentage.

261. καὶ Διός, her boast was that she had a lover higher than Poseidon himself, even Zeus. Compare Ζηνὸς γὰρ τοῦ ἀρίστου ἐν ἀγκοίνῃσιν ἰαῦεις, the words of Aphrodite to Hera, Il. 14. 213.

263. Θήβης ἔδος, as Ἰθάκης ἔδος Od. 13. 344; Οὐλύμποιο ἔδος Il. 24. 144. Cp. Il. 4. 406. A fenced city was needed as a protection against the wild tribes living round Thebes. For the form Θήβη, later Θῆβαι, compare Μυκῆνη Μυκῆναι, Ἀθήνη Ἀθῆναι.

266. Ἀλκμήνη was the daughter of Electryon, king of Messene. The common form of the legend represents Zeus as having visited her in the likeness of her husband, so that she was pregnant of two sons at once, of Heracles by Zeus and of Iphiclus by Amphitryon. Thus Heracles is called by Catullus, (68. 112) 'falsiparens Amphitryoniades.'

267. θρασυμέμνονα, epithet of Heracles here and in Il. 5. 639, was generally regarded as equivalent to δειράσας μένει. It is rather θρασέως μεμῶς, as if θρασυ-μέν-μων, where μέν = root μα, or, more directly, from μέμνα.

θυμολέοντα is used of Odysseus Od. 4. 724, 814.

269. Μεγάρη was the first wife of Heracles. Creon her father, king of Thebes, bestowed her hand upon Heracles for his gallant defeat of Erginus, king of Orchomenus, who had laid Thebes under tribute. She bore several children to Heracles, but, in a paroxysm of madness inspired by Hera, he slew them and their mother (παῖδας φονεύσας καὶ δάμαρτα Eur. H. F. 1015). This Creon is not identical with the brother-in-law of Oedipus.

270. ἀτειρῆς (ἀ, τεῖρω, τερ) = 'sturdy,' lit. 'unwearying.' Cp. κραδίη πέλειος ὡς ἐστὶν ἀτειρῆς Il. 3. 60. The epithet is used of χαλκός Il. 5. 292; of a voice, Il. 13. 45, etc.; of persons, Il. 15. 697.

271. The story of Oedipus, as related here, appears in its simplest and probably earliest form. The incest and the parricide, and Epicaste's suicide are the only events recorded. Perhaps the marriage with Epicaste (in later times Iocaste) may be taken as implying the legend of the Sphinx and the solving of her riddle. But a real divergence is apparent in the words ἄφαρ... ἀνθρώποισιν, which can have no other meaning than that the union had but just taken place, when its incestuous nature was revealed, and that Epicaste, instead of living many years in wedlock with Oedipus and bearing children to him, at once put an end to her life;

ἢ μέγα ἔργον ἔρεξεν αἰδρεῖσιν νόοιο,
 γημαμένη ᾧ νῦν· ὁ δ' ὃν πατέρ' ἐξεναρίζας
 γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.

273. νῦν.] So La Roche, following G. Hermann on h. Hom. Apoll. 48, for the common νῦν. The reading is supported by several good MSS, others give νῖν.

while Oedipus still continued king at Thebes, though haunted by the avengers of his mother's wrong. No allusion is made to his self-inflicted blindness, nor of his wandering to Athens to find a grave; and it is not unlikely that the connection of the king of Thebes with Theseus was the later invention of an Attic poet or rhapsodist. Indeed, Homer makes it evident (Il. 23. 679) that Oedipus died at Thebes, and that his funeral games were held there. The manner of his death is not recorded, but the expression *δεδουπότος Οἰδιπόδαο* has been supposed to imply that he fell in war, or, at any rate, by violence; for it seems too artificial to interpret it of his sudden fall from prosperity. The Attic tragedians represent the discovery of his relationship to his mother as long deferred, and his four children as all born to him by Jocasta. But Grote (vol. 1. chap. 14) reminds us that the 'ancient epic called Oedipodia, treading more closely in the footsteps of Homer, represented him as having after her death married a second wife Euryganeia, by whom the four children were born to him; and that the painter Onatas adopted this story in preference to that of Sophocles.' See Pausan. 9. 5. 5. In the old narrative of the Cyclic Thebais, Oedipus does not appear to be described as blind; nor, as far as can be known, is the blindness mentioned in the narrative of Pherecydes (Schol. Eur. Phoen. 52), though it forms part of the narrative of Hellanicus (ib.).

Οἰδιπόδαο. This form occurs in Il. 23. 679; Hesiod, Opp. et Di. 163; cp. Pind. Pyth. 4. 263. If the nom. *Οἰδιπόδης* exists, it may be compared with *ἑπταπόδης* Il. 15. 729. This universally received account makes the name of Oedipus a reminiscence of his exposure on Cithaeron, when his 'feet were swollen' with the cords that bound them; 'forata ferro gesserat vestigia, | tumore nactus nomen et vitio pedum' Senec. Oed. 812. It is more likely that

the story formed round the name, and was suggested by the apparent etymology. No allusion is made to the circumstance in Homer; and Döderlein, n. 964, seeks to derive the name simply from *οἰδεῖν*, as it were 'tumidus ira,' regarding *-πους* as a mere termination. Schneidewin (Einleit. zum Oed. Tyr. s. 25), with greater probability, refers the word to *οἶδα*, as though Oedipus were *par excellence* the *insipiens sapiens*; cp. O. T. 397 *ὁ μὴδὲν εἰδὼς Οἰδίπους*, where the jingle can hardly be unintentional. *Ἐπικάστη*, from root *καθ*, as in *κέκασμαι*, meaning 'brightness.'

272. *μέγα ἔργον*, see on Od. 3. 261. It is interesting to see how *μέγας* gets the bad sense of 'monstrous,' through the instinctive feeling in the Greek mind of the connection between moderation and propriety. See Od. 12. 373.

274. *ἄφαρ* has variously been connected with root *απ*, as in *ἐξαπίνης* or *ἀπῶ*, or with Skt. *ava*. The older commentators referred it to *ἀπτω* or to *ἀπό* and *ἀρα*, Hartung to *αἶψα* and *ἀρα*. It is important to settle the meaning here, for one of the main features of the story depends upon it, as Schol. B. saw, interpreting it *οὐκ εὐθέως ἐπεὶ πῶς ἔσχε παῖδας*; ἀλλ' ἐξαίφνης. We know however that if we keep to the old form of the story, the Scholiasts' difficulty disappears. Now the Et. Mag. gives four shades of meaning to *ἄφαρ*, viz. τὸ ταχέως, καὶ τὸ πρόχειρον καὶ παραχρήμα, καὶ τὸ αἰφνίδιον, καὶ τὸ βεδέως, but the adverbs used by the paraphr., by the Scholl., and by Apollon., to interpret *ἄφαρ*, are generally *ταχέως*, *εὐθέως*, *εὐθύς*, and *ἐσπευσμένως*, and Schol. B. L. V. on Il. 1. 349 says, *δηλοῖ δὲ καὶ τὸ ἐπειτα*. The last remark is valuable, as it seems to hit the real point in the use of *ἄφαρ*, which is to express immediate sequence upon what has gone before. In Il. 23. 311 we have *ἵπποι ἀφάρτεροι*, an adjective, perhaps of comparative degree, from *ἄφαρ*, the Scholl. and Ap. rendering the word

ἀλλ' ὁ μὲν ἐν Θήβῃ πολυηράτῳ ἄλγεα πάσχων
 Καδμείων ἦνασσε θεῶν ὀλοὰς διὰ βουλὰς·
 ἢ δ' ἔβη εἰς Ἀἶδαο πυλάρταο κρατεροῖο,
 ἀψαμένη βρόχον αἰπὺν ἀφ' ὕψηλοῖο μελάθρου,
 ᾧ ἄχεϊ σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω
 πολλὰ μάλ', ὅσσα τε μητρὸς ἐρινύες ἐκτελέουσι.

Καὶ Χλωρίν εἶδον περικαλλέα τήν ποτε Νηλεὺς

by *εὐθείς* and *ταχεῖς*. Seber gives as a complete list of its occurrences, Il. 1. 349, 594; 2. 453; 10. 537; 11. 13, 418; 12. 221; 13. 814; 16. 323; 17. 392, 417, 750; 19. 405; 21. 528; 22. 270; 23. 375, 593; 24. 446; Od. 1. 410; 2. 95, 169; 3. 456; 4. 85; 5. 482; 6. 49; 8. 270, 409; 9. 328; 10. 122; 11. 273; 17. 305; 19. 140; 21. 307; 24. 129. Translate, 'at once.'

ἀνάπυστα is the adjective from *ἀναπνύσθαι*, as τὰς πάτρας αὐτῶν ἀνεπύθετο Hdt. 6. 128, 'he enquired closely into.' The transition of meaning from 'enquired into' to 'well-known' is easy. It seems to imply that the gods made no special revelation, but secured the discovery of the deed by stimulating men's curiosity, and setting them on the right track of enquiry.

275. *πολυηράτῳ*. Perhaps a contrast is here intended between the 'loveliness' of Thebes and the 'misery' of the king who reigned there.

Join θεῶν διὰ βουλὰς with ἄλγεα πάσχων, and for this use of διὰ with the accusative cp. Od. 8. 520; 13. 121; 19. 154.

277. *πυλάρτης*, 'the warder,' is used of Hades, here and in Il. 8. 367; 13. 415. Apion interprets it ὁ ταῖς πύλαις προσηρτημένος. It is rather ὁ τὰς πύλας ἀραρυίας ἔχων, as πύλαι... πύκα στιβαρῶς ἀραρυῖαι Il. 12. 454, etc.

278. *ἀψαμένη*, 'having fastened high a noose from the lofty beam;' αἰπὺν has here its simple physical meaning, and stands predicatively with *ἀψαμένη*, the words ἀφ' ὕψ. μελ. being added as epexegetis; cp. γυμνὸν ἀτερ κόρυθός τε καὶ ἀσπίδος Il. 21. 50. As Hephaestus, Od. 8. 279, let down his fine nets over the bed where Ares and Aphrodite lay (καθ' ὕπερθε μελαθρόφιν ἐξεκύντο), so here Epicaste makes fast the rope ἀφ' ὕψηλοῖο μελάθρου. This long rafter, which went across from wall to wall,

carried the weight of the roof. Athena, in the form of a swallow, sits ἀνὰ μεγάροιο μελάθρῳ, and the eagle in Penelope's dream perches ἐπὶ προύχοντι μελάθρῳ, which may be the free end that came through the wall to the outside.

μελάθρον was also used more widely, in the senses in which we use 'roof,' as *μελάθρον ὑπελθεῖν* Od. 18. 150, *φίλτατοι ἄνδρες ἐμῷ ὑπέασι μελάθρῳ* Il. 9. 204. The ethical meaning attached to it is seen in the words *αἰδεσθαι μελάθρον* Il. 9. 640.

279. With ᾧ ἄχεϊ σχομένη it seems most natural to compare such usages as *ἀσθματι ἔχεσθαι* Il. 15. 10, and to assign a passive force to the aor. mid. *σχομένη*, making it mean 'held fast by,' 'absorbed in' her own sorrow. Cp. *κηληθμῷ δ' ἔσχοντο* inf. 334. The Schol. interprets by *κατασχεθεῖσα*.

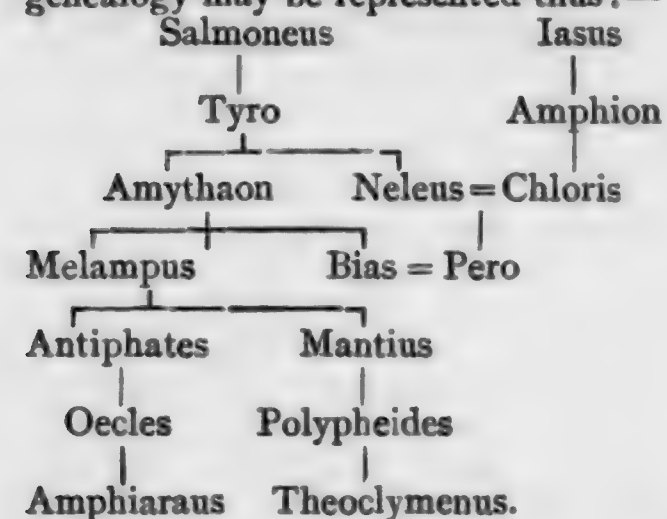
280. *ἐρινύες*. See on Od. 2. 135.

281. *Χλωρίν*. Chloris, daughter of Amphion, king of the Minyan Orchomenus, was married to Neleus king of Pylos, and was mother by him of three sons and one fair daughter Pero, whose hand was to be bestowed upon the man who could succeed in bringing from Phylace the cows of Iphiclus. There was a noble prophet who undertook the task, but he was caught and imprisoned for a year by Iphiclus, who then set him free as a reward for his prophetic revelations. This is the whole of the story as it stands here; but it reappears in a somewhat different form, or at any rate with additional details, in Od. 15. 225 foll., when Theoclymenus is first introduced upon the scene, the descendant of Melampus, who is the μάντις ἀμύμων of the present passage. Melampus, according to this version, had once lived in Pylos, but had sought a new home; for, while he was prisoner in the house of Phylacus,

γῆμεν ἔδν διὰ κάλλος, ἐπεὶ πόρε μυρία ἔδνα,
ὀπλοτάτην κούρην Ἀμφίωνος Ἰασίδαο,
ὅς ποτ' ἐν Ὀρχομενῷ Μιννεῖφ Ἰφι ἀνασσειν
ἡ δὲ Πύλου βασιλευε, τέκεν δέ οἱ ἀγλαὰ τέκνα, 285
Νέστορά τε Χρομίον τε Περικλύμενον τ' ἀγέρωχον.

284. Μιννεῖφ] So La Roche, with Bekk. ii, for the common Μιννηῖφ. The shortening of a long vowel before Ἰφι (Fīφι) is unprecedented in Homer. The MSS. give these and several other forms of the word. 285. ἡ δὲ] So Wolf and subsequent editors, with Herodian, instead of the reading of the MSS. ἡδέ. See note below.

Neleus had seized and kept his possessions. He had fallen into the hands of Phylacus while attempting to carry off his cows, the price demanded by Neleus for the hand of Pero; but at last he succeeded in bringing away the cows to Pylos, when he avenged himself on Neleus, handed the lady he had won to his brother (Bias), and went to be a great chieftain among the Argives, where he married, and begot among other children Oecles, who was father of Amphiarus. The steps in the genealogy may be represented thus:—



The story is briefly summed up by Propertius, Eleg. 2. 4. 17 foll.

'Turpia peressus vates est vincla Melampus,

Cognitus Iphicli surripuisse boves.
Quem non lucra, magis Pero formosa coëgit,

Mox Amythaonia nupta futura domo.'

283. Ἀμφίωνος. This Amphion, son of Iasus, is distinct from the Theban Amphion; but a later form of the story identified the two, and represented Chloris as daughter of Amphion by Niobe, and the only one of the children whom the gods spared.

284. Ὀρχομενῷ. This ancient

Boeotian city, at the influx of the Cephissus into the Copaic lake, was the capital of the kingdom of the Minyae, so called after their eponymous king Minyas, who built the famous treasure-house at Orchomenus. The legends speak of a Minyan Orchomenus in Thessaly, and Nitzsch prefers to regard the city here spoken of as Thessalian, comparing Il. 2. 511; 9. 381. If the question could be decided it would make but little difference to the story, as the Minyae are represented as having immigrated from Thessaly into Boeotia, and if there were two Minyan cities called Orchomenus, they would be inhabited by the same people. There was an Arcadian Orchomenus, Il. 2. 605. For the discrepancies of Orchomenian genealogy see Grote's Greece, vol. 1. chap. 6.

285. ἡ δὲ Πύλου βασιλευε. The regular use of βασιλεύειν is as an intransitive verb; compare βασιλεύειν ἐν Ἰθάκῃ Od. 1. 401, κατὰ δῆμον 22. 52, ὑπὸ Πλάκῃ Il. 6. 425. This inclines us to take Πύλου as a purely local genitive, and not in government with the verb. In Od. 7. 59 we find Γιγάντεσσι βασιλεύειν, where the dative is ethical. Translate, 'she was queen in Pylos, and bare the king noble children;' so μητέρα δ' ἡ βασιλευεν ὑπὸ Πλάκῃ Il. 6. 425. It was her marriage with Neleus that made her queen, so that οἱ readily refers to βασιλῆι implied in βασιλευε. The former clause would naturally be participial, as ἡ δὲ Πύλου βασιλῆι γημαμένη, τέκεν οἱ, etc., but it is here put as an independent sentence. Neleus had twelve sons in all (Il. 11. 693 foll.), but all except Nestor were slain by Heracles.

286. ἀγέρωχον. This word has

τοῖσι δ' ἐπ' ἰφθίμην Πηρῷ τέκε, θαῦμα βροτοῖσι,
τὴν πάντες μνώοντο περικτίται· οὐδ' ἄρα Νηλεὺς
τῷ ἐδίδου ὅς μὴ ἔλικας βόας εὐρυμετώπους
ἐκ Φυλάκης ἐλάσειε βίης Ἰφικληΐης 290
ἀργαλέας· τὰς δ' οἶος ὑπέσχετο μάντις ἀμύμων
ἐξελάαν· χαλεπὴ δὲ θεοῦ κατὰ μοῖρα πέδησε,
δεσμοὶ τ' ἀργαλέοι καὶ βουκόλοι ἀγροῖῳται.
ἀλλ' ὅτε δὴ μῆνές τε καὶ ἡμέραι ἐξετελεύντο
ἄψ περιτελλομένου ἔτεος καὶ ἐπήλυθον ὦραι, 295
καὶ τότε δὴ μιν ἔλυσε βίη Ἰφικληΐη,
θέσφατα πάντ' εἰπόντα· Διὸς δ' ἐτελείετο βουλή.
Καὶ Λήδην εἶδον, τὴν Τυνδαρέου παράκοιτιν,

288. οὐδ' ἄρα] Ἀρίσταρχος, οὐδ' ἄρα Schol. H. The common reading is οὐδέ τι.

thoroughly exercised the ingenuity of etymologists. Aristonicus and the older commentators regarded it as equivalent to γεράοχος. Hesych. and Et. Mag. διὰ τὸ ἀγείρειν ὄχην τούτεστι τὴν τροφήν. Modern philologists have proposed ἀγείρειν—ὄχους—'currus colligere'; ἀγείρειν—ὠκύς, etc., etc. Buttm. and Lobeck, not unnaturally, despaired of any derivation being discoverable.

287. Join τοῖσι with ἐπὶ, 'besides these.'

289. τῷ, not τῷ, for the enclitic cannot well begin a verse. For the use of the demonstrative to prepare for a relative sentence compare τῶν αἰ πάρος ἦσαν Od. 2. 119, γαμέεσθαι | τῷ ὅτε τὸ πατὴρ κέλεται Od. 2. 114, τῷ δόμεν ὅς.. εἶποι Il. 18. 508.

ἔδιδου. Notice the tense, 'was not ready to give;' 'was not for giving;' compare ἐμισθοῦτο παρ' οὐκ ἐκιδιδόντος τὴν αὐλήν Hdt. 1. 68.

290. ἐλάσειε represents a sort of 'oratio obliqua' implied in the former clause, = 'nisi abegisset.'

βίης Ἰφικληΐης, cp. Od. 2. 409. Iphiclus or Iphicles was son of Phylacus, living in Phylace on Mount Othrys in the Thessalian Phthiotis. Phylacus seems to have stolen these kine from Tyro, mother of Neleus (v. 235); and Iphiclus was now keeping them guarded by savage herdsmen, and, as later legends added, by a furious watch-dog. The story of the

imprisonment of Melampus may have come from the ideas suggested by the words Φύλακος and Φυλάκη.

291. With ἀργαλέας supply ἐλάσαι from ἐλάσειε, 'hard' or 'dangerous' to drive away, as being so well guarded.

293. δεσμοὶ and βουκόλοι describe and define the μοῖρα θεοῦ. With the form ἀγροῖῳται (= ἀγραιοί) compare σπαργανῳτης h. Hom. Merc. 301; εἰραφῳτης h. 26. 2.

297. θέσφατα.. εἰπόντα. Eustath. interprets this of a special prediction made by him, περὶ παιδοποιίας μαντευσάμενος τῷ Ἰφίκλῳ (ἦν γὰρ ἄπαις), καὶ ἐπιτυχῶν ἀπελύθη. The Schol. V. refers it to the fact of the prophet having foretold the fate that would befall him on this enterprise, εἰδὼς, ἅτε δὴ μάντις, ὅτι ἀλώσεται ἐνιαυτόν. Melampus was supposed by the later logographers to understand the language of all animals; and many stories are told about his questioning of the birds, and his listening to the talk of the worms as they bored through the beam of his chamber.

The phrase Διὸς δ' ἐτελείετο βουλή appears in Il. 1. 5.

298. Λήδην. This passage, if it be genuine, makes a break in the list of Boeotian or Thessalian legends. Leda (whose name may be identical with *lada*, 'wife,' found in Lycian inscriptions: compare the name of the

ἦ ῥ' ὑπὸ Τυνδαρέῳ κρατερόφρονε γείνατο παῖδε,
 Κάστορά θ' ἱππόδαμον καὶ πύξ ἀγαθὸν Πολυδεύκεα, 300
 τοὺς ἄμφω ζῶους κατέχει φυσίζοος αἶα
 οἳ καὶ νέρθεν γῆς τιμὴν πρὸς Ζηνὸς ἔχοντες
 ἄλλοτε μὲν ζῶουσ' ἑτερήμεροι, ἄλλοτε δ' αὖτε
 τεθνᾶσιν· τιμὴν δὲ λελόγχασιν ἴσα θεοῖσι.

304. λελόγχασιν] The MSS. all give this form, notwithstanding the unusual shortening of the penult. Eustath. adopts the reading, remarking how τὸ λελόγχασιν συστήλλει τὸ παραληγόμενον, but suggests that it might be written κατ' ἐκθλίψιν τῆς ληγούσης, sc. λελόγχασ', which Wolf writes in his text. See on Od. 7. 114.

Carian island, Λάδη) is described as a daughter of the Aetolian king Thestius. Tyndareus (from the same stem as Τυδεύς, cp. Lat. *tu-tud-i*) was a prince of Sparta. Driven thence by his brothers, he found a home with Thestius and married his daughter. Leda became the mother of four children, Castor and Polydeuces, Helen and Clytaemnestra; but the parentage is variously given. Castor and Polydeuces are both called sons of Tyndareus, while their sister Helen is called a daughter of Zeus, Il. 3. 426; Od. 4. 189, 219, 596; and Clytaemnestra, again, a child of Tyndareus, Od. 24. 199. In the Homeric hymns (17 and 33) the two sons are called both Διὸς κούροι and Τυνδαρίδαι, and later forms of the story refine upon this, making Clytaemnestra and Castor the offspring of Tyndareus, and Helen and Polydeuces of Zeus. Thus Castor appears as a mortal, and Polydeuces as an immortal; but when Castor falls in the fight with the Apharidae, Polydeuces gives up half his immortality, sharing it on alternate days with his brother Castor. Cp. Pind. Nem. 10. 55 μεταμειβόμενοι δ' ἐναλλὰξ ἀμέραν τὰν μὲν παρὰ πατρὶ φίλῳ Διὶ νέμονται, τὰν δ' ὑπὸ κεύθεσι γαίᾳ ἐν γυάλοις Θεράπνας (where their grave was shown), πότμον ἀμπιπλάντες ὁμοῖον, ib. Pyth. 11. 63 τὸ μὲν παρ' ἄμαρ ἔδραισι Θεράπνας τὸ δ' οἰκέοντας ἐνδον Ὀλύμπου.

This story would seem to connect the Dioscuri with some myth representing the alternation of light and darkness, Welcker (Gr. G. 1. 606 foll.) identifying them with the morning and evening star; cp. Stat. Silv. 4. 6. 15 foll., where Castor is used for Lucifer. The

epithets λευκόπῳλοι, εὐίπποι Pind. Pyth. 1. 66; Ol. 3. 39, and the expression ἵπποις μαρμαίροντε Eur. I. A. 1154, cannot but remind us of λευκόπῳλος ἡμέρα Soph. Aj. 673. But if the ἑτερήμερία is so necessary to connect them with such myths, it is remarkable that it finds no place in the Iliad, where Helen describes them (3. 243) as 'dead and buried' in Lacedaemon before the Trojan war began. Müller (Dor. 2. 10. § 8) thinks that we have the worship of some ancient Peloponnesian deities blended with the heroic honours of the human Tyndaridae; the former attributes in process of time superseding the latter. See Dict. Biogr. and Myth. s. v.

300. Κάστορα, from root καθ, as Ἐπικάστη sup. For the meaning of Πολυδεύκης see on ἄδευκός Od. 4. 489.

301. τοὺς ἄμφω. Cp. Il. 3. 243 τοὺς δ' ἤδη κατέχειν φυσίζοος αἶα | ἐν Λακεδαίμονι αὐθι φίλῳ ἐν πατρὶδι γαίῳ. For the phrase γαίᾳ or αἶα κατέχει cp. Od. 13. 427; 15. 31; Il. 16. 629, where the expression has the regular meaning of being dead and buried. It is difficult to reconcile this with ζῶους, unless we apply a sort of oxymoron to the effect that though dead, buried, and νέρθεν γῆς, they are 'alive' to a certain extent, the extent being limited by the words of καὶ... τεθνᾶσιν. Nitzsch proposes to read ἀμφιζῶους, to which the following line would form the epexegetis. But only by straining the interpretation is it possible to harmonise the form of the story in the Iliad with that in the Odyssey.

304. λελόγχασιν. See crit. note. For the quantity of the ᾱ see Od. 7. 114 on πεφύκασι, and cp. Monro, H. G. § 5, 7. Among other points which

Τὴν δὲ μετ' Ἴφιμέδειαν, Ἀλωῆος παράκοιτιν, 305
 εἴσιδον, ἦ δὴ φάσκε Ποσειδάωνι μιγῆναι,
 καὶ ῥ' ἔτεκεν δύο παῖδε, μινυνθαδίῳ δὲ γενέσθην,
 Ὡτόν τ' ἀντίθεον τηλεκλειτόν τ' Ἐφιάλτην,
 οὗς δὴ μηκίστους θρέψε ξείδωρος ἄρουρα
 καὶ πολὺ καλλίστους μετὰ γε κλυτὸν Ὀρίωνα 310
 ἐννέωροι γὰρ τοί γε καὶ ἐννεαπήχες ἦσαν
 εὖρος, ἀτὰρ μῆκός γε γενέσθην ἐννεόργυιοι.
 οἳ ῥα καὶ ἀθανάτοισιν ἀπειλήτην ἐν Ὀλύμπῳ
 φυλόπιδα στήσειν πολυαῖκος πολέμοιο.

suggest a late origin for the whole passage we may note that τὴν Τυνδαρίου παράκοιτιν (sup.) seems to be a use of the demonstrative pronoun, or article, that is quite post-Homeric. We might quote Θάμνριν τὸν Θρήικα Il. 2. 595 as the nearest parallel; but not ὁ Ἰφίκλοιο πάς (as Krüger) Il. 13. 698, for ὁ there is the emphatic demonstrative, referring back to ὁ μὲν, ib. 694. Lauer (Hom. Quaest. 51) says well, 'Vocabulum τὴν articuli quasi vicarium improbandum est, cum a versibus 260, 266, 305, quamvis eadem in iis sit coniunctio, vocula ista τὴν absit.'

305. Ἴφιμέδεια was daughter of Triops, king of Thessaly. Aloeus, her uncle and husband, is described as son of Poseidon by Canace daughter of Aeolus. Iphimedeia alleged (φάσκε, as sup. 236 φάτο, and 261 εὐχετο) that she was mother of Otus and Ephialtes by Poseidon; the common form of legend reappearing, as in the story of Tyro, Antiope, Alcmene, and Leda.

307. μινυνθαδίῳ is explained by vv. 318-320; with the form of adjective compare κρυπτάδιος, διχθαδίος, αἰφνίδιος. The name Aloeus is from ἀλωή. He is the 'man of the threshing-floor;' and his son Otus (ὠθέω) tramples the corn from the husk, while Ephialtes (ἐπι-ιάλλω, Eustath. quoting the reading Ἐπιάλτης, see La Roche ad loc.) tosses it up for the wind to winnow it. Others connect Ephialtes with ἐπι-ἄλλομαι, making the name descriptive of the leaping upon the grapes in the wine-press. Anyhow, the names commemorate the early glories of agriculture—a fact further pointed to by the

words θρέψε ξείδωρος ἄρουρα. The size of these giant children of the soil reminds us of the γηγενῆς Tityus, ὁ δ' ἐπ' ἐννέα κείτο πέλεθρα, inf. 577. Otus and Ephialtes are represented in the Iliad (5. 385 foll.) as having imprisoned Ares for thirteen months χαλκῆν ἐν κεράμῳ, on which Schol. D. remarks, τοὺς Ἀλωείδας φασὶ καταπαῦσαι τὸν πόλεμον καὶ τὰς ἐς αὐτὸν παρασκευὰς, καὶ ἐν εἰρήνῃ ποιῆσαι βιοτεύειν τοὺς ἀνθρώπους.

311. ἐννέωροι, see on Od. 10. 19. It is hardly possible to attach any other meaning to it here than 'at nine years of age,' because of the word ἐννεαπήχες. This rendering will also fall in with μινυνθαδίῳ γενέσθην. The meaning of γὰρ refers back to μηκίστους in v. 309; the words from καὶ πολὺ... Ὀρίωνα being parenthetical.

313. With the form ἀπειλήτην, cp. ὁμαρτήτην (v. l. ὁμαρτήδην) Il. 13. 384; συναντήτην, συλήτην, προσανδήτην, φοιτήτην, and seen Monro, H. G. § 19, who classes these as forms of non-thematic contracted verbs.

314. With φυλόπιδα (elsewhere φύλοπιν) στήσειν compare ἔριν στήσαι Od. 16. 292; 19. 11. φύλοπιν (often used in the Iliad, but found in the Odyssey only here and in 16. 268; 24. 475) is referred by some to φύλον only, the rest of the word being terminational. Curtius proposes to connect -οπιν with root σπ = 'work,' as in Πηνελ-όπεια and Lat. *op-us*; but the common etymology gives φύλον-όπιν in the sense of the 'battle cry of the hosts' or the 'slogan yell of gathering clans.' With this last view we might compare the use of βοή and ἀντή.

Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ' Ὅσση 315
 Πήλιον εἰνοσίφυλλον, ἔν' οὐρανὸς ἀμβατὸς εἶη.
 καὶ νῦ κεν ἐξετέλεσαν, εἰ ἥβης μέτρον ἴκοντο·
 ἀλλ' ὄλεσεν Διὸς υἱὸς, δν ἡύκομος τέκε Λητῶ,
 ἀμφοτέρω, πρίν σφωιν ὑπὸ κροτάφοισιν ἰούλους
 ἀνθῆσαι πυκάσαι τε γένυς εὐανθεί λάχνη. 320
 Φαίδρην τε Πρόκριν τε ἴδον καλήν τ' Ἀριάδην,

315, 316.] ἀθετοῦνται ὡς ἀδύνατοι (sc. by Aristarchus) Schol. V. ἀθετοῦνται πρὸς τινῶν Eustath.

315, 316. See crit. note. Eustath. remarks upon the passage that these lines are rejected, εἰ καὶ οἱ λυτικοὶ (the professed elucidators) φασιν ὅτι μέμασαν οἱ παῖδες ποιῆσαι τὸ ἀδύνατον, οὐ μὴν ἔπραξαν, that is to say, they felt the difficulty of supposing the circumstances to have taken place, and so laid all the stress upon μέμασαν, as though the Aloidæ had had the will but not the power to achieve. The objection felt by Aristarchus no doubt was how to reconcile ἐν Ὀλύμπῳ of v. 313 with Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν. In one verse Olympus is the scene of the fight; in the other, the gods are far above Olympus, which must itself be used as only the first step in a gigantic staircase, by which they might be reached. Eustath. might say on v. 315 ἐνταῦθα Ὀλυμπος ὁ οὐρανός, but Aristarchus laid it down as a rule (Lehrs, Aristarch. 175) that Ὀλυμπος in Homer was always the mountain of that name. Nitzsch objects to the explanation suggested by Lehrs (p. 176); but if the two lines are to be retained, it is the best that can be offered: 'Olympum ascendunt Aloidæ; tum Dii illos fugientes in altiora caeli effugiunt; quæ caeli altiora ut et ipsi ascendere possint . . montes superstruere moliantur.' It is very likely that the two lines are a later interpolation from some Γίγαντομαχία. The legends about the wars of gods and giants are not found in Homer, but are already developed in the Hesiodic epic. The presumptuous pride of the Aloidæ in attempting to scale the skies has its prototype in the building of the tower on the plain of Shinar, 'whose top should reach unto heaven.'

318. Διὸς υἱός. In Pind. Pyth. 4.

88 they are represented as slain by Artemis in Naxos.

319. ἰούλοι, 'whiskers.' Cp. Xen. Conviv. 4. 23 τούτῳ μὲν ἰούλος παρὰ τὰ ᾧτα καθέρπει. Curtius regards the initial *l* as a weakened reduplication, comparing λαύω, ἰουλῶ and Οὐλώ, names of Demeter, ἰωρός and οὖρος, ἰωγή for Φιφωγή.

320. πυκάσαι. It is better, keeping ἰούλους still as the subject, to render 'and covered their cheeks with sprouting down'; others make γένυς the subject, and treat πυκάσαι as intransitive. We might expect εὐανθεία λάχνην, which would remove all difficulty.

321. Φαίδρην. The three names that follow belong to Attic legend, and thus the continuity of Thessalian and Boeotian story is again broken. Vv. 321-325 are probably a later interpolation, and, like other passages that allude to Athenian legend, they may belong to the date of the Peisistratean recension. Phædra was daughter of the Cretan Minos, and wife of Theseus after the death of Hippolyte. Her tragical fate was caused by her guilty passion for her step-son Hippolytus.

Procris was daughter of Erechtheus, king of Athens, and wife of Cephalus. The story of her fate takes many different forms; but Cephalus generally appears as a young hunter, carried off by Eos for his beauty, ἀνῆρπασέν ποτε | ἡ καλλιφεγγής Κέφαλον ἐς θεοῦς Ἔως | ἔρωτος οἶνεκ' Eur. Hipp. 454. Other forms of the story represent Cephalus as son of Hermes by the Cecropid Herse. If a nature-myth be sought for in this legend, Cephalus may be supposed to represent the morning star; and Procris (ἡ προκεκρμένη = 'eximia') may be the moon, under the form of a fair woman

κούρην Μίνωος ὀλοόφρονος, ἣν ποτε Θησεὺς
 ἐκ Κρήτης ἐς γουνὸν Ἀθηναίων ἱεράων
 ἦγε μὲν, οὐδ' ἀπόνητο· πάρος δέ μιν Ἀρτεμις ἔκτα
 Δίῃ ἐν ἀμφιρύτῃ Διονύσου μαρτυρίῃσι. 325
 Μαῖράν τε Κλυμένην τε ἴδον στυγερὴν τ' Ἐριφύλην,

324. ἀπόνητο] τινὲς ἐτέλεσσαν γρ. Schol. H. ἔκτα] Ἀριστοφάνης ἔσχε Schol. H. Eustath. gives both readings. Probably ἔσχε is the original reading, found in Vind. 5. 50, 56, Ven. 613, with variant ἔκτα.

(see Preller, Grk. Myth. 2. 145 foll.). She was famed, as Eustath. says, ad loc., ἐπ' ἀνδρία . . καὶ παροιμία ἐξ αὐτῆς φέρεται τὸ Πρόκριδος ἄκοντα, i. e. a dart that never misses its aim. Cp. Eurip. Ion 1155, of the full moon, κύκλος δὲ πανσέληνος ἡκόντιζ' ἄνω | μὴνὸς διχῆρης. The story goes on that Eos tempted Cephalus to test his wife's fidelity, and when it was found wanting, she fled to Crete, where she joined the huntress Artemis. Coming back to her lord, she brought with her the famous dart and gave it to him for his own use. The last scene of her life describes her as following Cephalus to the woods, suspicious that he visited some paramour here. As she tried to hide herself in a thicket, he saw something moving, and shot the unerring dart only too truly. Procris falls by her own weapon. If we are to carry out the idea of Procris as the moon, we must think of her faint and pale, dying before the darts of the rising day. See Ov. Met. 7. 697 foll. But the name Ἔρση given to the mother of Cephalus makes it likely that the abduction of Cephalus by Eos has some connection with the morning-rays absorbing the dew.

Ariadne, i. e. Ἀριάγνη (a form of the name actually found on a vase), cp. Hesych. ἀδνὸν ἀγνὸν Κρήτες, may be intended to represent a personification of the fertile powers of the soil. She was the daughter of Minos and Pasiphae, and gave her lover Theseus the clue by which to thread the labyrinth and slay the Minotaur.

322. Minos is here called ὀλοόφρων, 'evil-hearted,' perhaps in remembrance of the cruel tribute he had laid upon Athens. In this form of the story Theseus 'was carrying Ariadne off from Crete to the soil of sacred Athens, but he did not have his joy of

her; for, ere that, Artemis slew her in sea-girt Dia, on the information of Dionysus.' The Dia mentioned here is the little island, now Standia, just off Heracleion, on the north coast of Crete. Theseus would pass the island in sailing for Athens. This is different from the common account, which represents Ariadne as deserted by Theseus in Dia (Naxos), and taken to wife by Dionysus. What are the μαρτυρίαι? Some suppose that Dionysus informed Artemis that Theseus had lain with Ariadne in her sacred grove in Dia: or that Ariadne had been promised to Dionysus, but had surrendered herself to a mortal lover.

324. With οὐδ' ἀπόνητο, 'he had no joy of her,' cp. Od. 16. 120; 17. 293. Elsewhere ἀπονίναμαι is found with a genitive, as ἀρετῆς Il. 11. 763, τιμῆς Od. 24. 30, ἡβῆς Il. 17. 25.

If ἔσχε (see crit. note) be read for ἔκτα, we can hardly render it, with Eustath., ἐπέσχε θανάτῳ, but rather 'stopped her,' i. e. let her go no further with Theseus.

325. The form Διονύσου occurs only here; the regular form in Iliad and Odyssey being Διώνυσος, Il. 6. 132, 135; 14. 325; Od. 24. 74. In the hymns, the orthography Διώνυσος is common. In Hesiod, Scut. Herc. 400, Διώνυσος occurs (but Athen. 10. 428 cites the line as from the μεγάλοι Ἡοῖαι); also in Theocr. 17. 112; Theogn. 976; Callim. h. 6. 72; Pind. Ol. 13. 25; frag. 5. 104.

326. With Maera, Clymene, and Eriphyle the story returns to Boeotian legend, the continuity of which we supposed to have been broken by the interpolation of later rhapsodists or editors. Maera, says Pherecydes, ap. Schol., was ἡ Προΐτου θυγάτηρ καὶ Ἀντείας, κάλλιε διαπρεπεστάτη. ταύτης

ἢ χρυσὸν φίλου ἀνδρὸς ἐδέξατο τιμήεντα.
 πάσας δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,
 δσσας ἡρώων ἀλόχους ἴδον ἠδὲ θύγατρας·
 πρὶν γάρ κεν καὶ νύξ φθίτ' ἀμβροτος. ἀλλὰ καὶ ὦρη 330
 εὐδειν, ἢ ἐπὶ νῆα θοὴν ἐλθόντ' ἐς ἐταίρους
 ἢ αὐτοῦ· πομπὴ δὲ θεοῖς ὑμῖν τε μελήσει.
 ὦς ἐφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ,
 κληθμῶ δ' ἔσχοντο κατὰ μέγαρα σκιδέντα.
 τοῖσιν δ' Ἀρήτη λευκώλενος ἤρχετο μύθων· 335

330. φθίτ'] φθεῖτ' Schol. B. Q.

ἐρασθεὶς Ζεὺς ἀφικνέται ὡς αὐτὴν καὶ λανθάνων διαφθείρει· ἢ δὲ ἔγκυος γενομένη τίκτει Λοκρὸν τὸ ὄνομα παῖδα, δς Θήβας μετ' Ἀμφίονος καὶ Ζήθου οἰκίζει. She is represented as having been a nymph of Artemis, and having been slain by the goddess for her amour with Zeus. The name Μαῖρα is probably connected with the root μαρ, and means 'brilliant.'

Clymene was a daughter of Minyas, wife of Phylacus, and mother of Iphiclus. Her name is common in Minyan legend; there is a Clymene, daughter of a Minyas and mother of Atalanta; an Eteoclymene, a Periclymene, in the same family; and a Clymenus, king of the Minyae.

Eriphyle was wife of Amphiarus of Argos, but her story is closely connected with Theban legend; for Amphiarus, though desirous of taking no part in the expedition to Thebes, which he knew would prove fatal to him, was overpersuaded by his wife Eriphyle, who had been bribed with the gift of a golden necklace by Polynices. Amphiarus was on the point of being slain in the war, when Zeus clave the ground asunder with his thunderbolt, and engulfed Amphiarus with his chariot and horses. There was an oracle of Amphiarus established near Thebes, but afterwards removed to the neighbourhood of Oropus: cp. Od. 15. 244. The whole story was narrated in one of the Cyclic epics called Ἀμφιαράου ἐξέλασις, which, according to current tradition, was composed in Boeotia by Homer himself.

327. φίλου ἀνδρός. With this genitive of price cp. Γλαῦκος .. πρὸς Διομή-

δεα τεύχε' ἀμειβε, | χρύσεια χαλκείων, ἐκατόμβοι' ἐννεαβοίων Il. 6. 236, νῆε δύνω Πριάμοιο .. ἔλυσεν ἀποίων Il. 11. 106, χαλκοῦ τε χρυσοῦ τ' ἀπολυσόμεθα 22. 50. Similarly προικὸς χαρίσασθαι Od. 13. 15.

328. See Od. 4. 240; Il. 2. 488.

330. πρὶν γάρ, 'for, ere that, night would pass away.' Cp. Virg. Aen. 1. 374 'ante diem clauso componet Vesper Olympo.'

φθίτ[ο] is optat. See Od. 10. 51. Only here is ἀμβροτος used as epith. of νύξ, instead of the common ἀμβρόσιος. Cp. ἀβρότη Il. 14. 78.

331. In Od. 7. 317 Alcinous had said πομπὴν δ' ἐς τόδ' ἐγὼ τεκμαίρομαι .. αὐριον ἔς, and the preparations (8. 50, 444) had already been made; so that by ἐταίρους we may understand the sailors whom Alcinous had sent down to the harbour ready to take the ship on the morrow. ἐλθόντ[α] is accusative, as Od. 6. 60; 15. 240.

334. κληθμῶ is the 'glamour' of his story. The Schol. interprets it ἢ μετὰ ἡδονῆς καὶ τέρψεως ἡσυχία. Cp. Eustath. ad loc. κάτοχοι ἐγένοντο εὐφροσύνη πολλῇ ἐπίτασις γὰρ ἡδονῆς ὁ κληθμῶς. Quintilian, 4. 2. 37, seems to imply the same thing when he translates κληθμῶς by 'intentionis silentium.' Eustath. further says, διὸ καὶ ὁ Πλούταρχος ἐν συμποσιακοῖς, ὡς διάφορά τινα λέγει τὴν εὐφροσύνην καὶ τὴν κήλησιν. ἐκ δὲ τοῦ κληεῖν καὶ αἱ παρὰ τῷ Πενδάρῳ Κληιδόνες παράγονται, ὧν Ἀθηναῖος μέμνηται (7. 35) ὡς θελγουσῶν οὐδὲν ἑλαττον ἤπερ αἱ τοῦ μύθου Σειρήνες.

With ἔσχοντο cp. Od. 8. 182, and sup. 279.

Φαίηκες, πῶς ὕμιν ἀνὴρ ὅδε φαίνεται εἶναι
 εἰδὸς τε μέγεθός τε ἰδὲ φρένας ἔνδον εἰσας;
 ξείνος δ' αὐτ' ἐμός ἐστιν, ἕκαστος δ' ἔμμορε τιμῆς·
 τῷ μὴ ἐπειγόμενοι ἀποπέμπετε, μηδὲ τὰ δῶρα
 οὕτω χρῆζοντι κολούετε· πολλὰ γὰρ ὕμιν 340
 κτήματ' ἐνὶ μεγάροισι θεῶν ἰότητι κέονται.
 Τοῖσι δὲ καὶ μετέειπε γέρων ἥρως Ἐχένης,
 [ὅς δὴ Φαίηκων ἀνδρῶν προγενέστερος ἦεν]
 ὦ φίλοι, οὐ μὰν ἡμῖν ἀπὸ σκοποῦ οὐδ' ἀπὸ δόξης

343.] Wanting in some of the best MSS, as Harl. Ven. 613, etc., but found in others and in Eustath. The Cod. Aug. adds καὶ μύθοις ἐκέκαστο παλαιὰ τε πολλὰ τε εἰδώς (7. 157).

336. πῶς .. εἶναι is used like the later πῶς ἔχειν; 'How seemeth he to stand in your eyes?' For the combination cp. Il. 11. 838 πῶς κεν εἰ ταδε ἔργα; Il. 14. 333 πῶς εἰ;

337. εἰσας. If with Ahrens we refer εἰση to root εἰκ, we can render here 'good,' 'seemly,' or the like. If we regard εἰση as equivalent to ἐφίσση, from ἴσος, we must render 'fair,' i. e. well-balanced, like the νῆες εἰσαι, with 'equal curves,' or 'on even keel.' It can hardly be, as Schol., τὰς ἀναλογούσας τῷ σώματι.

338. The words δ' αὐτε mark the transition to a new thought. Arete seems to find a satisfactory answer to her question in the approving looks of the Phaeacians; so she proceeds—'Now, he is my guest;' mine, especially because he made his first appeal to me; 'but each one of you has a share in the honour' of entertaining him and treating him well. 'Wherefore, be not in too great haste to send him off, nor curtail the number of your presents for one who needs them so sorely.'

ἕκαστος δ' ἔμμορε τιμῆς is best explained by Il. 15. 189, where the partition of the world between the gods is thus described, τρεῖς γάρ τ' ἐκ Κρόνου εἰμὲν ἀδελφεοὶ οὓς τέκετο Ῥέα, | Ζεὺς καὶ ἐγὼ, τρίτατος δ' Ἀΐδης, ἐνέροισιν ἀνάσσω, | τριχθὰ δὲ πάντα δέδασται, ἕκαστος δ' ἔμμορε τιμῆς. Cp. also Il. 1. 278.

339. By τὰ δῶρα are meant the presents alluded to in Od. 8. 438 foll. Arete knows that if his departure is awhile delayed there will be more pre-

sents made to him; even as Alcinous himself proposes, Od. 13. 13.

340. κολούετε (κόλος, κυλλός, and, perhaps, κείρω) does not refer to any possible withdrawal of gifts already promised; but to the limitation of the gifts to a smaller number than would be given, should Odysseus tarry a little longer: cp. εἰ δ' αὐτοῦ πάντα κολουέι Od. 8. 211. With ξείνος ἐμός compare Od. 7. 142. Eustath. joins οὕτω with κολουέετε, as if οὕτω resumed the participle ἐπειγόμενοι, but it seems far better to couple it with χρῆζοντι, and make the expression directly antithetical to πολλὰ ὕμιν κτήματα.

344. ἀπὸ σκοποῦ. In Homer σκοπός is generally used of a 'watcher' or 'spy;' but in Od. 22. 6 of a mark at which an archer shoots; and this must be the meaning to be assigned to it here, viz. 'wide of the mark.' So ἀπὸ σκοποῦ εἰρηκέναι, εἰρησθαι Plat. Theaet. 179 C, Xen. Symp. 2. 10, and παρὰ σκοπὸν Pind. O. 13. 94.

ἀπὸ δόξης is interpreted by the Schol. as οὐκ ἀποθεν ἢς ἔχομεν περὶ τοὺς ξένους διαθέσεως, i. e. not at variance with our own ideas; Eustath. takes it to mean, 'not at variance with our expectation' of what she would do; ὑπολαμβάνοντες ὅτι δηλαδὴ εὐ περὶ τοὺς ξένους διάκειται. The latter meaning of 'what one expects' seems settled by Il. 10. 324 σοὶ δ' ἐγὼ οὐχ ἄλιος σκοπὸς ἔσσομαι, οὐδ' ἀπὸ δόξης. In later Greek the phrase reappears in the form παρὰ δόξαν.

μυθεῖται βασιλεία περίφρων· ἀλλὰ πίθεσθε. 345

Ἀλκινόου δ' ἐκ τοῦδ' ἔχεται ἔργον τε ἔπος τε.

Τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
τοῦτο μὲν οὕτω δὴ ἔσται ἔπος, αἶ κεν ἐγὼ γε
ζῶς Φαιήκεσσι φιληρέτμοισιν ἀνάσσω·
ξείνος δὲ τλήτω, μάλα περ νόστοιο χατίζων, 350

ἔμπης οὖν ἐπιμείναι ἐς αὖριον, εἰς δ' κε πᾶσαν
δωτίνην τελέσω· πομπή δ' ἀνδρεσσι μελήσει
πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ δῆμῳ.

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
Ἀλκίνοε κρείον, πάντων ἀριδείκετε λαῶν, 355

εἴ με καὶ εἰς ἐνιαυτὸν ἀνώγοιτ' αὐτόθι μίμνειν,
πομπήν τ' ὀτρύνετε καὶ ἀγλαὰ δῶρα διδοῖτε,
καί κε τὸ βουλοίμην, καί κεν πολὺ κέρδιον εἴη,
πλειότερην σὺν χειρὶ φίλῃν ἐς πατρίδ' ἰκέσθαι·
καί κ' αἰδοιότερος καὶ φίλτερος ἀνδράσιν εἴην 360
πᾶσιν, ὅσοι μ' Ἰθάκηνδε ἰδοῖατο νοστήσαντα.

Τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
ὦ Ὀδυσσεῦ, τὸ μὲν οὐ τί σ' εἴσκομεν εἰσορόωντες

357. πομπήν τ' ὀτρύνετε] γρ. πομπή δ' ὀτρύνετο Schol. H. 359.] Ἀριστοφάνης
πλειότερην χειρὶ Schol. H. Perhaps it should be πλειότερην σὺν.

346. Ἀλκινόου δ', 'but on Alcinoos here depends both promise and performance.' Compare for ἔργον τε ἔπος τε Od. 2. 272. See also Od. 6. 197.

348. τοῦτο, sc. this suggestion of Arete (to increase the number of the presents, and keep their guest a little longer) shall so be fulfilled 'as sure as I am alive and reigning:' the emphasis is on ζῶς.

350. ξείνος δέ, 'but let our guest make up his mind (Od. 1. 353), though deeply desiring his return, to abide here notwithstanding.'

351. ἔμπης resumes the adversative force of περ with the participle: see generally on Od. 2. 199. The use of οὖν with ἔμπης here is like the ordinary combination of δ' οὖν or γοῦν.

πᾶσαν should be taken in a predicative sense with τελέσω, as its emphatic position suggests.

357. With the sentence πομπήν τ' .. διδοῖτε (still in the government of εἰ, and adding a further qualification to the main conditional clause) cp. Od. 4. 97, 98; 8. 340-342.

358. καί κε τό. Here, as in sup. 111, the apodosis is introduced by καί. 'I should indeed like this better,' viz. πλειότερην σὺν χειρὶ ἰκέσθαι, for it was a bad thing to return κενεὰς σὺν χεῖρας ἔχοντες Od. 10. 42.

360. καί κ' introduces a second advantage he would thus secure.

363. τὸ μὲν merely anticipates the following words, sc. ἡπεροπῆά τ' ἔμεν. 'This in truth we do not judge thee when we look upon thee, viz. to be a deceiver and cheat; even as dark earth breeds many men broadcast framing lies out of things which one can never bring to proof of sight.'

ἡπεροπῆά τ' ἔμεν καὶ ἐπὶ κλοπῶν, οἷά τε πολλοὺς
βόσκει γαῖα μέλαινα πολυσπερέας ἀνθρώπους 365

ψεύδεά τ' ἀρτύνοντας, ὅθεν κέ τις οὐδὲ ἴδοιτο·
σοὶ δ' ἐπὶ μὲν μορφῇ ἐπέων, ἐνὶ δὲ φρένες ἐσθλαὶ,
μῦθον δ' ὥς ὅτ' αἰδοῖς ἐπισταμένως κατέλεξας,
πάντων τ' Ἀργείων σέο τ' αὐτοῦ κήδεα λυγρά.

ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον, 370
εἴ τινας ἀντιθέων ἐτάρων ἴδες, οἳ τοι ἄμ' αὐτῷ
Ἰλιον εἰς ἄμ' ἔποντο καὶ αὐτοῦ πότμον ἐπέσπον.
νῦξ δ' ἦδε μάλα μακρὴ ἀθέσφατος· οὐδέ πω ὥρη

364. πολλοὺς] οὕτως Ζηνόδοτος· ὁ δὲ Ἀρίσταρχος πολλοὺς Schol. H. This imperfect citation probably means that Zenodotus wrote πολλά (see Od. 9. 128). Düntzer, on the other hand, assigns πολλά to Aristarchus.

365. πολυσπερέας must be regarded as a descriptive exegesis of πολλοὺς (see crit. note); cp. Il. 2. 804 ἄλλη δ' ἄλλων γλῶσσα πολυσπερέων ἀνθρώπων, Virg. Aen. 1. 602 '(gens) magnum quae sparsa per orbem,' etc. Eustath. seems to give the sense rightly when he says, τὸ δὲ οἷά τε πολλοὺς δύναται ποτε μὴ καλύοντος τοῦ μέτρου φράζεσθαι οἷους πολλοὺς.

366. Nitzsch interprets ὅθεν κέ τις, κ.τ.λ. by 'mendacia componentes usque eo unde quis mendacia ea esse nequitiam amplius sentiat,' i.e. carrying their invention to a pitch of perfection, at which no one can detect them. This is identical with the words of Schol. B. T. ὅθεν τις οὐκ ἂν διασκοπήσειεν οὐδὲ προϊδοίτο ὅτι ψεύδεται. But we must remember that Odysseus has just been entertaining his hosts with stories of marvel in the land of Hades, where no mortals could go and test the truth of his narration. He is like the bold assertor about the sources of the Nile, of whom Herodotus (2. 23) says, ὁ δὲ .. λέξας ἐς ἀφανὲς τὸν μῦθον ἀνερείκας οὐκ ἔχει ἐλεγχόν. Not that Alcinoos intends to throw discredit on his adventures, but he seems gently to remind him of the doubtful veracity of some travellers' tales. According to this, ὅθεν .. ἴδοιτο might exactly be interpreted by ἐξ ἀνελέγκτων, cp. Thucyd. 1. 21; 5. 85. Curtius suggests as the etymology of ἡπεροπῆς the Skt. *apara* = 'otherwise,' 'different,' and root *ἔπ* = 'speak.' For the Homeric constructions with εἴσκο

cp. Od. 9. 321; also Il. 13. 446 ἢ ἄρα δὴ τι εἴσκομεν ἄξιον εἶναι | τρεῖς ἐνὸς ἀντὶ πεφάσθαι, and 21. 332 ἄντα σέθεν γὰρ | Ξάνθον δινέεντα μάχῃ ἡίσκομεν εἶναι. The common construction, of course, is εἴσκειν τινί τι.

368. ὥς ὅτ' αἰδοῖς. This short form of comparison implies the repetition of κατέλεξε from κατέλεξας. Ameis quotes as parallel instances Od. 5. 281; 19. 494; Il. 2. 394; 4. 462; 12. 132; 13. 471, 571; 18. 219; 23. 712.

369. πάντων Ἀργείων. As a matter of fact Odysseus did not tell of the fate of 'all the Argives.' Eustath. notices the difficulty, and proposes to treat it as a similar inaccuracy to ἀέθλων πειρηθῶμεν πάντων Od. 8. 100, where see note. But by Ἀργείων Alcinoos possibly intends to refer to the men whom Odysseus brought with him from Troy: cp. Od. 1. 61; 2. 173. ἀντίθεοι ἔταροι (cp. inf. 382) will then be limited to chieftains of the Greek host.

371. ἄμ' αὐτῷ ... ἄμ' ἔποντο = 'qui tecum ipso simul profecti sunt,' the first ἄμα meaning only 'accompaniment,' the second, coincidence in point of time.

373. νῦξ δ' ἦδε, 'and the night before us (ἦδε) is long.' To Odysseus, in his desire to go to bed, the night seemed far spent, and little time enough left for sleep. Alcinoos, in his eagerness to hear more, would fain think it quite early still: he says, in a playful strain, that there is a 'vast' portion of

εὔδειν ἐν μεγάρῳ· σὺ δέ μοι λέγε θέσκελα ἔργα.

καί κεν ἐς ἡὼ δῖαν ἀνασχοίμην, ὅτε μοι σὺ
τλαίης ἐν μεγάρῳ τὰ σὰ κήδεα μυθήσασθαι. 375

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

‘Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
ᾧρη μὲν πολέων μύθων, ᾧρη δὲ καὶ ὕπνου·
εἰ δ' ἔτ' ἀκουέμεναί γε λιλαίεαι, οὐκ ἂν ἐγὼ γε 380

τούτων σοι φθονέοιμι καὶ οἰκτρότερ' ἄλλ' ἀγορεύσαι,

κήδε' ἐμῶν ἐτάρων, οἳ δὴ μετόπισθεν ὄλοντο,

οἳ Τρώων μὲν ὑπεξέφυγον στονόεσσαν αὐτήν,

ἐν νόστῳ δ' ἀπόλοντο κακῆς ἰότητι γυναικός.

Αὐτὰρ ἐπεὶ ψυχὰς μὲν ἀπεσκέδασ' ἄλλυδις ἄλλη 385
ἀγνὴ Περσεφόνεια γυναικῶν θηλυτεράων,

381. ἀγορεύσαι] So most MSS. Ameis, with Eustath. and Cod. H. prim. man., reads ἀγορεύειν. 385. ἄλλῃ] οὕτως Ἀρίσταρχος. Ἀριστοφάνης δὲ ἄλλην φησὶ Schol. H. 386. ἀγνή] τινὰ δὲ τῶν ἀντιγράφων αἰνὴ Περσεφόνῃ γράφουσιν Eustath.

the night still left. This is the simple meaning, and is better than the refinement of Eustath., φθινόπωρον ἦν ἡ καὶ περαιτέρω τοιαύτης ὥρας. It looks as if Alcinoüs intended to parody the words of Odysseus in sup. 330.

374. λέγε=‘go on recounting.’

375. καὶ . . ἐς ἡὼ, ‘even till morn.’ ἀνασχοίμην is used here absolutely, like the vernacular ‘I could hold on.’ In Od. 4. 595 it is found with a participle.

ὅτε . . τλαίης, with the use of the mood cp. Od. 5. 189, and 13. 391.

379. ᾧρη μὲν. The words εἰ δ' ἔτ' ἀκουέμεναι show plainly enough that the emphasis lies in the words ᾧρη δὲ καὶ ὕπνου. Odysseus thinks that now is the time for sleep; but he is not unwilling to make a sacrifice.

381. Join τούτων καὶ οἰκτρότερα=‘his vel flebiliora.’

382. μετόπισθεν, of time ‘afterwards;’ when they had left Troy.

383. αὐτήν, more often used in Iliad than Odyssey for ‘battle.’ Cp. the use of βοή and φύλοπις.

384. κακῆς γυναικός can only refer to Clytaemnestra, considering the illustrative story that is immediately told. Eustath. does indeed suggest that ἀρχέ-

κακος Ἑλένη is possibly intended; or even Cassandra. So also Scholl.

385. αὐτὰρ ἐπεὶ marks a transition. It serves here to resume the narration broken at sup. 329.

386. ἀγνή, used in Odyssey only as epithet of Artemis, 5. 123; 18. 202; 20. 71, and of ἑορτή 21. 259. It is possible that ἀγνή is a later alteration, pointing to a time when Persephone was regarded from a fresh point of view.

θηλυτεράων. Ameis quotes from Lobeck, De Epith. otiosis, 361 ‘Veteres hoc ad schema referunt quod χαριεντισμὸν vocant, neque negari potest hanc adiectionem attributi omnium oculis occurrentis nativam prisca sermonis simplicitatem prae se ferre.’ The expression is found inf. 434; Od. 15. 422; 23. 166; 24. 202; Il. 8. 520, and θεαὶ θηλυτεραί Od. 8. 324; cp. Il. 8. 7. There does not appear to be in the word any quality implied, like ‘fair’ or ‘tender.’ It is merely a way of marking off by a naïve emphasis the one sex from the other; the termination -teros helping to suggest this antithesis. The meaning of the word is nothing but ‘female,’ being connected with θηλή, θῆσθαι, and Lat. *fe-mina*.

ἦλθε δ' ἐπὶ ψυχὴ Ἀγαμέμνονος Ἀτρεΐδαο

ἀχνυμένη· περὶ δ' ἄλλαι ἀγγέραθ', ὅσσοι ἅμ' αὐτῷ
οἴκῳ ἐν Αἰγίσθοιο θάνον καὶ πότμον ἐπέσπον.

ἔγνω δ' αἰψ' ἐμὲ κείνος, ἐπεὶ πῖεν αἷμα κελαινόν· 390

κλαίει δ' ὃ γε λιγέως, θαλερόν κατὰ δάκρυον εἴβων,

πιτνάς εἰς ἐμὲ χεῖρας, ὀρέξασθαι μενεαίνων·

ἀλλ' οὐ γάρ οἱ ἔτ' ἦν ἰς ἔμπεδος οὐδέ τι κῖκυσ,

οἷη περ πάρος ἔσκεν ἐνὶ γναμπτοῖσι μέλεσσι.

τὸν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῷ, 395

καί μιν φωνήσας ἔπεα πτερόεντα προσηύδων·

‘Ἀτρεΐδη κύδιστε, ἀναξ ἀνδρῶν, Ἀγάμεμνον,

τίς νύ σε κῆρ ἐδάμασσε τανηλεγέος θανάτοιο;

ἦε σέ γ' ἐν νήεσσι Ποσειδάων ἐδάμασσεν

ὄρσας ἀργαλέων ἀνέμων ἀμέγαρτον αὐτμήν, 400

ἦέ σ' ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου

βοῦς περιταμνόμενον ἢ δ' οἴων πῶεα καλὰ,

ἦε περὶ πτόλιος μαχεούμενον ἢ δὲ γυναικῶν;

388. ὅσσοι] for MSS. ὅσαι. 399-403.] ἀθετοῦνται ὑπὸ Ἀριστοφάνους, ὡς ἀπὸ τῶν εἰρησομένων μετενεχθέντες Schol. H. 400. ἀργαλέων] Ἀριστοφάνης, λευγαλέων Schol. H.

388. ἀγγέρατο, ‘congregatae erant,’ from ἀγείρω.

392. πιτνάς, from πίτνημι, related to πετάννυμι, as σκιδναμαι to σκεδάννυμι, κίρνημι to κεράννυμι. The participle μενεαίνων is not merely co-ordinated with πιτνάς, but it gives the reason for that action, sc. ‘because he desired to reach me.’

393. ἀλλ' [οὐκ ἔλαβε] οὐ γάρ, etc., as Od. 10. 202; 14. 355.

κῖκυσ, found only here, and h. Hom. Ven. 238, is probably connected with κῖω and κινέω and Lat. *cio* and *cioo*, and therefore combines the idea of movement with that of power.

394. γναμπτοῖσι μέλεσσι, as in Od. 13. 398; 21. 283; Il. 11. 669; 24. 359, signifies ‘supple;’ here contrasting the limbs of the living with the stiffness and starkness of the dead.

400. ἀμέγαρτον. See Buttm. Lexil. s. v. μεγάρον.

402. περιταμνόμενον, as Schol. ἐλαύνοντα περικυκλούμενον, ‘boves interci-

pientem et abigentem.’ Cp. h. Hom. Merc. 73 τῶν τότε Μαιάδος υἱὸς . . πεντήκοντ' ἀγέλης ἀπετάμετο βοῦς ἐριμύκους, | πλανοδίας δ' ἤλανε, Il. 18. 527 ὅκα δ' ἔπειτα | τάμνοντ' ἀμφὶ βοῶν ἀγέλας. We may render ‘making a raid upon;’ but the full picture is of a band of marauders surrounding a number of oxen and cutting them off from the main herd.

403. μαχεούμενον. Curtius (p. 293, Gk. Et.) remarks that the epic presents μαχέομαι and μαχίομαι must be referred to a theme μαχισ, just as τελέω and τελείω imply a theme τελεσ. We find a present participle μαχειόμενος Od. 17. 471, and the form μαχεούμενος may be a *metathesis quantitatis* of this. In Il. 1. 272 μαχέοιτο appears as present optat. Monro, H. G. § 54, thinks that probably μαχεόμενος should be written, with -εω for -ηο. The passage may either signify ‘fighting on behalf of one's city and its women,’ cp. Il. 16. 496 foll.; 17. 147, or ‘fighting to take

ἄΩς ἐφάμην, ὁ δὲ μ' αὐτίκ' ἀμειβόμενος προσέειπε
 'διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 οὐτ' ἐμέ γ' ἐν νήεσσι Ποσειδάων ἐδάμασσαν,
 ὄρσας ἀργαλέων ἀνέμων ἀμέγαρτον αὐτμήν,
 οὔτε μ' ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου,
 ἀλλὰ μοι Αἴγισθος τεύξας θάνατόν τε μόρον τε
 ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας,
 δειπνίσσας, ὥς τις τε κατέκτανε βοῦν ἐπὶ φάτνῃ.
 ὥς θάνον οἰκτίστῳ θανάτῳ· περὶ δ' ἄλλοι ἐταῖροι
 νωλεμέως κτείνοντο, σῦες ὥς ἀργιόδοντες,
 οἳ ῥά τ' ἐν ἀφνειοῦ ἀνδρὸς μέγα δυναμένοιο
 ἢ γάμφῃ ἢ ἐράνῳ ἢ εἰλαπίνῃ τεθαλυῖν.
 ἦδη μὲν πολέων φόνῳ ἀνδρῶν ἀντεβόλησας,
 μουνάξ κτεινομένων καὶ ἐνὶ κρατερῇ ὕσμίνῃ
 ἀλλὰ κε κείνα μάλιστα ἰδὼν ὀλοφύραο θυμῷ,
 ὥς ἀμφὶ κρητῆρα τραπέζας τε πληθούσας
 κείμεθ' ἐνὶ μεγάρῳ, δάπεδον δ' ἅπαν αἵματι θῦεν.
 οἰκτροτάτην δ' ἤκουσα ὅπα Πριάμοιο θυγατρὸς,
 Κασσάνδρης, τὴν κτεῖνε Κλυταιμνήστρῃ δολόμητις
 ἀμφ' ἐμοί· αὐτὰρ ἐγὼ ποτὶ γαίῃ χεῖρας ἀείρων

407.] Omitted in the majority of MSS. 416. ἀντεβόλησας] οὕτως Ἀρίσταρχος Schol. H., implying that there was a variant; probably ἀντεβόλησα, as some MSS.

a city and carry off its women,' as Il. 18. 265. The latter interpretation is commended, by the allusion to the foray on the cattle.

409. Αἴγισθος. The Homeric version makes Aegisthus the murderer, and the scene of the murder a banquet. Aeschylus and Euripides represent Agamemnon as slain by Clytaemnestra in the bath. But at any rate, even here Clytaemnestra is the accomplice, as σὺν οὐλομένη ἀλόχῳ shows.

411. δειπνίσσας, the asyndeton is intentional, befitting the outburst of indignation and sorrow.

414. οἳ ῥα, for omission of the verb cp. Il. 8. 306 μήκων δ' ὥς ἐτέρωσε κάρη βάλεν, ἢ τ' ἐνὶ κήπῳ | καρπῷ βριθομένη νοτίῳσι τε εἰαυνοῖσι, and Il. 16. 406 foll. ἐν . . ἀνδρὸς, sc. οἴκῳ.

416. ἀντεβόλησας, 'didst encounter,'

or 'wast present at.' Generally the verb is construed with the genitive, as Od. 4. 547; frequently with dative of the person, as Il. 7. 114; 11. 809; Od. 7. 16, but very rarely with dative of the thing. Compare τάφῳ . . ἀντεβόλησας Od. 24. 87.

417. μουνάξ = 'in single fight.'

418. Join ὀλοφύραδ κε θυμῷ, 'misertus esses animo.'

κείνα anticipates what follows, namely, ὥς ἀμφὶ . . θῦεν: this last word is commonly used of the violence of winds and waves, as Od. 12. 400, 408, 426; 13. 85; Il. 21. 324; 23. 230. Here we may render 'swam,' or 'bubbled.'

421. οἰκτροτάτην is used here with predicative force: 'but saddest of all that I heard was the voice of Priam's daughter.'

423. ἀμφ' ἐμοί. Eustath. gives as

βάλλον ἀποθνήσκων περὶ φασγάνῳ· ἢ δὲ κυνώπις
 νοσφίσας, οὐδέ μοι ἔτλη ἰόντι περ εἰς Αἶδαο
 χερσὶ κατ' ὀφθαλμοὺς ἐλέειν σὺν τε στόμ' ἐρεῖσαι.
 ὥς οὐκ αἰνότερον καὶ κύντερον ἄλλο γυναικὸς
 [ἢ τις δὴ τοιαῦτα μετὰ φρεσὶν ἔργα βάλλεται].
 οἶον δὴ καὶ κείνη ἐμήσατο ἔργον ἀεικές,

428.] ἐν πολλοῖς οὐ φέρεται Schol. H.

alternative interpretations ἢ δι' ἐμέ ἢ ἐπ' ἐμοί. The former rendering may have been suggested by the notion that Cassandra was not present at the banquet.

But there is no difficulty in supposing that she came in with Agamemnon, and sate at his side: her hated presence adding a sting of jealousy to the bitterness of Clytaemnestra against Agamemnon. Translate then, 'close by me,' 'along side,' comparing ἤριπε δ' ἀμφ' αὐτῷ Il. 4. 493, εἰνάνυχες δέ μοι ἀμφ' αὐτῷ παρὰ νύκτας ἱαυον Il. 9. 470. Or we may give a yet more graphic touch by rendering ἀμφ' ἐμοί 'as she clung about me,' on the analogy of such phrases as ἀμφὶ τινὶ χύμενος. The next words are commonly translated, 'but I, on the ground, raising my hands, tried to throw them round my sword [hilt], as I was dying,' with which we may compare Od. 21. 433 ἀμφὶ δὲ χεῖρα φίλην βάλεν ἔγχει. But χεῖρα βαλεῖν is a very different picture from that suggested by χεῖρας βαλεῖν, so that perhaps φάσγανον may be the sword of Aegisthus which Agamemnon clutches at in his dying agony, trying to do what the Cyclops did with the brand—ὁ μοχλὸν | ἐξέρυσ' ὀφθαλμοῦ . . τὸν μὲν ἔπειτ' ἔρριψεν ἀπὸ τοῦ χερσὶν ἀλῶν Od. 9. 396. This still leaves ποτὶ γαίῃ as an awkward expression by itself.

Seiler quotes (from Königinhoff, Crit. et Exeg. p. xx.) the following good résumé of the 'situation': 'Quum Cassandra haud procul ab Agamemnone interficeretur, hic manus tollit, ut quantum possit concubinam tueatur, vel potius ut pro hac [?] coniugi supplicet. Sed quum gladio transfixus viribusque exhaustus esset, manus eius humi cadunt, et paullo post ipse animam efflat. Vecors autem Clytaemnestra maritum

nihil curans aversa secessit.' We shall thus have ποτὶ γαίῃ [χεῖρας] βάλλον brought close together, and χεῖρας ἀείρων placed in connection with the phrase; while ἀποθνήσκων is joined directly, as the rhythm suggests, with φασγάνῳ. Translate, 'but I, as I raised my hands, dropped them again to the ground, [as I lay] dying with the sword through me.' With βάλλειν ποτὶ γαίῃ cp. Od. 2. 80; 5. 415; 7. 279. With ἀποθνήσκων περὶ φασγάνῳ cp. Il. 8. 86, of the wounded horse, κυλινδόμενος περὶ χαλκῷ, Il. 13. 570 ἤσπαιρε περὶ δουρί, Il. 21. 577 περὶ δουρὶ πεπαρμένη, Il. 23. 30 ὀρέχθεον ἀμφὶ σιδήρῳ σφαζόμενοι. See also Soph. Aj. 899 φασγάνῳ περιπτυχῆς, cp. ib. 828. With χεῖρας ἀείρων as a supplicatory gesture we may compare Od. 9. 294 ἀνεσχέθομεν Διὶ χεῖρας, and similar uses with ἀνατείνειν, ἀναφέρειν. That some sort of prayer is here intended seems to be decided by the following words, ἢ δὲ κυνώπις νοσφίσας, i.e. 'turned away' (Od. 23. 98) and would not listen.

426. Join κατὰ . . ἐλέειν (καθελεῖν) in the sense of 'oculos premere' Virg. Aen. 9. 485. So ὀφθαλμοὺς καθελοῦσα Od. 24. 296, ὥς σε καθαιρήσουσι θανόντι Il. 11. 453.

427. ὥς οὐκ. With this sentiment cp. Hes. Opp. 703 τῆς δ' αὐτῆς κακῆς [γυναικὸς] οὐ βίγιον ἄλλο, Eur. Hipp. 627 τούτῳ δὲ δῆλον ὥς γυνὴ κακὸν μέγα, and foll., also Med. 407 πεινύκαμεν | γυναῖκες, ἐς μὲν ἔσθλ' ἀμυχανάταται, | κακῶν δὲ πάντων τέκτονες σοφώταται.

428. ἢ τις . . βάλλεται, the subjunctive is used because the sentence is thrown into a conditional form.

429. οἶον δὴ illustrates the general sentiment by the special instance; cp. Od. 4. 242, 271; and a similar use with ὥς in Od. 1. 35.

κουριδίῳ τεύξασα πόσει φόνον. ἦ τοι ἔφην γε 430
 ἀσπασίος παίδεσσιν ἰδὲ δμῶεσσιν ἐμοῖσιν
 οἴκαδ' ἐλεύσεσθαι· ἦ δ' ἔξοχα λυγρὰ ἰδυῖα
 οἷ τε κατ' αἰσχος ἔχευε καὶ ἐσσομένησιν ὀπίσσω
 θηλυτέρησι γυναιξὶ, καὶ ἦ κ' εὐεργὸς ἔησιν.'

*Ως ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον 435
 'ὦ πόποι, ἦ μάλα δὴ γόνον Ἀτρείος εὐρύοπα Ζεὺς
 ἐκπάγλως ἤχθηρε γυναικείας διὰ βουλὰς
 ἐξ ἀρχῆς· Ἐλένης μὲν ἀπωλόμεθ' εἵνεκα πολλοὶ,
 σοὶ δὲ Κλυταιμνήστρῃ δόλον ἤρτυε τηλόθ' ἐόντι.'

*Ως ἐφάμην, ὁ δὲ μ' αὐτίκ' ἀμειβόμενος προσέειπε 440
 'τῷ νῦν μή ποτε καὶ σὺ γυναικί περ ἥπιος εἶναι
 μήδ' οἱ μῦθον ἅπαντα πιφασκόμεν, ὃν κ' εὐ εἰδῆς,
 ἀλλὰ τὸ μὲν φάσθαι, τὸ δὲ καὶ κεκρυμμένον εἶναι.

435-440.] ἀθετοῦνται παρ' Ἀριστοφάνει Schol. H. The obelus is marked against 435-442 in Cod. Marc. Düntzer would represent vv. 441-443 also as rejected by Aristarchus, and La Roche extends the objection of Aristophanes to the whole passage 435-443. 442.] τινὲς, μήθ' οἱ, κακῶς Schol. H.

430. *κουρίδιος* seems to refer to *κούρος*, not in the sense of 'youth,' but of 'free-born,' 'gentle.' So that *κουρίδιος πόσις* or *κουριδίη ἀλοχος* (Od. 19. 266; 24. 196; Il. 1. 114; 15. 40) implies the honourable relation between husband and wife of the same high social station. Compare especially the words of Briseis, recalling the promise of Patroclus, Il. 19. 297 ἀλλὰ μ' ἔφασκες Ἀχιλλῆος θέσιο | κουριδίην ἀλοχὸν θήσιν, ἄξιν τ' ἐνὶ νηυσὶν | ἐς Φθίην, δαΐσειν δὲ γάμον μετὰ Μυρμιδόνεσσι, where the contrast is evidently intended between the condition of the *παλλακίς* and the 'lady-wife.'

ἦ τοι ἔφην γε, 'verily, I *did* think,' as Od. 14. 176. It will be noticed that he studiously avoids mentioning his wife as one of those who would be glad to welcome him.

432. ἦ δ' ἔξοχα, 'but she, having her heart set upon monstrous wickedness, hath poured shame upon herself, and upon all the sex of women that shall hereafter be born, yea, even upon her who is honest.'

433. οἷ is used here emphatically as the reflexive pronoun; generally in this sense expressed by the combina-

tion *οἷ αὐτῷ*, as in Od. 4. 38; Il. 13. 495.

Join κατὰ . . ἔχευε, used with a personal dative, as in Od. 2. 12; 14. 38; 22. 463.

434. For the omission of the antecedent before καὶ ἦ cp. Od. 2. 29.

437. διὰ βουλὰς, cp. Od. 8. 520; 13. 121; 19. 154, for this use of διὰ with the accusative expressing a mediate agent or instrument. Here Zeus made the intrigues of Helen and of Clytemnestra as the means of working out his enmity.

438. ἐξ ἀρχῆς, 'of old,' Od. 1. 188.

441. τῷ, 'wherefore,' introducing the inference drawn from the conclusion at which Agamemnon had arrived, viz. that all women were false. By νῦν he contrasts the 'present case' of Odysseus with the incidents quoted from the past. Join γυναικί περ, 'even thy wife.' The infinitives εἶναι, πιφασκόμεν, φάσθαι, and κεκρυμμένον-εἶναι have all an imperatival force.

442. μῦθον is used generally for 'all that is in thy mind,' as Il. 1. 545 Ἥρη, μὴ δὴ πάντας ἑμοὺς ἐπιέλεο μύθους | εἰδῆσιν.

443. ἀλλὰ τὸ μὲν, 'but something

ἀλλ' οὐ σοί γ', Ὀδυσσεῦ, φόνος ἔσσεται ἐκ γε γυναικός·
 λίην γὰρ πινυτή τε καὶ εὖ φρεσὶ μῆδεα οἶδε 445
 κούρη Ἰκαρίοιο, περίφρων Πηνελόπεια.
 ἦ μὲν μιν νύμφην γε νέην κατελείπομεν ἡμεῖς
 ἐρχόμενοι πόλεμόνδε· πάις δέ οἱ ἦν ἐπὶ μαζῷ
 νήπιος, ὃς που νῦν γε μετ' ἀνδρῶν ἴζει ἀριθμῷ,
 ὄλβιος· ἦ γὰρ τόν γε πατήρ φίλος ὕψεται ἐλθὼν, 450
 καὶ κείνος πατέρα προσπτύξεται, ἦ θέμις ἐστίν.
 ἦ δ' ἐμὴ οὐδέ περ νῖος ἐνιπλησθῆναι ἄκοιτις
 ὀφθαλμοῖσιν ἔασε· πάρος δέ με πέφνε καὶ αὐτόν.
 [ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσι·
 κρύβδην, μῆδ' ἀναφανδὰ, φίλην ἐς πατρίδα γαίαν 455
 νῆα κατισχέμεναι· ἐπεὶ οὐκέτι πιστὰ γυναιξίν.]
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 εἴ που ἔτι ζῶντος ἀκούετε παιδὸς ἐμοῖο,

452.] οὐδὲ οὗτοι ἐφέροντο ἐν τοῖς πλείστοις, ὡς μαχόμενοι τοῖς προκειμένοις Schol. H. 'Annotatio loco alieno posita spectat fortasse ad v. 454-456' Dind.; and so La Roche and Nauck. See note below.

[thou mayest] tell, and let something else be kept secret.' For the use of εἶναι with the force of ἔστω cp. Il. 6. 86 εἰπὲ δ' ἔπειτα | μητέρῃ σῇ καὶ ἐμῇ, ἢ δὲ . . θείναι, i. e. 'and let her place;' Il. 7. 78 τεύχεα συλήσας φερέτω κοίλας ἐπὶ νῆας, | σῶμα δὲ οἴκαδ' ἐμὸν δόμεναι πάλιν.

447. ἡμεῖς. Cp. the words assigned to Agamemnon Od. 24. 115 foll. ἦ οὐ μέμνη δτε κείσε κατήλυθον ὑμέτερον δῶ, | ὀτρυνέων Ὀδυσῆα, σὺν ἀντιθέῳ Μενελάῳ, | Ἴλιον εἰς ἅμ' ἐπεσθαι;

452. ἦ δ' ἐμὴ seems to be intentionally separated from ἄκοιτις to produce a sort of painful emphasis. She not only gave him no loving welcome, but did not suffer him even to have his joy in meeting with his son (οὐδέ περ νῖος).

The Scholion on this line in the Harl. MS, which is rather to be referred to vv. 454-456 (see crit. note), is evidently the expression of a feeling that, after such praise of Penelope, Agamemnon cannot consistently recommend Odysseus to be so suspicious of her.

With νῖος ἐνιπλησθῆναι . . ὀφθαλ-

μοῖσιν cp. Eur. Hipp. 1328 πληροῦσα θυμόν, Catull. 64. 220 'Lumina sunt gnati cara saturata figura.'

453. Join πέφνε με καὶ αὐτόν = 'metipsum interfecit.'

456. πιστά, 'trustworthiness.' For a similar use of neuter plurals compare ἴσα = 'recompense' Od. 2. 203, φυκτά = 'escape' Od. 8. 299. With the sentiment cp. Hesiod. Opp. 375 δς δὲ γυναικὶ πέποιθε, πέποιθ' ὃ γε φηλήτησι.

458. ἀκούετε refers to Odysseus and his companions, who on their travels might have heard of the lost Orestes. It is implied in v. 452 that Orestes was away from Mycenae when Agamemnon returned, so that the father's murder took place during the son's absence. It is best to take που in a local sense closely with ζῶντος, 'alive anywhere,' this 'anywhere' being further subdivided into the places suggested by Agamemnon as the possible scene of his sojourn. There seems no particular reason why these places are chosen, except as representing a refuge at a considerable distance from Mycenae. There is no

ἢ που ἐν Ὀρχομενῷ, ἢ ἐν Πύλῳ ἡμαθέντι,
ἢ που παρ Μενελάῳ ἐνὶ Σπάρτῃ εὐρείῃ· 460
οὐ γάρ πω τέθνηκεν ἐπὶ χθονὶ δῖος Ὀρέστης.

ἌΩς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον
'Ἀτρεΐδῃ, τί με ταῦτα διείρεαι; οὐδέ τι οἶδα,
ζῶει δ' ὃ γ' ἢ τέθνηκε· κακὸν δ' ἀνεμώλια βάζειν.
Νῶϊ μὲν ὥς ἐπέεσσιν ἀμειβομένῳ στυγεροῖσιν 465
ἔσταμεν ἀχρύνενοι, θαλερὸν κατὰ δάκρυ χέοντες·
ἦλθε δ' ἐπὶ ψυχῇ Πηληϊάδεω Ἀχιλῆος
καὶ Πατροκλῆος καὶ ἀμύμονος Ἀντιλόχοιο
Αἴαντός θ', ὃς ἄριστος ἦν εἰδὸς τε δέμας τε
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα. 470
ἔγνω δὲ ψυχῇ με ποδώκεος Αἰακίδαο,
καὶ ῥ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·

'Διογενὲς Λαερτιάδῃ, πολυμήχαν' Ὀδυσσεῦ,
σχέτλιε, τίπτ' ἔτι μείζον ἐνὶ φρεσὶ μήσεαι ἔργον; ὦ
πῶς ἔτλης Ἀιδόσδε κατελθέμεν, ἔνθα τε νεκροὶ 475
ἀφραδέες ναίουσι, βροτῶν εἶδωλα καμόντων;'

461. ἀθετεῖται διὰ τὸ εὐθές. εἰ γὰρ ἐπέπειστο ὅτι οὐπὼ τέθνηκε, πρὸς τί ἐρωτᾷ ἢ
που ἐπὶ ζώντος ἀπούετε; Schol. H. This Schol. is assigned to v. 458 in Dind.
οὐ γάρ πω] οὐ γάρ πον, αἰ Ἀριστάρχου Schol. H. 476. ἀφραδέες] γρ. ἀδρανέες
Schol. T.

clue given as to whether the Boeotian or Arcadian Orchomenus is intended; and we are surprised to have no allusion to Phocis or to Athens; see on Od. 3. 307. Agamemnon takes for granted that his son is not dead; or they would have met among the shades.

464. κακὸν δέ. All that Odysseus means is that he has no certain knowledge on the point; and so he will not waste time by talking.

467. Ἀχιλῆος. The friendship of these heroes is resumed in the underworld. Patroclus is the dearest comrade of Achilles, and cp. Il. 23. 555 μείδῃσεν δὲ ποδάρεως δῖος Ἀχιλλεύς | χαίρων Ἀντιλόχῳ, ὅτι οἱ φίλος ἦεν ἑταῖρος. See also Od. 4. 187; 24. 78. No allusion is made in this second scene to the drinking of the blood by the shades.

474. τίπτ' ἔτι, 'What still mightier

feat wilt thou devise?' sc. than this adventurous descent to Hades. He means, Surely this must be the crowning enterprise of all! With σχέτλιε in the sense of 'daring' or, almost, 'fool-hardy,' cp. Od. 9. 351, 478, etc.

476. ἀφραδέες, see on Od. 10. 495. Note that ἀφραδέες goes predicatively with ναίουσι.

καμόντων, we have in καμόντες an euphemistic equivalent for θανόντες. It has been variously interpreted, some rendering it as 'defuncti laboribus;' others, as Buttm. and Nitzsch, 'tired out.' But see the remarks of Classen on this word as an illustration of the force of the aorist participle (Beobacht. p. 57). His conclusions are thus summed up by L. Schmidt (Tractand. Syntax. Graecae ratio, Marburg. 1871, p. 10) 'Acutissimo iudicio Classenius exposuit, defunctos apud Homerum propterea tam saepe participiis θανόντες

ἌΩς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον
'ὦ Ἀχιλεῦ, Πηλῆος υἱέ, μέγα φέρτατ' Ἀχαιῶν,
ἦλθον Τειρεσίαο κατὰ χρέος, εἴ τινα βουλήν
εἵποι, ὅπως Ἰθάκην ἐς παιπαλδέσσας ἰκοίμην· 480
οὐ γάρ πω σχεδὸν ἦλθον Ἀχαιίδος, οὐδέ πω ἀμῆς
γῆς ἐπέβην, ἀλλ' αἰὲν ἔχω κακά· σείω δ', Ἀχιλλεῦ,
οὐ τις ἀνὴρ προπάροιθε μακάρτατος οὐτ' ἄρ' ὀπίσσω.
πρὶν μὲν γάρ σε ζῶν ἐτίμεν Ἴσα θεοῖσιν
'Αργεῖοι, νῦν αὖτε μέγα κρατέεις νεκύεσσιν 485
ἐνθάδ' ἐὼν· τῷ μὴ τι θανῶν ἀκαχίζεω, Ἀχιλλεῦ.'

ἌΩς ἐφάμην, ὃ δέ μ' αὐτίκ' ἀμειβόμενος προσέειπε
'μὴ δὴ μοι θανάτῳ γε παραύδα, φαίδιμ' Ὀδυσσεῦ.
βουλοίμην κ' ἐπάρουρος ἐὼν θητευέμεν ἄλλῳ,

478. Πηλῆος υἱέ] Bekk. ii. and Ameis Πηλῆος. See note below. 483. μακάρ-
τατος] Bekk. ii., with Cod. Stutg., μακάρτερος. 489. ἐπάρουρος] So all MSS,
Apoll., Soph. and Hesych. But Schol. H. writes τινὲς δὲ πάρουρος, ὃ ἀκόλουθος,
οὐκ εἶν. A reading noticed also by Eustath., and found in Etym. Mag. 353. 35.

et καμόντες appellari, quia non tam de eorum statu apud inferos quam de praeterito mortis momento cogitetur, τεθνηῶτας autem ita dici ut magis sive corporum sive in Orco exstantium animarum condicio significetur... atque in universum sponte intellegitur in perfecti participio, ut quod simul cum re acta eius effectum denotet, longe ponderosius quid inesse quam in participio aoristi, utpote ad solum actus momentum spectante. For other meanings of κάμω see Od. 9. 127.

478. Πηλῆος is here scanned as a spondee. If we read Πηλῆος we must make the first syllable of υἱέ short, comparing οὐδὲ Δρύαντος υἱός Il. 6. 130, Ποδῆς υἱός Ἡετίωνος Il. 17. 575. But in Il. 2. 566 Spitzner disallows Μημιστῆος υἱός, asserting that υἱ- is never used short unless a dactyl precedes.

479. κατὰ χρέος, generally rendered 'on business with,' as κατὰ πρῆξιν Od. 3. 72, or 'in need of.' But perhaps, because of the frequent phrase ψυχῇ χρῆσόμενος, we ought to translate 'for consulting with.'

483. προπάροιθε, 'in time past;' ὀπίσσω, 'in time to come.' With σείω μακάρτατος see on Od. 5. 105.

485. κρατέεις νεκύεσσιν. The common construction with κρατεῖν is the genitive, as Il. 1. 79, 288; Od. 15. 274. The construction with the dative is found only here, and in Od. 16. 265. Perhaps νεκύεσσι should be regarded as a local dative only, 'among the dead;' or even as an ethical dative, 'thou art mighty in the eyes of the dead.' Cp. Od. 4. 509.

488. θανάτῳ γε catches up impatiently the word θανῶν in v. 486, 'about death, prithee, speak not comfortably to me!' Cp. Od. 18. 178 μὴ ταῦτα παραύδα κηδομένη περ, similarly Od. 15. 53; 16. 279. The word may be compared with παρηγορεῖν and παραμυθεῖσθαι.

489. ἐπάρουρος, lit. 'on the soil;' used of a serf, who is *adscriptus glebae*: θητευέμεν appears to express the condition of such a 'serf' or 'villain': θῆτες are distinguished from δμῶες in Od. 4. 644: the fact of 'working for hire' seems to mark the difference between the two. In the Solonian constitution the θῆτες were commonly defined as hired labourers. Buttm. in his Lexil. refers θῆς to τί-θη-μι and θάσσω, as if implying a 'settlement' on the spot;

ἀνδρὶ παρ' ἀκλήρῳ, ᾧ μὴ βίωτος πολὺς εἴη, 490
 ἢ πᾶσιν νεκύεσσι καταφθιμένοισιν ἀνάσσειν.
 ἀλλ' ἄγε μοι τοῦ παιδὸς ἀγαθοῦ μῦθον ἐνίσπες,
 ἢ ἔπειτ' ἐς πόλεμον πρόμος ἔμμεναι ἦε καὶ οὐκί.
 εἰπέ δέ μοι Πηλῆος ἀμύμονος, εἴ τι πέπυσσαι,
 ἢ ἔτ' ἔχει τιμὴν πολέσιν μετὰ Μυρμιδόνεσσιν, 495
 ἢ μιν ἀτιμάζουσιν ἀν' Ἑλλάδα τε Φθίην τε,
 οὐνεκά μιν κατὰ γῆρας ἔχει χεῖράς τε πόδας τε.
 οὐ γὰρ ἐγὼν ἐπαρωγὸς ὑπ' αὐγὰς ἡελίοιο,
 τοῖος ἐὼν οἷός ποτ' ἐνὶ Τροίῃ εὐρείῃ
 πέφνον λαὸν ἄριστον, ἀμύνων Ἀργείοισιν. 500
 εἰ τοιόσδ' ἔλθοιμι μίνυνθά περ ἐς πατέρος δῶ,
 τῷ κέ τεφ' στύξαιμι μένος καὶ χεῖρας ἀάπτους,
 οἳ κείνον βιόωνται ἔέργουσιν τ' ἀπὸ τιμῆς.
 ὦς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον
 ἢ τοι μὲν Πηλῆος ἀμύμονος οὐ τι πέπυσμαι, 505
 αὐτὰρ τοι παιδὸς γε Νεοπτολέμοιο φίλοιο

492. ἐνίσπες] So most modern edd. since Bekker. La Roche retains *ἐνισπε*. 498.] *Ζηνόδοτος*, εἰ γὰρ ἐγὼν Schol. H. Vind. 133. 502. *τεφ'*] *τέων*, Ἀρίσταρχος Schol. H. *τέων*=*ἐκείνων* Gl. Vindob. 50.

others to root *θε*, Skt. *dhd*, in the sense of 'doing,' i.e. 'working.' To the same root Curtius refers the Lat. *famulus*.

490. The words *ᾧ*...*εἴη* are exegetical of *ἀκλήρῳ*. Plato, Rep. 386 C, would gladly expunge (*ἐξαλείφειν*, *διαγράφειν*) this and similar passages from Homer, as causing groundless fears, and giving a false picture of the under-world.

491. *καταφθιμένοισιν*. Notice the force of this aorist participle, and compare note upon *καμόντες* sup. 476.

492. *τοῦ παιδὸς ἀγαθοῦ*, 'that noble son [of mine].' With the position of the article cp. *τὸν ξείνον δῶστηνον* Od. 17. 10, *τὸν λωβητῆρα ἐπεσβόλον* Il. 2. 275, *τοῦ βασιλῆος ἀπηνέος* Il. 1. 340, *τὰ μῆλα ταναῦποδα* Od. 9. 464, *δ' μοχλὸς ἐλάινος* ib. 378.

παιδὸς...*μῦθον* = 'story about my son,' as inf. 506 *παιδὸς*...*ἀληθείην*.

494. There is nothing to guide us in the punctuation of the line; as Πηλῆος can equally well follow *εἰπέ* or *πέπυσ-*

σαι. The rhythm seems rather to suggest the former. The general question is subdivided into *ἢ*...*ἢ* = 'whether...or.'

496. Ἑλλάδα, see Od. 1. 344. Phthia must include the neighbourhood as well as the town; see Il. 2. 683.

497. Join *κατὰ-ἔχει*. For the double accus. *μιν*...*χεῖρας* see on Od. 1. 64.

498. *ἐπαρωγός*, sc. *εἰμί*. In Od. 2. 181 we have *ὑπ' αὐγὰς φοιτῶσι*, where the accusative describes the movement in *φοιτᾶν*. But with *ὑπ' αὐγὰς* [*εἰμί*] we may compare *πῖαρ ὑπ' οὐδᾶς* Od. 9. 135. We have to contrast *αὐγὰς ἡελίοιο* with the darkness of the under-world.

502. *τῷ κε*, 'in that case I would make bitter my might and my invincible hands to [many an] one [of those] who,' etc.

With *στύξαιμι* cp. *ἀπεχθαίρει* Od. 4. 105: but this 1 aor. tense is often causative, as in *ἐβησα*, *ἐνασσα*. Apoll. Rhod. 4. 512 uses *στύξαν* as = 'oderunt.' For the omission of antecedent before *οἳ* cp. Od. 4. 177.

πᾶσαν ἀληθείην μυθήσομαι, ὥς με κελεύεις
 αὐτὸς γάρ μιν ἐγὼ κοίλῃς ἐπὶ νηὸς εἵσης
 ἥγαγον ἐκ Σκύρου μετ' ἐυκνήμιδας Ἀχαιοῦς.
 ἦ τοι δτ' ἀμφὶ πόλιν Τροίην φραζοίμεθα βουλὰς, 510
 αἰεὶ πρῶτος ἔβαζε καὶ οὐχ ἡμάρτανε μύθων
 Νέστωρ τ' ἀντίθεος καὶ ἐγὼ νικάσκομεν οἶω.
 αὐτὰρ δτ' ἐν πεδίῳ Τρώων μαρνοίμεθ' Ἀχαιοὶ
 οὐ ποτ' ἐνὶ πληθυὶ μένεν ἀνδρῶν οὐδ' ἐν ὁμίλῳ,
 ἀλλὰ πολὺ προθέεσκε, τὸ δν μένος οὐδενὶ εἴκων· 515
 πολλοὺς δ' ἀνδρας ἔπεφνεν ἐν αἰνῇ δηιοτήτι.
 πάντας δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,
 ὅσσον λαὸν ἔπεφνεν ἀμύνων Ἀργείοισιν,
 ἀλλ' οἶον τὸν Τηλεφίδην κατενήρατο χαλκῷ,
 ἦρῳ Εὐρύπυλον· πολλοὶ δ' ἀμφ' αὐτὸν ἐταῖροι 520
 Κήτειοι κτείνοντο γυναιῶν εἵνεκα δώρων.

510. Τροίην] *τρισυλλάβως* τὸ Τροίην ὡς καὶ Ἀρίσταρχός φησι Vind. 133. 'Hoc testatur etiam schol. Il. 1. 129, rationesque exponit cur hoc praestet scripturae Zenodoti πόλιν Τροίην. Sed rectius haud dubie Zenodotus' Dind. Eustath. Τρώων or [?] Τρῳήν. 512. νικάσκομεν] *διχῶς*, νικάσκομεν ἀπὸ τοῦ νικᾶν, νεικέσκομεν ἀπὸ τοῦ νεικεῖν ῥήματος Schol. H. 513. μαρνοίμεθ' Ἀχαιοί] Ἀχαιοὶ non χαλκῷ dedi cum libris fere omnibus. ΑΧΑΛΚΟΙ et ΑΧΑΙΟΙ quam facile permutari potuerint, unusquisque videt' La Roche. *μαρνοίμεθα*, the reading of the majority of MSS, follows the analogy of such forms as *κρέμοιτο* (Ar. Vesp. 298), *μέμνοιτο* and *ὄνοιτο*. Bekker's reading *μαρναίμεθα* has only one MS. to support it. See Ameis, Anh. 521. Κήτειοι] τοὺς μεγάλους ἀκουστέον παρὰ τὸ κῆτος, ὡς καὶ ὁ Ἀρίσταρχος· ἄλλοι

508. Neoptolemus (Od. 4. 5-9) had been brought up by his grandfather Lycomedes in Scyros (cp. Il. 19. 326 foll.). Odysseus brought him from Scyros to Troy, in accordance with an oracle given by Helenus, who announced that, without the presence of Neoptolemus, Troy could never be taken; cp. Soph. Phil. 114 foll.

510. πόλιν Τροίην, like πόλιν Καλυδῶνα Il. 9. 530. It is needless to write Τροίην adjectivally (see crit. note). In Od. 1. 2 we have Τροίης πτολίεθρον.

ἔτε...φραζοίμεθα. Iterative optative, as in inf. 513; 8. 87; 9. 208, etc.

511. οὐχ ἡμάρτανε μύθων (cp. ἀμαρτοειπής and ἀμαρτοειπής Il. 3. 215; 13. 824) means, 'he did not miss the right words to say;' i.e. did not say the wrong ones. 'Nestor and I alone were his masters' in speaking.

514. ὁμίλῳ means more than *πληθυὶ*, it is the actual 'battle-broil,' as Il. 5. 353; 10. 499, etc.

515. τὸ δν μένος, 'in that spirit of his;' cp. τὸν ἐμὸν γάμον Od. 2. 97, τῷ ἐμῷ θυμῷ Od. 4. 71, τὴν σὴν δρμήν Od. 2. 403, τὰ δ τεύχεα Il. 18. 451, τὰ δ κῆλα Il. 12. 280.

520. Eurypylus was son of Telephus, king of the Mysians, by Astyoche, a sister or daughter of Priam. He was the last of the allies who came to the help of the Trojans, his mother having been persuaded to send him by the present of a golden vine given her by Priam.

521. The words *γυναιῶν εἵνεκα δώρων* recur in Od. 15. 247, referring to the story of Amphiaras and Eriphyle. The name Κήτειοι, to represent a stock of the Mysians living

κείνον δὴ κάλλιστον ἴδον μετὰ Μέμνονα δῖον.
 αὐτὰρ ὅτ' εἰς ἵππον κατεβαίνομεν, δν κάμ' Ἐπειδς,
 Ἀργείων οἱ ἄριστοι, ἐμοὶ δ' ἐπὶ πάντ' ἐτέταλτο,
 [ἡμὲν ἀνακλῖναι πυκινὸν λόχον ἢ δ' ἐπιθεῖναι.] 525
 ἔνθ' ἄλλοι Δαναῶν ἡγήτορες ἠδὲ μέδοντες
 δάκρυά τ' ὠμόργυντο τρέμον θ' ὑπὸ γυῖα ἐκάστου.
 κείνον δ' οὐ ποτε πάμπαν ἐγὼν ἴδον ὀφθαλμοῖσιν
 οὐτ' ὠχρήσαντα χροῖα κάλλιμον οὔτε παρεῖων
 δάκρυ' ὁμορξάμενον· ὁ δέ με μάλα πόλλ' ἰκέτευεν 530
 ἱππόθεν ἐξέμεναι, ξίφεος δ' ἐπεμαίετο κώπην
 καὶ δόρυ χαλκοβαρὲς, κακὰ δὲ Τρώεσσι μενοίνα.
 ἀλλ' ὅτε δὴ Πριάμοιο πόλιν διεπέρσαμεν αἰπήν,
 μοῖραν καὶ γέρας ἐσθλὸν ἔχων ἐπὶ νηὸς ἔβαινε
 ἀσκηθῆς, οὐτ' ἄρ βεβλημένος ὀξεί χαλκῷ 535
 οὐτ' αὐτοσχεδὴν οὐτασμένος, οἷά τε πολλὰ

δὲ ἔθνος Μυσίας. ἐνιοὶ δὲ γράφουσι κήδειοι, οἱ συγγενεῖς. οἱ δὲ χήτειοι γυναικῶν (so La Roche), οἷον ἐσπερημένοι τῶν γυναικῶν Schol. B. H. Q. Vind. 133. Cp. Eustath. 1697. 525.] Ἀρίσταρχος οὐκ οἶδε τὸν στίχον. ἐν [ἐνια] δὲ τῶν ὑπομνημάτων Schol. H. But the line is in all MSS. 526.] Ἀρίσταρχος, ἐνθ' ἄλλοι πάντες κατὰ δούριον ἵππον Ἀχαιοί Schol. H. 531. ἐξέμεναι] ἐμφαντικώτερον τὸ ἐξέμεναι Schol. H. The lemma gives ἐξίμεναι. Eustath. quotes both.

in the district of Teuthrania, is said to come from the river Κήτειος, an affluent of the Caicus. But there seems to have been great uncertainty about the name: cp. Strabo, 13. p. 615 οὐτε τοὺς Κητείους ἴσμεν οὐστὶν δέξασθαι δεῖ, οὔτε τὸ 'γυναίων εἵνεκα δῶρων.' ἀλλὰ καὶ οἱ γραμματικοὶ μυθάρια παραβάλλοντες εὐρεσιλογοῦσι μᾶλλον ἢ λύουσι τὰ ζητούμενα (see crit. note). Some see in the Κήτειοι the children of Heth (Gen. 10. 15), and regard them as equivalent to the Kheta of the Egyptian monuments, and the Khatti of Assyrian inscriptions—a powerful tribe originally occupying northern Syria and the lower valley of the Orontes. See Gladstone, Homeric Synchronism, p. 166 foll.

525. The line is probably borrowed from Il. 5. 751 ἡμὲν ἀνακλῖναι πυκινὸν νέφος, ἢ δ' ἐπιθεῖναι. But words that are appropriate with νέφος are very forced with λόχος. Besides, the line seems to give an unsatisfactory exegesis of πάντ' ἐτέταλτο, which appears to imply more than this one detail of duty.

531. ἐξέμεναι, from ἐξίμην, suits better with ἰκέτευεν than the v. l. ἐξίμεναι from ἔξειμι.

534. μοῖραν, 'his share of the spoil'; cp. Il. 9. 318 ἴση μοῖρα, see also Od. 9. 42. The special γέρας was the possession of Andromache, according to the story as it appears in the μικρὰ Ἰλιάς of Lesches, in the fragment quoted by Nitzsch from Tzetzes on Lycophr. 1265 αὐτὰρ Ἀχιλλῆος μεγαθύμου φαίδιμος υἱὸς | Ἐκτορέην ἄλοχον κατάγει κοίλας ἐπὶ νῆας | παῖδα δ' ἐλὼν ἐκ κόλπου ἐνπλοκάμοιο τιθήνης | ῥίψε ποδὶς τεταγῶν ἀπὸ πύργου· τὸν δὲ πεσόντα | ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταίῃ. | ἐκ δ' ἔλετ' Ἀνδρομάχην ἠύζωνον παράκοιτιν | Ἐκτορος, ἦντε οἱ αὐτῷ ἀριστῆες Παναχαιῶν | δῶκαν ἔχειν ἐπίηρον ἀμβόμενοι γέρας ἀνδρῖ. But there need not necessarily be an allusion to this form of the legend here, as γέρας may be any special article of value out of the spoils.

536. αὐτοσχεδὴν. For this feminine accusative form in -δην, like ἀμφαδὴν, see Curt. Gk. Etym. p. 571.

γίγνεται ἐν πολέμῳ· ἐπιμῖξ δέ τε μαίνεται Ἀρης.'

Ὡς ἐφάμην, ψυχὴ δὲ ποδώκεος Αἰακίδαο
 φοῖτα μακρὰ βιβῶσα κατ' ἀσφοδελὸν λειμῶνα,
 γηθοσύνη δ' οἱ υἱὸν ἔφην ἀριδείκετον εἶναι. 540

Αἰ δ' ἄλλαι ψυχαὶ νεκύων κατατεθνηώτων
 ἔστασαν ἀχνύμεναι, εἶροντο δὲ κήδε' ἐκάστη.
 οἷη δ' Αἴαντος ψυχὴ Τελαμωνιάδαο

539. ἀσφοδελός] ἀδελὸν δὲ πότερον σφοδελὸν ἢ ἀσφοδελόν Schol. H. Q. φοῖτα] So Schol. H. giving however ὥχετο in lemma. 540. γηθοσύνη] χωρὶς τοῦ I, Schol. H. Aristophanes and Herodian seem to have read γηθοσύνη = 'gaudio,' as in Il. 21. 390. So a few MSS. here.

537. ἐπιμῖξ, i.e. 'the war-god wreaks his rage indiscriminately.' Cp. Τρῶες ὀρίνονται ἐπιμῖξ Il. 11. 525, and ξυὺς Ἐνυάλιος Il. 18. 309, like 'Mars communis' Cic. ad Fam. 6. 4. 1; Liv. 5. 12. 1. Archil. frag. 62 ἐτήτυμον γὰρ ξυὺς ἀνθρώποις Ἀρης.

539. ἀσφοδελός is used adjectivally with oxytone accent, as τόμος, τομός. It is described by Pliny, H. N. 21. 68, 'Theophrastus et fere Graeci et Pythagoras caulem anthericon, radicem vero, quae ex LXXX simul acervatis bulbis constat, asphodelum nominarunt, cuius genera duo faciunt. Fuit tenuicrum cibus, quem et mortuorum in tumulis apponebant.' See Hesiod. Opp. 41, where ἀσφῶδελος is coupled with μάλαχη, as the representatives of frugal food, and cp. Aristoph. Plut. 544. It is a kind of squill with a large stalk and long leaves and pale blossoms. It is still found in the Greek islands, where it is used for planting on graves: the custom serving to show its ancient connection with the scenery of the under-world. No doubt the idea of planting the asphodel was to supply the dead with some simple food.

540. γηθοσύνη δ' = 'gaudens quod.'

542. εἶροντο. The Schol. renders ἔλεγον τὰ κήδεα τῶν ἐν ζωῇ καταλειφθέντων, quoting Il. 1. 513; but even there εἶρετο implies the notion of a question, as the speaker looks for a 'Yes' or 'No.' Render then, with Bothe, 'sciscitabantur de curis suis,' i.e. 'de iis qui curae ipsis erant apud superiores.' But see La Roche, Hom. Stud. § 99 b.

543. οἷη δ'. Transl. 'Alone of them all, the soul of Ajax son of Telamon stood aloof, enraged because of the

victory which I won over him, when defending my right at the ships about the arms of Achilles. His lady-mother put them up for a [prize], and the sons of the Trojans gave the sentence, and Pallas Athena.' The action of the Iliad ends before the death of Achilles, which is however alluded to in several passages, such as Il. 22. 358; 21. 278. In Od. 24. 46 foll. there is a more circumstantial allusion to the arrival of his mother Thetis, to the hero's burial, and the funeral games appointed in his honour. At this point the story is taken up by the Cyclic epics. In the Αἰθιοπῆς of Arctinus there is the description of a fierce fight round the corpse of Achilles, who had fallen at the Scaean gates either by the hand of Paris guided by Apollo, or by the arrows of Apollo himself. Ajax bears away the corpse on his shoulders, while Odysseus keeps the Trojans at bay. To the prizes at the funeral games (alluded to in Od. 24) Thetis adds the possession of the arms of her son, to be granted to the doughtiest hero among the Greeks. Only Ajax and Odysseus compete for the ἀριστεία. But Agamemnon and the chieftains cannot decide between their rival claims; so, on Nestor's advice, the question is referred to the Trojan captives, as to which of the two heroes had done the Trojans most harm. They answer, 'Odysseus;' and Ajax, in the bitterness of his disappointment, falls upon his sword. Lesches, in his μικρὰ Ἰλιάς, reproduces the story with new details. In order to learn the views of the Trojans on the merits of the two heroes, spies are sent to listen at the walls of Troy. They hear

νόσφιν ἀφεστήκει, κεχολωμένη εἵνεκα νίκης,
 τήν μιν ἐγὼ νίκησα δικαζόμενος παρὰ νηυσὶ 545
 τεύχεσιν ἀμφ' Ἀχιλῆος· ἔθηκε δὲ πότνια μήτηρ.
 παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη.
 ὥς δὴ μὴ ὄφελον νικᾶν τοιῷδ' ἐπ' ἀέθλῳ·
 τοίην γὰρ κεφαλὴν ἔνεκ' αὐτῶν γαῖα κατέσχευεν,
 Αἴανθ', ὃς περὶ μὲν εἶδος, περὶ δ' ἔργα τέτυκτο 550
 τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.
 τὸν μὲν ἐγὼν ἐπέεσσι προσηύδων μελιχίοισιν·
 'Αἴαν, παῖ Τελαμῶνος ἀμύμονος, οὐκ ἄρ' ἔμελλες
 οὐδὲ θανῶν λήσεσθαι ἐμοὶ χόλου εἵνεκα τευχέων
 οὐλομένων; τὰ δὲ πῆμα θεοὶ θέσαν Ἀργείοισι, 555
 τοῖος γάρ σφιν πύργος ἀπώλεο· σείο δ' Ἀχαιοὶ
 ἴσον Ἀχιλλῆος κεφαλῇ Πηληϊάδαο

547.] ἀθετεῖ Ἀρίσταρχος. ἡ δὲ ἱστορία ἐκ τῶν κυκλικῶν. Schol. H. 556. ἀπώλεο] Apoll. Soph. 138. 5 ἀπώλετο.

two maidens talking; one of whom would give the prize for valour to Ajax, for his gallantry in carrying off the corpse of Achilles, *ἄϊας μὲν γὰρ ἄειρε καὶ ἔκφερε δημοτῆτος | ἥρω Πηλεΐδην, οὐδ' ἦθελε δῖος Ὀδυσσεύς*. But her fellow, whose mind Athena had influenced, answered her, *ἀντίειπεν Ἀθηναῖς προνοία, 'Πῶς τὰδ' ἐφανήσω; πῶς οὐ κατὰ μοῖραν εἵπες | ψεύδος;'* . . . καὶ κε γυνὴ φέροι ἀχθος, ἐπεὶ κεν ἀνὴρ ἐπιθείη, | ἀλλ' οὐκ ἂν μαχέσαιο. (See Scholl. Arist. Eqq. 1056.) Neither of the Cyclics represent the Atridae as umpires in the matter; but Pindar, Nem. 7. 20 foll.; 8. 23 foll.; Isthm. 3. 53 foll.; 5. (6.) 27 foll., implies that there was some treachery at work in the decision, and Ajax himself, in the representation of him by Sophocles, distinctly states that view (Aj. 445, etc.).

545. For τήν (sc. νίκην) νίκησα see on Od. 6. 61.

δικαζόμενος. Cp. Od. 12. 440.

546. ἔθηκε, 'set up, as a prize;' cp. Il. 23. 262 ἵππευσιν μὲν πρῶτα ποδώκεσιν ἀγλὰ δέθλα | θῆκε γυναῖκα ἀγεσθαι, ib. 265 τῷ δευτέρῳ ἵππον ἔθηκεν.

547. παῖδες. The grounds on which Aristarchus rejected the line (see crit. note) are not given. But, as Nitzsch

remarks, (1) the Trojan captives would be the most unlikely umpires to be chosen in a dispute between these chieftains: (2) Homer does not use such a phrase as παῖδες Τρώων, but would have said κοῦροι (κοῦραι) or υἱες, as in Il. 23. 175: (3) the verse is superfluous; and (4) Odysseus would scarcely have represented Athena here as the author of such a disastrous decision.

548. τοιῷδ' ἐπ' ἀέθλῳ, 'for such a prize;' cp. δῶρ' ἐπὶ μεγάλῳ Il. 10. 304, μισθῷ ἐπὶ ῥητῷ 21. 445. This is settled by ἐνεκ' αὐτῶν (549) referring back to τεύχεα.

549. κατέσχευεν 'covered,' 'buried.' Note the aoristic force.

550. περὶ μὲν, 'was superior in form and in achievements to the other Greeks.' See Od. 1. 66.

555. θεοί. Here lies the emphasis. You need not visit your anger on me: it was the gods who offered these arms as a prize: which was a beginning of sorrow for the Greeks, 'for so mighty a stronghold was lost to them in thee;' cp. with this use of πύργος, as applied to a person, Psalm 144. 2.

556. σείο, 'but we evermore sorrow for thee, fallen in death, as sorely as for Achilles.'

ἀχνύμεθα φθιμένοιο διαμπερές· οὐδέ τις ἄλλος
 αἴτιος, ἀλλὰ Ζεὺς Δαναῶν στρατὸν αἰχμητῶν
 ἐκπάγλως ἤχθηρε, τείν δ' ἐπὶ μοῖραν ἔθηκεν. 560
 ἀλλ' ἄγε δεῦρο, ἀναξ, ἵν' ἔπος καὶ μῦθον ἀκούσῃς
 ἡμέτερον· δάμασον δὲ μένος καὶ ἀγήνορα θυμόν.
 Ὡς ἐφάμην, ὃ δέ μ' οὐδὲν ἀμείβετο, βῆ δὲ μετ' ἄλλας
 ψυχὰς εἰς Ἑρεβος νεκῶν κατατεθνηῶτων.
 ἔνθα χ' ὅμως προσέφη κεχολωμένος, ἥ κεν ἐγὼ τόν· 565
 ἀλλὰ μοι ἦθελε θυμὸς ἐνὶ στήθεσσι φίλοισι
 τῶν ἄλλων ψυχὰς ἰδέειν κατατεθνηῶτων.
 Ἐνθ' ἦ τοι Μίνωα ἴδον, Διὸς ἀγλαὸν υἱόν,

565. ὅμως] ὁμῶς αἱ πλείους περισπῶσιν Schol. Q. 568.] νοθεύεται, μέχρι τοῦ ὥς εἰπῶν ὃ μὲν αὐθις ἔδωκεν ἄιδος εἶσω (627) Schol. H. 'Manifestum est,

559. αἴτιος ἄλλος. Cp. Od. 8. 312 ἀτὰρ οὐ τί μοι αἴτιος ἄλλος | ἀλλὰ τοιῆς δῶν. The logical way of stating the sentence would be, οὐ τις ἄλλος αἴτιος, ἀλλὰ Ζεὺς αἴτιός ἐστιν ὃς ἤχθηρε κ.τ.λ. Zeus was really guilty of it, because in his hatred of the Danai he laid doom on thee. Cp. οἷσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον Il. 6. 357.

560. τείν. See on Od. 4. 619.

565. ὅμως, 'notwithstanding;' cp. Il. 12. 393 ὅμως δ' οὐ λήθετο χάρις. We do not find ὅμως elsewhere in Homer, but, in place of it, ἔμψης. We do find ὁμῶς with the meaning 'equally,' which the Schol. reads here; though he interprets it, contrary to Homeric custom, by ἔμψης. This use of ὁμῶς throws some suspicion upon the verse, which is heightened by the unusual way in which the participle κεχολωμένος is connected with the verb; 'though angry, he would notwithstanding have addressed me:' and not less strange is the substantial use of κατατεθνηῶτων (inf. 567) without any noun such as νεκῶν. It is indeed probable that the interpolation which Schol. H. (see crit. note) notes as extending from vv. 568-627 really begins at 565. Odysseus did not, like Aeneas, make a descent into the nether-world, but he sits at the edge of the trench, and questions the shades as they come forward and taste the blood. In the following passage however the story is told by one who is an eyewitness of

what is going on in the depths of Erebus. The whole scene gives a view of mythology and of the punishment of the dead that seems to be later than Homer. Plato (Gorg. 525 D) refers to this passage, remarking that Homer has represented here τοὺς ἐν Αἴδου τὸν αἰὲ χρόνον τιμωρομένους, Τάνταλον καὶ Σίσυφον καὶ Τιτυόν, and he quotes (526 D) the line that describes Minos bearing his sceptre. Cp. also Protag. 315 B, C. These references however need only show that the interpolation was an early one. La Roche (Hom. Stud. § 97. 3) is inclined to refer the whole passage to an Attic source; and traces of Athenian interpolation are found in the Iliad, as 1. 265; 2. 553-555, 558; 15. 333-383; and in the Odyssey, as 5. 121-128; 7. 80; and 11. 321-325, 631. The remark of the Schol. on inf. 604, τοῦτον ὑπὸ Ὀνομακρίτου [ἐμ]πεποιησθαι φασιν, may give the key to the whole of this interpolation. Onomacritus, Zopyrus, Orpheus, and Conchylus (?) are named as the coadjutors of Peisistratus in his recension of the Homeric poems. To such men a system of punishments in the nether-world was probably an article of belief or profession. We are reminded by Herodotus (7. 6) that Onomacritus was caught making interpolations in an oracle.

568. Minos, son of Zeus and Europa, and king in Crete (Il. 13. 450 foll.), is described in Od. 19. 179 as Διὸς μεγάλου

χρῦσεον σκήπτρον ἔχοντα, θεμιστεύοντα νέκυσσιν,
ἤμενον· οἱ δέ μιν ἀμφὶ δίκας εἶροντο ἀνακτα, 570
ἤμενοι ἐσταότες τε, κατ' εὐρυπυλὲς Ἀϊδος δῶ.

Τὸν δὲ μετ' Ὠρίωνα πελώριον εἰσενόησα
θῆρας ὁμοῦ εἰλεῦντα κατ' ἀσφοδελὸν λειμῶνα,
τοὺς αὐτὸς κατέπεφνεν ἐν οἰοπόλοισιν ὄρεσσι,
χερσὶν ἔχων ρόπαλον παγχάλκεον, αἰὲν ἀαγές. 575

Καὶ Τιτυὸν εἶδον, Γαίης ἐρικυδέος υἱὸν,
κείμενον ἐν δαπέδῳ· ὁ δ' ἐπ' ἐννέα κεῖτο πέλεθρα,

ad hunc versum ut principium narrationis spectare scholium: nam dubium hoc quidem relinquere codd. Harl. et Vindob. 50. . . apparet. . . (Buttm.). Nihil impedire quominus etiam v. 565-567 inter spurios referantur, in quibus ὁμῶς (ὁμῶς) offensionem est, monet Lehrs. Aristarch. p. 159. Nam duplicem in textum venisse videri recensionem, alteram 541-564, alteram 541-546, quibus statim annexos esse 565-567 Dind.

δαριστής, which Plato interprets by δμῖλητης καὶ μαθητής, and Horace (Od. 1. 28. 9) reproduces by 'Iovis arcanis Minos admissus.' It is not to be understood that he is represented here as performing the office which later legends assigned to him; viz. of trying and sentencing the dead in Hades (cp. Virg. Aen. 6. 431, etc.). He only presents a shadowy counterpart of himself as he was when alive. Lawgiver, king, and judge in the flesh, he is also lawgiver, king, and judge in the shades. In a later mythological period, his brother Rhadamanthys (who is, according to Od. 4. 564, in Elysium) is given him as an assessor, as well as his other brother, Sarpedon or Aeacus.

569. θεμιστεύοντα = 'ius dicentem,' used here with dative: but in Od. 9. 114, where the more direct idea of 'being master of' comes in, we have θεμιστεύειν παῖδων ἢ δ' ἀλόχων [ων]. He is represented as on his seat, while the ghosts are either sitting, as waiting their turn, or standing, as each one states his case, or asks for the judge's decision: 'and they all around him, the king [ἀνακτα in apposition to μιν], were questioning him of their rights.'

570. Some take εἶροντο, as sup. 540, to mean 'stated their cases;' but it is better to render, 'de iure suo eum interrogabant' Damm.

572. Like Minos, Orion continues his customary pursuits in Hades. A phantom hunter, he appears driving

before him phantom beasts, the shadows of those which he himself (αὐτός) had once chased on the lonely hills. For the distinction between αὐτός and εἶδωλον, which is brought out more strikingly in the doubtful line 604 inf., Mr. Gladstone (Homeric Synchronism, p. 261) quotes from Bunsen's Egypt the remark that, in the Book of the Dead, there is a picture representing the corpse of a dead man marching, with his soul behind it offering up prayers to the Sun-God.

573. εἰλεῖν describes the process of driving the creatures together into a herd, properly = 'massing them together' or 'cooping them up:' so Od. 19. 200 εἰλεῖ γὰρ Βορέης ἄνεμος = 'coercebat.'

576. Τιτυός is probably a redupl. form from root τυ, to 'swell' or 'grow big' seen in Lat. *tumor, tuber*. In Od. 7. 324 Tityus is represented as being in Euboea.

577. πέλεθρα. This word is referred by Lobeck, Elem. 1. 245, to root πλα, as in πῖμ-πλη-μι, and rendered, 'spatium expletum, dimensum atque descriptum,' which suits well with ἀπέλεθρον (δ οὐκ ἔστι μετρήσαι), and ἀπλετον, 'quod mensuram excedit.' As a measure of length the π[ε]λέθρον was reckoned to be 100 feet (Greek); as measure of an area, 10,000 square feet; but this is a later limitation. Curtius (p. 250) quotes from Hultsch (Metrologie, 31), who connects πλέθρον with πελ (πολέω), and understands by it a certain

γῦπε δέ μιν ἐκάτερθε παρημένῳ ἦπαρ ἔκειρον,
δέρτρων ἔσω δύνοντες· ὁ δ' οὐκ ἀπαμύνετο χερσὶ·
Λητὼ γὰρ ἔλκησε, Διὸς κυδρὴν παράκοιτιν, 580
Πυθῶδ' ἐρχομένην διὰ καλλιχόρου Πανοπήος.

Καὶ μὴν Τάνταλον εἰσεῖδον χαλέπ' ἀλγέ ἔχοντα,
έστεῶτ' ἐν λίμνῃ· ἡ δὲ προσέπλαζε γενεῖῳ
στεῦτο δὲ διψᾶων, πῖεῖν δ' οὐκ εἶχεν ἐλέσθαι·

582.] 'Schol. Pind. ad Ol. 1. 60 [97] versus ponens de Tantalo 583, 584 καὶ τὰ ἐξῆς addit: πλὴν εἰ μὴ κατὰ Ἀρίσταρχον νόθα εἰσὶ τὰ ἐπη ταῦτα' Buttm.

length of ploughing-furrow, like Lat. 'vorsus.' As a mere translation we might render 'roods.'

579. δέρτρων, from δέρω, signifying properly any 'skin' or 'membrane,' is used technically for the 'caul,' Lat. 'omentum' or 'peritoneum;' the membrane enveloping the intestines. The later Greek name was ἐπίπλοον. Apollon. Lex. 57. 13 gives as another proposed interpretation τὸ στόμα τοῦ γυπός. This would necessitate our translating δύνοντες 'plunging.' Cp. Ov. Metam. 4. 456; Virg. Aen. 6. 595.

580. ἔλκησε may be taken as a 1 aor. from ἐλκέω, Epic form of ἔλκω. The MSS. give various forms, such as ἤλκησε, εἰλκησε, ἤλκυσε, εἰλκυσε, and ἤλκωσε, written variously with smooth or rough breathing. La Roche decides on ἔλκησε, as probably being the Aristarchean reading. He thinks too that the metre suggests ἔλκησε rather than ἤλκησε, as γὰρ implies an initial digamma, viz. *φέλκησε*. We may render 'laid violent hands on,' comparing δμῶας τε γυναῖκας | βυστάζοντας ἀεικέλιος Od. 16. 108. Cp. also σῆς τε βοῆς σοῦ θ' ἔλκηθμοιο πυθέσθαι Il. 6. 465, ἐλκηθείσας τε θυγατράς Il. 22. 62.

581. Πυθῶ, see on Od. 8. 80, and cp. Π. 2. 519. According to Pindar, Pyth. 4. 90, Tityus was slain by Artemis; but Pausanias joins Apollo with her in the act (3. 18. 15), and Hyginus (f. 55) represents him as slain by Zeus with his thunderbolt. Panopeus 'with its fair lawns' was near the Cephissus on the borders of Boeotia. In Strabo's time it was called *Φανοτεῖς*, and some ruins of its walls still remain. The words κυδρὴν παράκοιτιν strike us as somewhat inappropriate to Leto; it is

the distinctive title of Hera, Il. 18. 184. The Schol. H. T. raises a difficulty about the insertion of the story of Tityus thus: πῶς ὁ κείμενος ἐξῆλθεν; εἰ δὲ μὴ ἐξῆλθε, πῶς ἰωρᾶτο;

582. Τάνταλον. Plato, Cratyl. 395, refers this name to τάλας, in the sense of 'wretched:' it is more likely connected with τάλ-, τλῆναι, τολμᾶν, meaning the 'daring' man. The close connection between Τάν-ταλος and τάλαντον, etc. appears in the proverb τὰ Ταντάλου τάλαντα τανταλίζεται. This fact may account for the forms of the story of his punishment; one, representing him as hanging balanced over the water; another, which the Tragedians and Lyristes mainly follow, describing him with a rock hanging over his head, like the sword of Damocles. Whether Tantalus is to be thought of as having revealed the secrets of the gods, to whose society he had been admitted, or as having stolen nectar and ambrosia from their table, at any rate there is a general agreement that his punishment came on him 'ob scelera animique impotentiam et superbiloquentiam' Cic. Tusc. 4. 16, 35, καταπέψαι μέγαν ὄλβον οὐκ ἐδυνάσθη Pind. Ol. 1. 55.

584. στεῦτο. Eustath. says στεῦτο ἀντὶ τοῦ ἴστατο, and quotes the comment of the Schol. V. κέχρηται δὲ τῇ λέξει ὁ διασκευαστὴς παρὰ τὴν ποιητοῦ συνήθειαν. But στεῦμαι is never used in Homer of 'standing;' and Aristarchus rightly interprets τὸ κατὰ διάνοιαν διωρίζετο. . . στάσιν γὰρ ψυχῆς σημαίνει ἡ λέξις. Almost identical are the words of Apollon. Lex. κατὰ διάνοιαν ἴστατο, οἷον διωρίζετο. So Meric Casaubon, quoted by Löwe, 'Est in isto verbo (ut alibi pluribus) animi gestientis et aliquid cupide molientis per externos

ὅσσάκι γὰρ κύψει' ὁ γέρων πῖεῖν μενεαίνων, 585
 τοσσάχ' ὕδωρ ἀπολέσκει' ἀναβροχέν, ἀμφὶ δὲ ποσσὶ
 γαῖα μέλαινα φάνεσκε, καταζήνασκε δὲ δαίμων.
 δένδρεα δ' ὑψιπέτηλα κατὰ κρήθεν χέε καρπὸν,
 ὄγχυαι καὶ ῥοιαί καὶ μηλέαι ἀγλαόκαρποι
 συκέαι τε γλυκεραί καὶ ἐλαῖαι τηλεθώσσαι· 590
 τῶν ὁπότ' ἰθύσει' ὁ γέρων ἐπὶ χερσὶ μάσασθαι,
 τὰς δ' ἄνεμος ῥίπτασκε ποτὶ νέφεα σκιδέντα.

Καὶ μὴν Σίσυφον εἰσεῖδον κρατέρ' ἄλγε' ἔχοντα,
 λαῶν βαστάζοντα πελώριον ἀμφοτέρησιν.

586. ἀναβροχέν] Al. ἀναβροχέν, ἀναβροθέν, τινὲς δὲ καὶ διὰ τὸ ὕ γράφουσιν ἀνα-
 βροχέν Eustath. 588. κατὰ κρήθεν] δισυλλάβως καὶ προπερισπωμένως τὸ κατὰ
 κρήθεν Schol. H. Bekk. ii. writes κατ' ἀκρήθεν here and in Il. 16. 548.

gestus indicatio. Hoc igitur vult poeta
 his verbis, eam fuisse Tantali seu in
 pedes erecti sive alio quocunque gestu,
 ut de pugilibus olim loqui soliti, προβο-
 λην, ut ardentissimam sitim prae se
 ferret. Cp. Il. 2. 597; 3. 83; 5. 832;
 9. 241; 18. 191; 21. 455; Od. 17.
 525. Curtius refers στεῦμαι to root
 σταf or στεf, seen in σταυρός, Lat.
 instaurare. Düntzer, with less proba-
 bility, connects it with a root στυ, seen
 in στόμα, and meaning 'call out,'
 'speak.' This position Curtius attacks,
 pointing out that the root στυ in Skt.
 must mean 'to praise.' If we have to
 take στεῦτο as = ἵστατο, we must join
 διψάων πῖεῖν. Transl. 'eagerly essayed
 in his thirst; but he was not able to
 take anything to drink withal.'

586. ἀναβροχέν, 'swallowed up.'
 This is in the form of a 2 aor. parti-
 ciple; a late 1 aor. passive is used by
 Lycophr. (55), καταβροχθείς. The ac-
 tive voice of a compound is found in
 Od. 4. 222 καταβρόξετε, and in 12. 240
 ἀναβρόξετε, the uncompounded ἐβροξα
 occurs in Anth. 9. 1. See Buttm. Lexil.
 s. v. βρόξαι. Monro, H. G. § 42.

587. φάνεσκε. This iterative tense
 is supposed by some to be formed from
 ἐφάνην, others refer it to ἐφανον, 2 aor.
 act. with intransitive force. Anyhow,
 the formation is from an aorist stem,
 as εἶπε-σκε, ἐρητύ-σα-σκε, ὤσα-σκε. The
 word occurs again in Il. 11. 64, and
 Hesiod. Frag. 44. 3.

καταζήνασκε implies a present κατα-

ζάνω, cp. ἀζάνεται δένδρεα h. Hom.
 Ven. 271, αἰγίρος ἀζομένη Il. 4. 487.

588. κατὰ κρήθεν. This is the read-
 ing of Aristarch. See crit. note. ἀπὸ
 κρήθεν is found in Hesiod, Sc. Herc. 7;
 κρήθεν being probably a syncopated
 form of κάρηθεν (κάρη), cp. κρή-δεμον.
 Here the Schol. rightly interprets κατὰ
 κεφαλῆς. Bekker compares his reading
 with κατ' ἀκρῆς Il. 15. 557; 22. 411, etc.

592. ῥίπτασκε, see on Od. 8. 374.

593. Σίσυφος. This name is explained
 by Curtius as a reduplication of σοφός,
 with the Aeolic substitution of ν for σ.
 The appropriateness of this appellation
 is suggested by Il. 6. 152 ἔστι πόλις
 Ἐφύρη μυχῶ Ἀργεὺς Ἰπποβότοιο, | ἔνθα
 δὲ Σίσυφος ἔσκεν, ὃ κέρδιστος γένετ'
 ἀνδρῶν, | Σίσυφος Αἰολίδης. His story
 was dealt with by the Greek dramatists,
 Aeschylus having composed a Σίσυφος
 πετροκυλιστής and a satyric drama
 called Σ. δραπέτης. Another satyric
 play on the same subject was ascribed
 to Euripides. Sisyphus seems to have
 been accepted from the earliest times as
 the type of the cunning man; cp.
 Pind. Ol. 13. 52 πυκνότατον παλάμαι,
 Aristoph. Acham. 391 μηχανὰς τὰς
 Σισύφου. The story of his guilt is told
 in different ways. According to Apol-
 lodorus, i. 9. 3, he betrayed one of the
 'dulcia furta Iovis;' while Theognis
 (703) alludes to his escape from the
 prison-house of Hades, ὅστε καὶ ἐξ
 Αἰδου πολυδρείησιν ἀνῆλθεν, | πείσας
 Περσεφόνην αἰμυλίοισι λόγοις.

ἦ τοι ὁ μὲν σκηριπτόμενος χερσὶν τε ποσὶν τε 595
 λαῶν ἄνω ὤθεσκε ποτὶ λόφον· ἀλλ' ὅτε μέλλοι
 ἄκρον ὑπερβαλέειν, τότε ἀποστρέψασκε κραταίς·
 αὐτὶς ἔπειτα πέδονδε κυλίνδετο λαῶς ἀναιδής.
 αὐτὰρ ὃ γ' ἄψ ὤσασκε τιταινόμενος, κατὰ δ' ἰδρῶς
 ἔρρεεν ἐκ μελέων, κονίη δ' ἐκ κρατὸς ὀρώρει. 600
 Τὸν δὲ μετ' εἰσενόησα βίην Ἑρακληεῖν,

597. κραταίς] So Aristarchus and Herodian. κραταί' ἵς or κραταῖ' ἵς Ptolem.
 Ascalon. Cp. Eustath. 598. ἔπειτα] This line is quoted in Arist. Rhet. 3. 11,
 with ἐπὶ δάπεδόνδε.

596. λαῶν ἄνω. Cp. Eustath. ἐμφαί-
 νει τὴν δυσχέρειαν τοῦ τῆς ὠθήσεως
 ἔργου τῇ τῶν φανηέντων ἐπαλληλίᾳ, δι'
 ὧν ὁγκούντων τὸ στόμα οὐκ ἔσται τρέχειν
 ὁ λόγος, ἀλλ' ὁκνηρὰ βαίνει συνεξομοιού-
 μενος τῇ ἐργωδίᾳ τοῦ ἄνω ὠθεῖν. ἀμέλει
 τὸ 'ἔπειτα πέδονδε κυλίνδετο λαῶς ἀναι-
 δής,' ἀχάσμητον ὃν καὶ διὰ τοῦτο οἶον
 τροχαστικὸν τῇ φράσει, τὸ εὐπετὲς δηλοῖ
 τῆς τοῦ λίθου καταφορᾶς, Quintil. Inst.
 Or. 9. 4 'Vocalium concursus cum
 accidit, hiat et intersistit et quasi laborat
 oratio.' For Lucilius' imitation of the
 line see Cic. Tusc. Quaes. 1. 5 'Sisyphu'
 versat | saxum sudans nitendo nec pro-
 ficat hilum.'

596. ἀλλ' ὅτε, 'but ever as he
 was just going to topple it over the
 hill's crest;' this is simpler than to
 take λαῶς as subject to μέλλοι and
 give an intransitive force to ὑπερβαλέ-
 ει.

597. κραταίς. We may set aside
 the interpretation of Aristarchus, who
 took this as an adverb, analogous in
 form to λικριφίς or ἀμφουδίς. Nor is
 the division of κραταίς into two words
 by Ptolemy of Ascalon likely. It
 seems left to us, either to take κραταίς
 as some 'power' inherent in the stone;
 as we should say, 'the force of gravity'
 (cp. Schol. ad loc. ἡ κραταὶ δὲ δύναμις ὃ
 ἐστὶ τὸ βάρος, and Hdt. 8. 111, who uses
 ἀναγκάη and ἀμηχανίη with a similar
 semi-impersonation): or, as a 'Power'
 or 'Mighty One' (like δαίμων sup. 587),
 external to the stone itself. See Od.
 12. 124, where Κραταίς is given as the
 name of the weird mother of Scylla.
 The form κραταίς is related to κραταός,
 as ἡμέρις (Od. 5. 69) to ἡμερος. The
 interpretation of Aristarchus not only
 suggests a form contrary to analogy,
 but would require an unusual intransi-

tive sense to be assigned to ἀποστρέψ-
 ασκε. The epithet ἀναιδής is the
 original of the Virgilian *improbus*.
 Aristotle quotes the passage (Rhet. 3.
 11) as a famous instance of τὸ τὰ
 ἄψυχα ἔμψυχα λέγειν διὰ τῆς μετα-
 φορᾶς. For similar dactylic lines to
 express rapid motion cp. Il. 5. 745;
 8. 389; 13. 235; Virg. Aen. 2. 227; 5.
 217; 6. 702; 8. 596; 9. 37; 11. 875;
 Georg. 3. 284.

600. ἐκ κρατὸς. As he thrusts
 forward his hands to push the stone
 before him, the head is necessarily
 brought down near to the ground, so
 that the dust raised by the trampling
 feet and moving stone seems to rise
 from it.

601. The circumstances of the scene
 change again. Not only is Heracles
 seen by Odysseus, as were Minos,
 Sisyphus, etc., but he recognises Odys-
 seus, accosts him, and then returns
 again δόμον Ἀΐδος εἰσῶ, like Achilles
 and Ajax (sup. 539, 563). The sugges-
 tion is certainly so tempting to pass
 directly from v. 565 to v. 630, and
 omit all that lies between; but the
 excision of three lines (602-604) will
 really dispose of almost all the argu-
 ments that have been advanced in
 ancient and modern times against the
 genuineness of the passage about Hera-
 cles in Hades. The Schol. on Od. 11.
 385 sums up the objections under four
 heads: (1) πῶς Ἑρακλῆς ἐνταῦθα μένων
 θεός; (2) πῶς οἶόν τε τὸν αὐτὸν εἶναι καὶ
 ἐν ἔδου καὶ ἐν οὐρανῷ; (3) ἡ Ἥβη καθ'
 Ὀμηρον παρθένος, ὅθεν καὶ οἶνοχοεῖ. (4)
 ἀπίθανον δὲ αὐτὸν εἶχειν καὶ τὴν σκευὴν
 (5) μὴ πῶς δὲ πῶς ὁμιλεῖ; Now if we
 are willing to extend the rejection of v.
 604 (which Schol. H. calls an interpo-
 lation of Onomacritus) to vv. 602, 603

εἶδωλον· αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσι
τέρπεται ἐν θαλίσῃ καὶ ἔχει καλλίσφυρον Ἥβην

602, 603.] οὗτοι ἀθεοῦνται καὶ λέγονται Ὀνομακρίτου εἶναι Schol. Vind. 56; but Schol. H. seems to refer this to 604, which is copied from Hesiod. Theog. 952. Aristonicus rejects the lines ὅτι ἐς τρία διαιρεῖ, εἰς εἶδωλον, σῶμα, ψυχὴν. τοῦτο δὲ οὐκ οἶδεν ὁ ποιητής. See La Roche ad loc.; Dind. Scholl. 603. Ἥβην] ἐνίοι δὲ οὐ

as well; we shall have disposed of the objection of Aristonicus on the ground of the post-Homeric tripartition of εἶδωλον, σῶμα, and ψυχὴ, nor shall we have to accept the later story of the apotheosis of Heracles, nor of the marriage of Hebe. It may be safely said that Homer knew nothing of the legend which recounts the apotheosis; for in Il. 18. 117 it is distinctly said that οὐδὲ γὰρ οὐδὲ βίη Ἡρακλῆος φύγε κῆρα, and Diodor. Sicul. 4. 39 tells us, Ἀθηναῖοι πρῶτοι τῶν ἄλλων ὡς θεὸν ἐτίμησαν τὸν Ἡρακλέα, cp. Pausan. 1. 32. 4 σέβονται δὲ οἱ Μαραθῶνιοι Ἡρακλέα, φάμενοι πρῶτοις Ἑλλήνων σφίσιν Ἡρακλέα θεὸν νομισθῆναι.

Such an apotheosis of heroes was a common usage of the post-heroic age, as e. g. of Achilles (Pind. Nem. 4. 49); Diomedes (Nem. 10. 7); Ajax (Nem. 4. 48); Neoptolemus (Pausan. 10. 24. 5); Hector (Pausan. 9. 18. 4); and Odysseus himself (Tzetz. ad Lycophr. 800).

Another objection of the Scholiast is (4) that Heracles though a ghost should carry his weapons with him. But, surely, it is the regular Homeric usage to represent life in the under-world as a copy, more or less faithful, of the life in the world above. The ghosts retain their original stature, voice, and features (Il. 23. 65 foll.); they wear their own armour, and still show the wounds they had received (Od. 11. 40 foll.). Teiresias holds the golden sceptre of his office, and Heracles the characteristic weapons by which he may be recognised. The armour may be as shadowy and spectral as the wearer, but there it is; Heracles is not Heracles without it; nor Orion, Orion, without his club. The objection raised to the passage, because Heracles seems to recognise Odysseus without having tasted of the blood in the pit, would apply equally well to the case of Achilles and Ajax and the rest of the ghosts, who (542) εἶποντο κῆδε' ἐκάστω, where we have either to suppose that this preliminary is taken for granted,

κατὰ τὸ σιωπώμενον, or is dispensed with. Nitzsch, ad loc., takes further exception that Odysseus offers no answer to the words addressed to him by Heracles; but it is easier to state this as an objection than to show what ought or what could have been said in reply. Nitzsch finds a further objection in the allusion to the bringing up by Heracles of the 'dog' from Hades (inf. 623 foll.), where see notes. It may be urged that there is a peculiar propriety in the introduction of Heracles into the group of the famous dead with whom Odysseus meets in Hades, because of certain characteristic resemblances between the two heroes, both of whom are under the particular protection of Athena. There can be no doubt that the legend of the apotheosis of Heracles, though post-Homeric, is still of very early date. It would appear to have been recorded in the Οἰχαλίας ἄλωσις, ascribed to Creophylus (Welck. Episch. Cycl. 233 foll.), and it seems to be a very tenable view that the whole passage about Heracles in this 11th book is genuine, with the exception of vv. 602-604. The temptation to insert these lines, or something similar, would be a powerful influence on a rhapsodist, who might fear to offend his audience, if he seemed to leave their deified hero in the under-world. No easier means of avoiding such offence could be conceived than a simple assertion that, after all, it was only the ghost of Heracles that had its dwelling there, while the hero himself enjoyed divine honours among the gods. Probably there is not much real value in the testimony of the Scholl., that the insertion was due to Onomacritus; but it may imply that it is at any rate the work of some Attic διασκευαστής. It would be imperative to ascribe the highest honours to a hero whom the Athenians (see sup.) had learned to worship as a god. See on the whole subject C. F. Lauer, Quaest. Homer. 1. cap. 2.

[παῖδα Διὸς μεγάλοιο καὶ Ἥρης χρυσοπεδίλου].

ἀμφὶ δέ μιν κλαγγὴ νεκύων ἦν οἰωνῶν ὦς, 605
πάντοσ' ἀτυζομένων· ὁ δ' ἐρεμνῇ νυκτὶ ἐοικῶς,
γυμνὸν τόξον ἔχων καὶ ἐπὶ νευρῇφιν οἰστὸν,
δεινὸν παπταίνων, αἰεὶ βαλέοντι ἐοικῶς.

σμερδαλέος δέ οἱ ἀμφὶ περὶ στήθεσσι δορτῆρ 610
χρύσεος ἦν τελαμών, ἵνα θέσκελα ἔργα τέτυκτο,
ἄρκτοι τ' ἀγρότεροί τε σύες χαροποί τε λέοντες,

τὴν οἶνοχόον Ἥβην, ἀλλὰ τὴν ἑαυτοῦ ἀνδρείαν, i.e. Ἥβην Schol. H. This is evidently intended by Schol. Q. interpreting καλλίσφυρον by ἰσχυρὰ ἔχουσαν τὰ σφυρά. 611. χαροποί] χαλεποί Vind. 133.

606. πάντοσ' ἀτυζομένων, 'flying scared every way.' Cp. ἀτυζόμενοι πεδίοιο of runaway horses, Il. 6. 38; of routed troops, 18. 7. The cry of the ghosts seems to be imitated in the reiteration of the ω.

νυκτὶ ἐοικῶς, used of a stern lowering look; not unlike to our vernacular 'looking as black as thunder.' It is applied to Apollo in wrath, Il. 1. 47; and to Hector, Il. 12. 463, who is farther described as νυκτὶ θοῇ ἀτάλαντος ὑπώπια, reminding us of the phrase ὑπόδρα ἰδών.

607. γυμνόν, 'uncased,' sc. from its γαρνύς Od. 21. 54.

608. παπταίνων, 'glancing terribly round.' If with the lexicons we regard this word as a reduplicated form of root πτα, seen in πτήσσα, etc., it must get its meaning from the idea of the half-timid, half-angry look of a crouching beast that is brought to bay or caught in the toils. In that sense we may perhaps compare it with δοκεύειν, in Od. 5. 274 ἄρκτος. Ὀρίωνα δοκεύει. The use of παπταίνειν always suggests anxiety in the look; even here there is caution blended with keen expectation expressed.

Join αἰεὶ βαλέοντι, 'ever as if about to shoot;' comparing αἰεὶ γὰρ δῖφρον ἐπιβησομένοισιν ἑκτεν Il. 23. 379, ἀπορρίψοντι ἐοικῶς Hesiod. Scut. 215; 'Quos super atra silex iam iam lapsura cadentique | imminet assimilis' Virg. Aen. 6. 602. The juxtaposition of four participles here without any finite verb is very remarkable; nor do the MSS. suggest any var. lect. It is possible to conjecture πάπταινεν for παπταίνων, or

ἔχεν for ἔχων, or ἐοικῶς may be supposed (as by Fäsi) equivalent to ἐοικῶς ἦν, but such a form of the 'periphrastic conjugation' would be very strange, and if the need of it had been felt, nothing would have been simpler than to write ἐφίκει. It seems not unlikely that there is a real rhetorical art in the grouping of these abrupt, unconnected, clauses. The very passage has, as it were, the expression or attitude of uneasy expectation.

609. ἀμφὶ περὶ, for this combination cp. Il. 2. 305; 8. 348; 17. 760; 21. 10; 23. 191; Od. 8. 175. It does not seem possible to discriminate between the force of the two words; though περὶ should add completion to the less complete sense of ἀμφί. The English use of 'round about' is near enough for translation. There is no reason for writing both words in one (ἀμφιπερὶ), as Bekker. Transl. 'And his terrible baldric round about his breast was a strap of gold, whereon were wrought marvellous devices, bears and wild boars and bright-eyed lions, and battles and fights, and bloodshed and slayings of men.' δορτῆρ (δείρω) and τελαμών (τλήναι) both signify the 'upholders' or 'carriers,' but the position of the words suggests that τελαμών is here used as the more specific of the two.

611. χαροποί is commonly referred to χαρά, as expressing 'wild joy;' but this gives no very clear idea. Perhaps it is better with Curtius to refer the first part of the word to the Skt. root ghar, 'to glow,' or, with Fick, the whole form to gharap = 'to sparkle.'

ὕσμίναί τε μάχαι τε φόνοι τ' ἀνδροκτασίαι τε.
 μὴ τεχνησάμενος μὴδ' ἄλλο τι τεχνήσαιτο,
 ὃς κείνον τελαμῶνα ἔῃ ἐγκάτθετο τέχνη.
 ἔγνω δ' αὐτίκα κείνος, ἐπεὶ ἶδεν ὀφθαλμοῖσι,
 καὶ μ' ὀλοφυρόμενος ἔπεα πτερόεντα προσηύδα:⁶¹⁵
 'Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 ᾧ δαίλ', ἥ τινα καὶ σὺ κακὸν μόρον ἡγηλάσεις,
 ὃν περ ἐγὼν ὀχέεσκον ὑπ' αὐγὰς ἡελίοιο.
 Ζηνὸς μὲν παῖς ἦα Κρονίου, αὐτὰρ οἰζὺν⁶²⁰
 εἶχον ἀπειρεσίην· μάλα γὰρ πολὺ χεῖρόνι φωτὶ
 δεδμήμην, ὃ δέ μοι χαλεποὺς ἐπετέλλετ' ἀέθλους.

614. ἐγκάτθετο] τινὲς, ὃς κείνῳ τελαμῶνι ἔῃ ἐγκάτθετο τέχνην Schol. H., which Kayser adopts. 622.] After this verse Cod. Ven. 4 gives two lines, mnch muti-

613. μὴ τεχνησάμενος. Translate, 'May he who stored up [the design of] that belt in his craft' (i. e. 'in his inventive mind,' cp. Od. 23. 223 ἐφ' ἐγκάτθετο θυμῷ), 'having once fashioned it, never fashion any other work.' It was the highest effort of genius, any further attempt would mar rather than increase the artist's glory: so Pliny, N. H. 36. 1. 7 'praeclarum opus etiamsi totius vitae fuisset;' Od. 8. 176 οὐδέ κεν ἄλλως | οὐδὲ θεὸς τεύξειε. This notion that a man should not attempt a second effort when the first was perfect is illustrated by the story of Iwan the Terrible, who was said to have put out the eyes of the architect, who had built his royal palace, for fear he might try and reproduce the work. Nitzsch well compares for the use of μὴ... μὴδὲ Hdt. 8. 144 μὴ ποιεῖν μὴδ' ἦν ἐθέλωμεν, Plutarch. Flamin. 17. Ε μὴ τοῖνον, ἔφη, μὴδ' ὑμεῖς θαυμάζετε. It is probable however that we have here no mere periphrasis for the highest praise, but a naïve expression of terror at the ghastliness and the reality of the representations. The emphatic position of σμερδαλέος is not without force; so that we may render, 'Would that he had never made it (so terrible a sight it was), but now that he has made it may he never make anything else like it!' etc. This interpretation falls in better with the somewhat similar passage in Od. 4. 684,

because in both cases the participle following μὴ stands instead of a separate clause expressing a wish. We might state the whole sentence thus—μὴ ὥφελε μὲν τοῦτο τεχνήσασθαι, νῦν δὲ, μὴ ἄλλο τι τεχνήσαιτο. The var. lect. of Schol. H. (see above) must mean, 'who put all his inventive power into that work.'

618. ἡγηλάσεις. Translate, 'Wretched man, an evil sort of fate thou too dost endure.' Ameis on Od. 18. 382 quotes a number of instances of τὸ put before the substantive it qualifies, Od. 5. 421; 6. 179, 206; 9. 11, 508; 11. 213, 618; 14. 391, 463; 15. 83, 362; 16. 256; 17. 449, 484; 18. 327; 19. 239; 20. 38, 140; 21. 397; Il. 6. 506; 7. 156; 11. 292, 722, 794, 797; 13. 389; 15. 362; 16. 39; 17. 32, 61, 133; 19. 56; 21. 101. A similar emphatic use of the indefinite is found in Theocr. 1. 32 τὶ θεῶν δαίδαλμα, 'eximium et singulare in suo genere opus' Fritzsche. ἡγηλάζειν seems to be used here as ἀγειν or διάγειν in later Greek. For the form we must suppose a word ἡγηλός related to ἡγέομαι as μιμηλός (Lucian, Jup. Trag. 33) to μιμέομαι. Philo uses μιμηλάζω.

621. χεῖρόνι φωτί, i. e. Eurystheus, son of Sthenelus, to whose service Heracles was bound, through the spiteful intrigues of Hera. See Il. 19. 97 foll., Virg. Aen. 4. 191.

καὶ ποτέ μ' ἐνθάδ' ἔπεμψε κύν' ἄξοντ'. οὐ γὰρ ἔτ' ἄλλον
 φράζετο τοῦδ' γέ μοι χαλεπώτερον εἶναι ἀέθλον.
 τὸν μὲν ἐγὼν ἀνένεικα καὶ ἤγαγον ἐξ 'Αἶδαο⁶²⁵
 'Ερμείας δέ μ' ἔπεμψεν ἰδὲ γλαυκῶπις 'Αθήνη.
 Ὡς εἰπὼν ὃ μὲν αὐτὶς ἔβη δόμον 'Αἶδος εἴσω,
 αὐτὰρ ἐγὼν αὐτοῦ μένον ἔμπεδον, εἴ τις ἔτ' ἔλθοι
 ἀνδρῶν ἡρώων, οἳ δὴ τὸ πρόσθεν ὄλοντο.
 καὶ νύ κ' ἔτι προτέρους ἶδον ἀνέρας, οὓς ἔθελόν περ⁶³⁰
 [Θησέα Πειρίθοόν τε, θεῶν ἐρικυδέα τέκνα]
 ἀλλὰ πρὶν ἐπὶ ἔθνε' ἀγείρετο μυρία νεκρῶν
 ἡχῇ θεσπεσίῃ· ἐμὲ δὲ χλωρὸν δέος ἥρει,
 μή μοι Γοργεῖν κεφαλὴν δεινοῖο πελώρου
 ἐξ 'Αἶδος πέμψειεν ἀγαυὴ Περσεφόνηα.⁶³⁵
 αὐτίκ' ἔπειτ' ἐπὶ νῆα κιῶν ἐκέλευον ἐταίρους
 αὐτοὺς τ' ἀμβαίνειν ἀνά τε πρυμνήσια λῦσαι.
 οἳ δ' αἰψ' εἰσβαῖνον καὶ ἐπὶ κληῖσι καθίζον.
 τὴν δὲ κατ' Ὠκεανὸν ποταμὸν φέρε κύμα ῥόοιο,

lated, but restored by Cobet, Εὐρυσθεὺς· τῷ γὰρ βα πατὴρ ἐκέλευσε Κρονίων | πλείστοις δεδμήσθαι τηλεκλειτῶν ἀνθρώπων. 624. τοῦδ' γε] La Roche with good MSS. τοῦδ' τι. ΑΙ. τοῦδ' ἐτι. 631.] Πεισίστρατόν φησιν Ἡρέας ὁ Μεγαρεὺς ἐμβαλεῖν ἐς τὴν Ὀμήρον νέκυιαν τὸ 'Θησέα Πειρίθοόν τε θεῶν ἀριδείκετα τέκνα' χαριζόμενον Ἀθηναίοις Plutarch. Thes. c. 20.

623. κύν' ἄξοντ'. Homer does not enumerate the labours of Heracles, nor does he name the 'dog,' which appears as Κέρβερος first in Hesiod, Theog. 311. Pausanias (3. 25. 4) quoting from Hecataeus says that there was a δεινὸς ὄφις at Taenarus, called Αἰδου κύων. The eagles or vultures are similarly called by Aesch. and Soph. Διδὸς κύνες. See Il. 8. 368; which seems to show that the story about Cerberus was known to Homer, in a simple form, the name and the other details being a later growth.

626. ἔπεμψεν, 'conducted me,' as Od. 6. 255.

630. ἔτι... ἶδον, as ἔτ' ἔλθοι 628.

632. ἀλλὰ πρὶν, 'but, ere that might be, up gathered (ἐπὶ-ἀγείρετο) the countless tribes of dead with awful cry; and pale fear seized me lest the dread Per-

sephone might send upon me out of Hades a Gorgon-head of some terrible monster.' Odysseus uses the phrase to denote any horrible spectre, and not with reference to the Gorgon's head, mentioned in Il. 11. 36; 5. 741; 8. 349. Hesiod makes three Gorgons, daughters of Phorcys and Ceto, and names them Euryale, Stheino, and Medusa. (Theog. 276.)

634. δεινοῖο πελώρου is in apposition with Γοργοῦς implied in Γοργεῖν. Cp. ἔς τ' ἐμὰ ἔργ' ὀρώσῃ καὶ ἀμφιπόλων Od. 19. 514, δαῖρ' αὐτ' ἐμὸς ἔσκε κυνώπιος Il. 3. 180, Νεστορέη παρὰ νηὶ Πυλολογένης βασιλῆος Il. 2. 54, τὰμὰ δυστήνου κακὰ Soph. O. C. 344.

639. κύμα ῥόοιο, i. e. the current down the Ocean-stream, carrying them again towards the sea.

πρῶτα μὲν εἰρεσίῃ, μετέπειτα δὲ κάλλιμος οὖρος. 640

640. εἰρεσίῃ] τὰ παλαιὰ τῶν ἀντιγράφων ἐν δοτικῇ πτώσει ἔχουσιν Eustath. But εἰρεσίῃ only occurs in Vind. 56 prim. man.

640. εἰρεσίῃ. They left the realm of Hades, and fared down the Ocean-stream. Here there was no wind, perhaps because they were in an unearthly place beyond the ordinary atmosphere. So at first they went on by rowing (or 'it was rowing that took them on,' see crit. note), and then, as they got into the ordinary world again, there was fair wind. εἰρεσίῃ, in the nominative, seems to make a better parallel with οὖρος.

ΟΔΥΣΣΕΙΑΣ Μ.

Σειρήνες, Σκύλλα, Χάρυβδις, βόες Ἡλίου.

Αὐτὰρ ἐπεὶ ποταμοῖο λίπεν ῥόον Ὠκεανοῖο
νηὺς, ἀπὸ δ' ἵκετο κῦμα θαλάσσης εὐρυπόροιο
νησὸν τ' Αἰαίην, ὅθι τ' Ἡοῦς ἡριγενείης
οἰκία καὶ χοροὶ εἰσι καὶ ἀντολαὶ Ἡελίοιο,

2. ἀπὸ δ' ἵκετο = ἀφίκετο δέ. This is still part of the protasis; the apodosis begins with νῆα μὲν ἐνθ' v. 5.

εὐρυπόροιο, 'the great and wide sea,' as distinguished from the narrow Ocean-stream.

3. Αἰαίην. There appears to be a real contradiction in the position here assigned to Circe's island. From b. 10 we gather that Odysseus, after his disaster that befel from the opening of the wind-bag, sailed in a N.W. direction from the isle of Aeolus towards the country of the Laestrygonians; and from thence, keeping the same direction, he reaches Aeaea, still further to the North and West. In the present passage, it looks at first sight as if Aeaea were placed in the extreme east, at the sun-rising; and the description is given in the most definite language. This difficulty was rather evaded than elucidated by the ancient commentators, who generally concur in interpreting the passage, ταῦτα ὡς πρὸς σύγκρισιν τοῦ Ἄδου· θέλει γὰρ εἰπεῖν ὅτι ἐκ τοῦ Ἄδου ἐς τὰ φωτεινὰ διήλθομεν (Schol. B.). This interpretation, which implies, as it were, a clear defining line between the land of darkness and the land of light, is substantially adopted by Voss, Nitzsch, Klausen, and others. Grotefend (Geogr. Ephem. 48. p. 266 foll.) proposes to place

Aeaea in the East: but, although this view appears to have been maintained in later times, it is not found in Homer. Völcker (Homer. Geog. 31) would escape the difficulty by representing Eos here as a goddess, rather than as the physical conception of the dawn; but this leaves ἀντολαὶ Ἡελίοιο unexplained. The real solution seems to lie in the fact that Homer regards the extreme West and extreme East as an almost identical point. See note on the description of the short Laestrygonian nights Od. 10. 81, where the line of Aratus, quoted in Schol. H., lays the ground of the interpretation, ἡχί περ ἄκραί μίσγονται δύσις τε καὶ ἀντολαί. Mr. Gladstone has adopted the same view about Aeaea in Homeric Synchronism, p. 226 foll. 'The island of Kirkè is strongly identified with the East... there is a point where the darkness and the dawn approach one another, and the Sun, when he rises, is not far from the place of his setting.'

4. χοροί, 'dancing lawns;' for Eos must be supposed to have a train of nymphs, symbolising perhaps the quick-glancing rays of light. The plural ἀντολαί (cp. ἀπὸ ἡλίου ἀνατολέων Hdt. 4. 8) no doubt contains an allusion to a phenomenon that could not have escaped notice, namely,

νῆα μὲν ἔνθ' ἐλθόντες ἐκέλαμεν ἐν ψαμάθοισιν,
 5 ἐκ δὲ καὶ αὐτοὶ βῆμεν ἐπὶ ῥηγμῖνι θαλάσσης.
 ἔνθα δ' ἀποβρίξαντες ἐμείναμεν Ἡὼ διαν.
 Ἥμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἡὼς,
 δὴ τότ' ἐγὼν ἐτάρους προΐειν ἐς δώματα Κίρκης
 οἰσόμεναι νεκρὸν Ἑλπήνορα τεθνηῶτα.
 10 φिटροὺς δ' αἶψα ταμόντες, ὅθ' ἀκροτάτῃ πρόεχ' ἀκτῇ,
 θάπτομεν ἀχνύμενοι, θαλερὸν κατὰ δάκρυ χέοντες.
 αὐτὰρ ἐπεὶ νεκρός τ' ἐκάη καὶ τεύχεα νεκροῦ,
 τύμβον χεύαντες καὶ ἐπὶ στήλῃν ἐρύσαντες
 πῆξαμεν ἀκροτάτῳ τύμβῳ εὐήρες ἐρετμόν.
 15 Ἥμεῖς μὲν τὰ ἕκαστα διείπομεν· οὐδ' ἄρα Κίρκην
 ἐξ Ἀΐδεω ἐλθόντες ἐλήθομεν, ἀλλὰ μάλ' ὦκα
 ἦλθ' ἐντυναμένη· ἅμα δ' ἀμφίπολοι φέρον αὐτῇ
 σῖτον καὶ κρέα πολλὰ καὶ αἶθοπα οἶνον ἐρυθρόν.
 20 ἡ δ' ἐν μέσσω σταῖσα μετηύδα διὰ θεάων·
 'Σχέτλιοι, οἳ ζῶντες ὑπήλθετε δῶμ' Αἶδαο,
 δισθανέες, ὅτε τ' ἄλλοι ἅπαξ θνήσκουσ' ἄνθρωποι.

15.] Ζηνόδοτος γράφει, ἀκροτάτῳ τύμβῳ ἵνα σῆμα πέλοιτο Schol. H. 22. δισθανέες] Schol. Q. has in lemma δὲς θανέες] οὕτως ἐν δυοῖς μέρεσι λόγου· φησὶ γὰρ Ἀπολλώνιος ὡς ὅτι δὲς καὶ τρεῖς ἐν ταῖς συνθέσεσιν ἐκβάλλει τὸ σ, δίπους, τρίπους.

that the sun rises at different points on the horizon according to the change of season. Cp. the expression *δύσις τε καὶ ἀντολαί* quoted above from Aratus.

10. οἰσόμεναι. For the use of the infinitive expressing the purpose of *προΐειν* cp. *τὸν καὶ ἀνηρεύσαντο θεοὶ Διὶ οἶνοχοεῖν* Il. 20. 234, *παρ δὲ δέπας οἶνοιο πιεῖν* Od. 8. 70, *τούσδ' ἀναγον ζῶντας σφίσιν ἐργάζεσθαι ἀνάγκη* Od. 14. 272, *ἀήτας* | *Ἰκεανὸς ἀνήσιν ἀναψύχειν ἀνθρώπων* Od. 4. 568.

12. θάπτομεν, imperf. 'we buried him where the beach ran out to its furthest point,' cp. *τύμβον χεύαμεν* . . *ἀκτῇ ἐπὶ προύχουσῃ* Od. 24. 80; Od. 6. 138. Similarly we have *ἀκραι νῆες* Il. 15. 653 = 'extremus navium ordo,' ἐπὶ σέλματος ἀκρου h. 7. 47, *ἀκραι ἡόνες* Il. 17. 264.

14. Join ἐπὶ-ἐρύσαντες, 'having dragged up a stone pillar thereon,' sc. on the χῶμα. With ἐρύσαντες compare

the epithet *ρυτός* applied to large stones, Od. 6. 267.

15. πῆξαμεν . . ἐρετμόν. Cp. Virg. Aen. 6. 232 'At pius Aeneas ingenti mole sepulcrum | imponit suaque arma, viro remumque tubamque.'

16. τὰ ἕκαστα, 'these things severally,' so inf. 165; cp. *ταῦτα ἕκαστα* Il. 1. 550; Od. 14. 362; 15. 487.

διείπομεν, to be distinguished from *δίειπε* Il. 10. 425. The latter must be referred to root *fer*, the former to *sep*, with which probably *δπλον* is connected.

18. ἐντυναμένη, 'having made herself ready.' Cp. *ἐντύνασαν ἑ αὐτήν* Il. 14. 162.

19. αἶθοπα. The use of the epithet in conjunction with *ἐρυθρόν* settles the interpretation as 'bright' or 'sparkling.'

22. δισθανέες. Cp. Virg. Aen. 6. 134. ὅτε should properly mean 'when other men die only once,' referring to

ἀλλ' ἄγετ' ἐσθίετε βρώμην καὶ πίνετε οἶνον
 αὐθι πανημέριοι· ἅμα δ' ἡοὶ φαινομένηφι
 25 πλεύσεσθ'· αὐτὰρ ἐγὼ δείξω ὁδὸν ἡδὲ ἕκαστα
 σημανέω, ἵνα μή τι κακορραφίῃ ἀλεγεινῇ
 ἢ ἀλὸς ἢ ἐπὶ γῆς ἀλγήσετε πῆμα παθόντες.
 Ὡς ἔφαθ', ἡμῖν δ' αὐτ' ἐπεπείθετο θυμὸς ἀγῆνωρ.
 ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἡέλιον καταδύντα
 ἡμεθα δαινύμενοι κρέα τ' ἄσπετα καὶ μέθυ ἡδύ·
 30 ἡμος δ' ἡέλιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν,
 οἳ μὲν κοιμήσαντο παρὰ πρυμνήσια νηὸς,
 ἡ δ' ἐμὲ χειρὸς ἐλοῦσα φίλων ἀπονόσφιν ἐταίρων
 εἶσε τε καὶ προσέλεκτο καὶ ἐξερέεινεν ἕκαστα·
 35 αὐτὰρ ἐγὼ τῇ πάντα κατὰ μοῖραν κατέλεξα.
 καὶ τότε δὴ μ' ἐπέεσσι προσηύδα πότνια Κίρκη·
 'Ταῦτα μὲν οὕτω πάντα πεπείρανται, σὺ δ' ἄκουσον,
 ὥς τοι ἐγὼν ἐρέω, μνήσει δέ σε καὶ θεὸς αὐτός.

Eustath. assigns the same reading to Apollodorus. This would seem to imply a form *διθανέες*, or the existence of an adjective *θανής*.

the time they had chosen for their voluntary visit to the realm of the dead. But the temporal sense cannot be strongly pressed. As in the use of the Latin '*cum*,' and our '*while*,' the sense is passing into that of a logical conjunction.

26. κακορραφίῃ, used in the plural, Od. 2. 236. Cp. *κακὰ βράπτομεν* Od. 3. 118.

27. ἢ ἀλὸς ἢ ἐπὶ γῆς. Nitzsch quotes this as the solitary instance in Homer of a preposition that belongs to two objects being connected only with the latter, as though the sentence should have run *ἢ ἐπὶ ἀλὸς ἢ ἐπὶ γῆς*. He remarks that this usage is admissible only when there is some close inter-relation or intentional contrast between the two objects; cp. Soph. Antig. 367 *ποτὲ μὲν κακὸν ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει*, ib. 1176 *πότ' ἄρα πατρώας ἢ πρὸς οἰκείας χερὸς*; Hor. Od. 3. 25. 2 'quae nemora aut quos agor in specus?' See Lobeck, Aj. 249. But it is doubtful if this use with the preposition be not later than Homer, though we find in Pindar, Pyth. 8. 99 *πόλιν κόμισε Διὶ καὶ κρέοντι σὺν Ἀλακῷ*. It seems better to take *ἀλὸς* here by itself as a local

genitive, as Ἀργεὺς Od. 3. 251, *ἡπείροιο* Od. 14. 97, *γαίης* Il. 5. 310; 17. 373.

ἀλγήσετε, the subjunctive, with short vowel.

33. Join ἐμὲ both with *ἐλοῦσα* and *εἶσε*. It appears from 143, that they were not in Circe's house, as she returns thither after her interview. Probably they were in some grotto or bower.

34. προσέλεκτο may be rendered 'accubuit;' but this in the sense rather of 'reclined at my feet,' than 'lay by me.' For, although it is night time, there is no mention of the *εὐνῇ*, as in Od. 10. 334, nor is the idea of 'lying' quite compatible with *εἶσε* (root *ēd* = Lat. '*sed*'). The Scholl. seem to have found some difficulty in *προσέλεκτο*, for they interpret it variously by *παρέκλινεν αὐτήν*, *ἐκοίμησε*, and *προσδιέλετο* or *προσεῖπε*, the last explanation being of course quite untenable, as the word belongs to the stem *λεχ-*, not *λεγ-*.

37. Ταῦτα includes all the circumstances of the voyage to Hades.

38. μνήσει σε θεός. Cp. Od. 3. 27 *ἄλλα δὲ καὶ δαίμων ὑποθήσεται*, and Od.

Σειρήνας μὲν πρῶτον ἀφίξειαι, αἶ ῥά τε πάντας
 ἀνθρώπους θέλγουσιν, ὃ τις σφέας εἰσαφίκηται. 40
 ὅς τις αἰδρεῖη πελάση καὶ φθόγγον ἀκούση
 Σειρήνων, τῷ δ' οὐ τι γυνὴ καὶ νήπια τέκνα
 οἴκαδε νοστήσαντι παρίσταται οὐδὲ γάννυνται,
 ἀλλὰ τε Σειρήνες λιγυρῇ θέλγουσιν ἀοιδῇ,

40. ὁ τις] La Roche regards ὁ τέ σφέας as the best established reading. See Hom. Textkrit. 413; Ameis, Anh. ad loc. The readings vary between ὅς τις σφέας, ὅς τις σφέας, and ὅς τις, the last implying θέλγουσ'.

4. 181. No special god is here alluded to, certainly not Poseidon, as suggested by the Schol., nor Helios; but in the most general sense, 'some kindly power.' We find similar expressions in φωτὶ . . ὅν κε θεὸς τιμᾷ Il. 17. 99, οὐδὲ κεν ἄλλως | οὐδὲ θεὸς τεύξει Od. 8. 177, θεὸς δὲ τὸ μὲν δώσει τὸ δ' ἔσει Od. 14. 444. Comparing these passages with such phrases as ὑπὲρ θεῶν Il. 17. 327, ἀνευθε θεοῦ Il. 5. 185, σὺν θεῷ Il. 9. 49, it does not seem likely that any expression of a monotheistic feeling is intended; which would ill accord with the thorough anthropomorphism of the Homeric religion.

αὐτός is emphatic; like Lat. *ipse* with the force of *ultro*.

39. Σειρήνας. The etymology of the name is doubtful. Some take it from *σειρά*, and so render it the 'enchainers,' with which we may compare the expression *δέσμιος ὕμνος* in Aesch. Eum. 331; and Ov. A. A. 3. 311 'Monstra maris Sirenes erant, quae voce canora | quamlibet admissas detinere rates.' Others compare *Σείρ* (the sun) and *Σείριος* (the bright star); and others again refer to the root *swar*, 'to sound sweetly.' In Homer they are represented as two in number (cp. inf. 52 Σειρήνοι), living on one island (157). In later legend they appear as three or even four, living on three islets, *νησίδια τρία* . . *ἔρημα πετρώδη, ἀκαλοῦσι Σειρήνας*. Their names are differently given. Eustath. calls the Homeric Sirens 'Ἀγλαοφῆμη and Θελεῖπεια. When the Sirens were transferred, along with other Homeric marvels, to the coast of Italy, we find the names of Παρθενόπη (the Siren of Naples), Λίγεια and Λευκωσία, with sundry additions to the list, such as Μολπή and Θελεῖνυ.

Ovid follows the legend that makes them daughters of the Achelous by one of the Muses, and he describes the form in which they were commonly represented, Metam. 5. 552 'Vobis, Acheloides, unde | pluma pedesque avium quum virginis ora geratis!' Cp. Eur. Hel. 167 *περοφόροι νεάνιδες*, | *παρθέναι*, *Χθονὸς κόραι*, | *Σειρήνες κ.τ.λ.* Claudian, when he calls the Sirens (epig. 40) 'dulcia monstra, | blanda pericla maris, terror quoque gratus in undis,' seems to express well the general notion conveyed by this legend. The Sirens appear to personify the hidden dangers of the calm sea ('*placidi pellacia ponti*'), and their alluring song may represent the musical sounds of the water splashing in caves and over broken rocks. The whole idea is exactly reproduced in the stories of the Lorelei. It should be remarked here that one of the peculiar characteristics of the Sirens is their superhuman knowledge of the past and future, see inf. 189. Cp. Eur. Androm. 936 *κἀγὼ κλύουσα τοῦσδε Σειρήνων λόγους*, | *σοφῶν, πανούργων, ποικίλων λαλημάτων*, | *ἐξηνεμώθην μαρία*. Horace expresses the common view in his phrase, 'Vitanda est improba Siren | desidia.'

40. ὁ τις σφέας. See crit. note.

42. τῷ δέ is the apodosis to ὅς τις, 'illi non adsistit uxor.' The singular *παρίσταται* refers to the wife alone; the children are included with her as subjects to γάννυνται. For another sort of confusion cp. *δοῦρα σέσηπε νεῶν καὶ σπάρτα λέλυνται* Il. 2. 135. We may further compare *κούροι κρινθέντε δύνω καὶ πεντήκοντα | βήτην . . κατήλυθον* Od. 8. 48. Kayser would read *παρίσταντ'*.

44. λιγυρῇ. Cp. Alcman frag. 7 ἃ *Μῶσα κέκληγ', ἃ λίγεια Σειρήν*.

ἤμεναι ἐν λειμῶνι· πολὺς δ' ἀμφ' ὀστεόφιν θῖς 45
 ἀνδρῶν πυθομένων, περὶ δὲ ῥινοὶ μινύθουσι.
 ἀλλὰ παρέξ ἐλάαν, ἐπὶ δ' οὐατ' ἀλείψαι ἑταίρων
 κηρὸν δεψήσας μελιηδέα, μή τις ἀκούση
 τῶν ἄλλων· ἀτὰρ αὐτὸς ἀκούμεν αἶ κ' ἐθέλησθα
 δησάντων σ' ἐν νηὶ θοῇ χεῖράς τε πόδας τε 50
 ὀρθὸν ἐν ἱστοπέδῃ, ἐκ δ' αὐτοῦ πείρατ' ἀνήφθω,

49.] Ameis, with Nauck, prefers to put αἶ κ' ἐθέλησθα between commas, as being a commonly parenthetical phrase in Homer. See note below.

45. πολὺς δέ, 'and on either side is a great heap of bones of mouldering men; and round (the bones) the flesh is wasting away.' There is no instance in Homer of a form in -φιν standing as the genitive in dependence on another noun, though we have ἀπ' ὀστεόφιν Od. 14. 134, ἐξ ἐννήφιν Od. 2. 2. There seems however a general consent to accept ὀστεόφιν here as convertible with ὀστέων, otherwise it is tempting, on the analogy of φθινύθει δ' ἀμφ' ὀστεόφιν χρώς Od. 16. 145, to join ἀνδρῶν πυθομένων ἀμφ' ὀστεόφιν, 'mouldering round their bones;' to which the words περὶ δὲ ῥινοὶ μινύθουσι would form the expegegesis, and nearer description. Monro, H. G. § 158, suggests that ὀστεόφιν may be an instrumental of *material* = 'a heap (is made) of bones.' Nitzsch quotes Aesch. Pers. 818 *θῖναι δὲ νεκρῶν καὶ τριτοσπόρην γονῇ* | *ἀφωνα σηματοῦσαι δμῶσι βροτῶν*. By ῥινοὶ we must understand both flesh and skin together, as in Od. 14. 133 *μέλ- λουσι κύνας . . μινδὸν ἀπ' ὀστεόφιν ἐρύσαι*. Cp. Hes. Scut. 152 *ὀστέα δὲ σφι περὶ ῥινοῖο σπαίσης* | *Σειρίου ἀσάλειοιο κε- λαίην πίθεται αἶη*, where ἡ ῥινός seems to be an Alexandrine form.

47. παρέξ ἐλάαν and ἀλείψαι have both an imperative force. Ameis extends this force to ἀκούμεν as well, treating αἶ κ' ἐθέλησθα as a parenthetical sentence (Il. 18. 457; 19. 147). This necessitates a colon or period after ἐθέλησθα, so that δησάντων begins a new sentence; the asyndeton being similar to Od. 4. 667; inf. 429; Il. 1. 179, etc. But it is simpler to begin the apodosis at δησάντων, as though the order of the words had been αἶ κ' ἐθέλησθα ἀκούμεν. Nitzsch quotes an

allusion to this scene from Alcman, καὶ τότ' 'Ὀδυσσεὺς ταλασίφρονος ᾧτά θ' ἑταίρων Κίρκη ἐπαλείψασα . . , remarking that it is the earliest testimony extant to any special scene in the Odyssey.

50. δησάντων, 'let them bind thee hand and foot standing upright in the mast-step, and from the mast [*ιστοῦ* from *ἱστοπέδῃ*] itself let rope-ends be fastened.' See Appendix on the Ship.

51. πείρατα. Most lexicographers find such apparent incongruity in the various usages of this word, that they treat of two distinct forms; one signifying 'end,' the other 'rope.' Liddell and Scott's Lexicon rightly brings all the meanings under a single head; though Döderlein declares that all attempts at reconciliation are futile. However, the simple interpretation of the Etym. Mag. *πείραρ, πέρας—τέλος—τὸ πέρας τοῦ σχοινίου* will be found quite satisfactory.

In such phrases as *πείρατα Ὀκεανοῖο* Od. 11. 13, *πείρατα γαίης* Il. 8. 478; 14. 200, 301; Od. 4. 563; 9. 284; there is nothing to suggest any deviation from the meaning of 'boundaries' or 'ends.' Nor indeed should the difficulty arise in such expressions as ἐπὶ πείρατ' ἀέθλων | ἤλθομεν Od. 23. 248, or ὀλέθρου πείραθ' ἵκηται Il. 6. 143; 20. 429. Πείραρ διζύος or ὀλέθρου is very needlessly rendered, e.g. by Autenrieth, (Hom. Lex.) and others, as 'laquei exitii' or 'miseriae'; it is really completely illustrated by τέλος γάμοιο, θανάτοιο, meaning the 'realisation' or 'consummation'; when anything has reached its destination or achieved its purpose; a meaning that comes out very strikingly in πείραρ ἐλέσθαι Il. 18. 501. It may be doubted whether

ὄφρα κε τερπόμενος ὅπ' ἀκούης Σειρήνοιον.
εἰ δέ κε λίσσῃαι ἐτάρους λῦσαι τε κελεύης,
οἱ δέ σ' ἔτι πλεόνεσσι τότ' ἐν δεσμοῖσι διδέντων.

Αὐτὰρ ἐπὴν δὴ τὰς γε παρέξ ἐλάσσωσιν ἐταῖροι, 55

53, 54.] ἀθετεῖ Ἀριστοφάνης· πρὸς τί γὰρ ἀπαξ δεδεμένον πάλιν δῆσαι κελεῖται ;
Schol. H. 54. διδέντων] So Aristarch., Schol. H. MSS. give δεόντων.

χαλκήια, πείρατα τέχνης (Od. 3. 433) means the smith's tools, as the highest 'accomplishments' of art, or whether, with a slightly changed point of view, they are regarded as the 'accomplishers,' cp. Il. 23. 350. We may next pass to an usage apparently different. In Il. 13. 358 the action of Zeus and Poseidon, in determining the destinies of the contending hosts, is thus described: τοὶ δ' ἐρίδος κρατερῆς καὶ ὁμοίου πολέμοιο | πείραρ ἐπαλλάξαντες ἐπ' ἀμφοτέρωσι τάνυσσαν, | ἀρηκτόν τ' αὐτόν τε. Here the word τανύειν and the use of the two epithets make it certain that the deities are dragging with all their power at either end of a rope—a common trial of strength, as in the familiar game of 'French and English,' or its more modern form, 'The Tug of War.' Possibly the same idea of a rope is contained in the phrase ἀλλὰ ὑπερθεν | νίκης πείρατ' ἔχονται ἐν ἀθανάτοισι θεοῖσιν. At least this interpretation is suggested by the graphic ὑπερθεν, otherwise we might well be content to render, 'the issues of victory.' But this interpretation is not necessary in Τρώεσσι δὲ κῆρυξ πείρατ' ἐφήπται Il. 7. 402; 12. 79, for πείρατα retains its real meaning there, like τέλος θανάτοιο, as may be inferred from the variant of the same expression, in Τρώεσσι δὲ κῆρυξ ἐφήπται Il. 2. 15. In the present passage, where Odysseus is lashed to the mast, no one will pretend that πείρατα does not contain the notion of 'ropes;' indeed in h. Hom. Apoll. 129 we find οὐδ' ἔτι δεσμά σ' ἔρυκε, λύνοντο δὲ πείρατα πάντα. But the solution is, that πείρατα, in this usage, signifies exactly the 'rope-ends,' not the whole length of the rope, except by implication. This meaning is remarkably illustrated by the technical use of ἀρχή for a 'rope-end.' If I think of such an end as the furthest piece of the cord, I regard it as πείραρ, if I take it as the end nearest my hand, it seems to be

ἀρχή. See Act. Apost. 10. 11 σκεῦός τι ὡς δθόνην μεγάλην τέσσαρσιν ἀρχαῖς δεδεμένον, where ἀρχαῖ are not 'corners,' as in E. V., but ropes. So Diod. Sicul. (1. 104), speaking of the method of taking the hippopotamus with harpoons, says, εἴθ' ἐνὶ τῶν ἐμπαγόντων ἐνάπτοντες ἀρχὰς στυπίνας ἀφίαισι μέχρις ἂν παραλυθῇ, and Lucian too has (t. 3. p. 83) δεσμῶν ἀρχὰς. Markland, on Eur. Hipp. 761 translates ἐκδήσαντο πλεκτὰς πεισμάτων ἀρχὰς by 'tortas funium extremitates;' quoting Herodot. 4. 60, where the victim is thrown to the ground by twitching the end of a rope fastened round his fore-feet, σπάσας τὴν ἀρχὴν τοῦ στρόφου καταβάλλει νιν. Thus we have in Il. 13. 358 (sup.) the gods dragging at the ends of a rope; and, here, the free ends of the cords with which Odysseus is tied are secured to the mast. No doubt πείρατα became a familiar word for 'ropes' generally, just as 'endje' is used in German vernacular for a piece of rope (Lucht, das Schiff, p. 29). Perhaps we may detect another familiar usage in the word 'orae;' cp. Livy 28. 36 'oras et ancoralia praecidunt.'

For a description of the ἱστοπέδη see Appendix on the Ship; and with ἀνήφθω ἐκ cp. πέτρης ἐκ πείσματα δήσας Od. 10. 96.

54. οἱ δέ, the apodosisto ἐλ δέ κε, 'then let them bind thee in more fetters still.'

διδέντων, see crit. note, is from the form δίδημι, from which we find the imperf. δίδη Il. 11. 105, and διδάσκει Xen. Anab. 5. 8. 24.

55. After leaving the Sirens, Odysseus has a choice between two courses. One will take him by the Planctae (59-72); the other, between Scylla and Charybdis (73-110). Circe will not decide the choice for him, for she says, 'at this point I will no longer tell you fully which of the twain your course shall be; but do thou consider it for thyself in thine own

ἔνθα τοι οὐκέτ' ἔπειτα διηνεκέως ἀγορεύσω
ὅπποτέρη δὴ τοι ὁδὸς ἔσσεται, ἀλλὰ καὶ αὐτὸς
θυμῷ βουλευεῖν· ἐρέω δέ τοι ἀμφοτέρωθεν.
ἔνθεν μὲν γὰρ πέτραι ἐπηρεφέες, προτὶ δ' αὐτὰς
κῦμα μέγα ῥοχθεῖ κυανώπιδος Ἀμφιτρίτης·
Πλαγκτὰς δὴ τοι τὰς γε θεοὶ μάκαρες καλέουσι.

60

heart, and I will inform thee [of the perils] both ways.' Here ἀμφοτέρωθεν is equivalent to ἀμφοτέρας τὰς ὁδοὺς, and is divided into ἔνθεν μὲν γὰρ (59), and οἱ δὲ δὴ σκοπεῖται (73). There is no antithesis between τῇ μὲν (62) and τῇ δέ (66): the latter is only a continuation of the former. The termination of ἀμφοτέρωθεν need not be too closely pressed, as we may see from the use of ἔνθεν in the next line; and cp. ἐγγύθεν εἶναι Od. 6. 279. Though Circe professes not to decide for Odysseus, yet she evidently (vv. 66-80 foll., 108-110) intends to dissuade him from attempting to pass the Planctae.

61. Πλαγκτὰς. The regular meaning that attaches to πλαγκτός and its congeners seems, in spite of Nitzsch's protest, to force upon us the interpretation here of the 'wandering' rocks. In Od. 21. 363 πλαγκτέ must either be 'vagabond;' or, possibly, 'distracted in mind;' and πλαγκτοσύνη (Od. 15. 343), is the word used to describe the 'wanderings' of a beggar. Πλαγκτός is also used (see L. and S. s. v.) as the epithet of ships, Aesch. Pers. 277; of a cloud, Eur. Suppl. 961; of the tides in the Euripus, Anthol. P. 9. 73; of an arrow, ib. 6. 75.

So Πλαγκταὶ πέτραι, like πλατὴ νῆσος (Od. 10. 3, with note), must be the 'wandering' rocks; and it is not unlikely that we have in the name an early attempt to reproduce some sailor's story of the floating icebergs; which, with the water breaking against their sides, and their overhanging summits ever threatening to fall, exactly meet the description in vv. 59, 60. But the name may soon have lost its real meaning, or the story become half forgotten; as is suggested by the words θεοὶ μάκαρες καλέουσι. See on Od. 5. 334, 10. 305. This will account for the incongruities which appear in the later part of the description, which really

are accretions that have grown round the original form of the legend. No doubt the Planctae were early identified with the Symplegades (Eur. Med. 2; Pind. Pyth. 4. 208), which are also called συνδρομάδες πέτραι Eur. I. T. 421. For example, Herodotus (4. 85) says, ἐπλεε ἐπὶ τὰς Κυανέας καλεομένας τὰς πρότερον Πλαγκτὰς Ἑλληνέες φασὶ εἶναι, and in the Peripl. Euxini (Geog. Graec. Min. ed. Didot, 422, § 90) we read αὐταὶ δὲ αἱ Κυανεαὶ εἰσιν ὡς λέγουσιν οἱ ποιηταὶ Πλαγκτὰς πάλαι εἶναι, and in Pliny (N. H. 6. 12. 13), 'insulae in Ponto Planctae sive Cyaneae sive Symplegades.' The danger from the Symplegades was lest they should nip the ship, as it passed between them—and this is not even alluded to here. It is the violent surf and the firestorms which destroy the ships that come near the Planctae; so that, from this point of view, they appear to be steep islets like Stromboli, rising from the midst of seething breakers, and spouting forth volcanic fires.

Most modern editors prefer the interpretation 'striking' rather than 'wandering' (the root πλαγ belonging both to πλάζω and πλήσσω); and explain it either of 'dashing together' or of the water that 'dashes' against them. The ancient commentators were equally divided. Schol. H. writes Πλαγκτὰς [text πλακτὰς] διὰ τὸ προσπλήσσειν αὐταῖς τὰ κύματα· οἱ δὲ νεώτεροι πλανηθέντες, Πλαγκτὰς ἤκουσαν παρὰ τὸ πλάζεσθαι εἰς ὕψος καὶ βάθος. Crates gave as his explanation, ὅτι πλάζεται περὶ αὐτὰς τὸ κύμα, and others (Schol. V.) οἱ δὲ ὡς τὴν Δῆλον κινεῖσθαι καὶ φέρεσθαι. Eustath. regards the name as meaning πλάζομενας καὶ κυλισόμενας, and he accounts for the πρὸς ὁλόοιο θύελλαι by supposing ὡς ἐκ τῆς συγκρούσεως καὶ πῦρ ἀποτελεῖν. But he adds, εἰ δ' ἴσως ἐκ τοῦ πλήσσειν εἶποι τις παρῆχθαι τὰς

τῇ μὲν τ' οὐδὲ ποτητὰ παρέρχεται οὐδὲ πέλειαι
τρήρωνες, ταί τ' ἀμβροσίην Διὶ πατρὶ φέρουσιν,

Πλαγκτὰς, δύναιτ' ἂν οὕτω Συμπληγάδες
λέγεσθαι καὶ αὐταί. The ancients generally placed the Planctae at the north entrance of the Sicilian strait; later authorities have sought to identify them with the volcanic Liparean isles. Mr. Tozer (Lectures on the Geography of Greece, Lond. 1873) remarks (p. 67 foll.) that the Greek sailors, seeing the shifting form of the numerous islets pass them in quick succession, 'conceived of them as moving objects, and gave them the name of νήσος, (νήκιος?) or "floating land," from νέω, "to swim;" and from a lengthened form of the same word, νήχω, one island in particular, Naxos, "the swimmer," got its title. So too we find that both the Strophades off the west coast of the Peloponnese, and the Aeolian islands to the north of Sicily, bore the earlier name of Plotae: the name Strophades itself probably embodies the same conception of their shifting their position. From this, by an easy transition, arose the idea that these wandering rocks clashed together, which has taken form in the story of the Planctae, as told in the Odyssey.'

Ameis (Od. 15. 299 Anh.) finds the same meaning in θαλά νήσοι, which he renders, 'die eilenden Inseln;' because to one on shipboard, the islands seem to 'run' by him, while he himself appears to be stationary. But may we not seek the origin of the expression Πλαγκταὶ νήσοι in the natural phenomena of the Mediterranean, and especially of the Greek Archipelago? The sudden appearance and subsidence of numerous islets under the action of submarine volcanoes is an occurrence not unknown there in modern days. And a popular way of describing this would be that these islands were to be seen first in one place and then in another, thus well deserving the epithet 'wandering.' The disturbance of the sea and the emission of smoke and flame attendant on their upheaval, complete the Homeric picture. In July, 1831, a mass of dust, sand, and scoriae, was thrown out of a submarine volcano about thirty miles off the coast of Sicily, opposite to Sciaccia. In the beginning of August it had a circum-

ference of about a mile and a quarter, and its highest point was estimated at 170 feet above the sea. It received the name of Grahame's or Hotham's island, but before many months had passed the whole mass disappeared again below the level of the sea. A similar phenomenon was noticed not long since in the neighbourhood of Santorin.

62. τῇ μὲν τ' οὐδέ, 'there, not even can bird pass by, not the timorous doves that carry ambrosia for Father Zeus: but even of them the sheer rock ever steals away one [suppl. τινά], and the Father sends in another one to make up the tale.' These words can have no connection with the later story of the feeding of Zeus by doves, when he was concealed in Crete from his father Cronus (Athen. 11. 80, 491 B). There is probably some allusion to the Pleiads (Od. 5. 272 and note); at whose rising in May the harvest begins (Hesiod, Opp. et Di. 381), which fact may be veiled under the story of the ambrosia.

The words ἀφαιρείται λῖς πέτρῃ possibly contain the astronomical fact that of the seven Pleiads, six only are ordinarily visible; ἐπτάποροι δὲ ταίγε μετ' ἀνθρώποις ὕδρονται, | ἐξ οἷα περ ἰούσαι ἐπὶ οὐραίοις ὀφθαλμοῖσιν Arat. Phaen. 257. Cp. Schol. H. Q. τινὲς φυσικῶς ἀναλύνοντες φασιν ὡς κατ' ἐκείνο γινόμενης τῆς Πλειάδος εἰς ἐκ τῶν ἐπτά ἀστέρων ἀφανῆς ἐγένετο ἐκ τοῦ καπνοῦ (inf. 202).

63. The epithet τρήρωνες is used of doves in Il. 5. 778; 23. 853; Od. 20. 243. From its connection with τρεῖν it implies the timidity that shows itself in rapid flight. In the Homeric account we hear only of the danger that the doves run in 'passing by' (παρέρχεται); nothing is said of the rocks closing upon them. Yet it is possible that in the words ἀφαιρείται λῖς πέτρῃ we have a mysterious hint of the danger that later legend develops. In the account given of the passing of the Argo, the story of the dove is introduced with entirely new features. As Noah sent out the dove to try if the trees were uncovered, so Euphemus sends one to see if the passage through the Symplegades was possible (Argon. 2. 561 foll.) ὁ δ' αἶψα περὶ γέσσειν |

ἀλλά τε καὶ τῶν αἰὲν ἀφαιρείται λῖς πέτρῃ
ἀλλ' ἄλλην ἐνήσι πατὴρ ἐναρίθμιον εἶναι. 65

τῇ δ' οὐ πῶ τις νηὺς φύγεν ἀνδρῶν, ἥ τις ἵκηται,
ἀλλὰ θ' ὁμοῦ πίνακας τε νεῶν καὶ σώματα φωτῶν
κύμαθ' ἄλως φορέουσι πυρός τ' ὀλοοῖο θύελλαι.

οἷη δὲ κείνη γε παρέπλω ποντοπόρος νηὺς
'Αργὼ πᾶσι μέλουσα, παρ' Αἰήταο πλέουσα. 70

καὶ νύ κε τὴν ἐνθ' ὧκα βάλεν μεγάλας ποτὶ πέτρας,
ἀλλ' Ἥρη παρέπεμψεν, ἐπεὶ φίλος ἦεν Ἰήσων.

Οἱ δὲ δῶ σκόπελοι ὁ μὲν οὐρανὸν εὐρὺν ἰκάνει
ὀξείῃ κορυφῇ, νεφέλῃ δέ μιν ἀμφιβέβηκε

κυανέῃ· τὸ μὲν οὐ ποτ' ἔρωεῖ, οὐδέ ποτ' αἶθρη 75

69. κείνη] La Roche κείνη, from Ed. August., to make a parallel with τῇ νν. 62, 68, 69. 70. πᾶσι μέλουσα] Schol. B. on Il. 22. 51 ascribes to Aristarchus the reading πασιμέλουσα. So here, Schol. H. Q. lemm. ὑφ' ἐν πασιμέλουσα. Since Bekk. πᾶσι μέλουσα is almost uniformly accepted. See La Roche, Hom. Textk. 311 foll. on parathetic compounds. νεωτερικὸν δὲ τὸ γράφειν 'φασιμέλουσα,' ἢ τοῖς ἐν φάσιδι πολλὴν φροντίδα ποιήσασα Schol. H. Q. Eustath.

Εὐφημος προέηκε πελειάδα· τοὶ δ' ἅμα πάντες | ἤειραν κεφαλὰς ἑσπώμενοι· ἡ δὲ δι' αὐτῶν [πετρῶν] | ἐπτατο· ταὶ δ' ἄμυδις πάλιν ἀντίαι ἀλλήλησιν | ἀμφὺν ὁμοῦ ξυνοῦσαι ἐπέκτυπον, .. ἄκρα δ' ἔκοψαν | οὐραία πτερὰ ταί γε πελειάδος· ἡ δ' ἀπόρουσεν | ἀσκηθῆς.

66. νηὺς.. ἀνδρῶν is contrasted with ποτητὰ. The aor. φύγεν is parallel to παρέρχεται (62), and refers to a general, not a special fact; which is further corroborated by the mood of ἵκηται (cp. 10. 327, 328; 11. 40, 41), and the tense of φορέουσι.

68. φορέουσι, 'sweep away.' This belongs closely to κύματα, and by a slight zeugma to πυρός θύελλαι. We may however compare ἀντρείψαντο θύελλαι Od. 4. 727.

70. Ἀργῶ. For the description of this passage of the Argo, see Apoll. Rhod. 4. 924 foll. She is described here as on her homeward voyage from Colchis; but it is probable that the passage 69-72 is a later addition.

With πᾶσι μέλουσα (see crit. note) compare Od. 9. 20.

71. βάλεν. The subject is probably κύματα ἄλως (68). Not a word is said of the rocks threatening to close in upon the ship.

73. Οἱ δὲ δῶ σκόπελοι. This forms the antithesis to ἐνθεν μὲν (sup. 59). It is best to take οἱ in the sense of 'Now, on the other side.'

ὁ μὲν = 'one of them,' is contrasted with τὸν δ' ἕτερον (inf. 101). With this form of sentence, where a distributive apposition follows a plural nominative, cp. κήρυκες .. οἱ μὲν .. οἱ δέ Od. 1. 109, ἀναΐξαντε .. ὁ μὲν .. ὁ δέ Od. 8. 361, Νεστορίδαι .. ὁ μὲν οὐτάσ' Ἀτύμιον ὀξεί δουρὶ Ἀντίλοχος .. τοῦ δ' ἀντίθεος Θρασυμήδης ἐφθῇ δρεζόμενος Il. 16. 317, 321. See also Plat. Theaet. 150 D οἱ δὲ ἐμοὶ ἐγγιγνόμενοι τὸ μὲν πρῶτον φαίνονται ἐνιοὶ μὲν καὶ πάνυ ἀμαθεῖς, πάντες δὲ κ.τ.λ., Thuc. 1. 89 ad fin. καὶ οἰκίαι αἱ μὲν πολλαὶ πεπτώκεσαν, δλίγαι δὲ περιῆσαν, Virg. Aen. 12. 161-165 'Interea reges ... Latinus ... vehitur curru, ... bigis it Turnus in albis.'

75. τὸ μὲν. This is sometimes described as agreeing with νέφος implied in νεφέλῃ. In Il. 11. 237, 238 we read, ἀργύρῳ ἀντομένη μόλιβος ὡς ἐτράπετ' αἰχμή, | καὶ τό γε χεῖρὶ λαβὼν εὐρὺν κρείαν Ἀγαμέμνων | ἔλκε' ἐπὶ οἷ, where however τό γε may refer back from the part αἰχμή to the whole ἔγχος mentioned ibid. 233. Similarly in Il. 21. 164-168 καὶ β' ἐτέρῳ μὲν δουρὶ σάκος βάλεν .. τῷ

κείνου ἔχει κορυφήν οὐτ' ἐν θέρει οὐτ' ἐν ὀπώρῃ
οὐδέ κεν ἀμβαίῃ βροτὸς ἀνὴρ, οὐδ' ἐπιβαίῃ,
οὐδ' εἴ οἱ χεῖρές τε εἰκόσι καὶ πόδες εἴεν·
πέτρη γὰρ λίς ἐστὶ, περιξέσθῃ εἰκυῖα.
μέσσω δ' ἐν σκοπέλῳ ἐστὶ σπέος ἡεροειδὲς,
πρὸς ζόφον εἰς Ἑρεβος τετραμμένον, ἧ περ ἂν ὑμεῖς
νῆα παρὰ γλαφυρὴν ἰθύνετε, φαίδιμ' Ὀδυσσεῦ.
οὐδέ κεν ἐκ νηὸς γλαφυρῆς αἰζήσιος ἀνὴρ

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77. οὐδ' ἐπιβαίῃ] Ἀρίσταρχος γράφει οὐδ' ἐπιβαίῃ, τὸ ἀβατον αὐτῆς ὅλως παριστῶν. So also several MSS, vulg. οὐ καταβαίῃ.

δ' ἐτέρῳ (δουρί) πῆχυν .. βάλε .. ἡ δ' ὑπὲρ αὐτοῦ | γαῖῃ ἐνεστήρικτο λιαιομένη χροὸς ἄσαι, where again ἡ suggests αἰχμή included in δουρί. Not unlike is Soph. Phil. 755 foll. Ν. δεινὸν γε τοῦ-πίσαγμα τοῦ νοσήματος. Φ. δεινὸν γὰρ οὐδὲ ρητόν· ἀλλ' οἴκτειρέ με. Ν. τί δῆτα δράσω; Φ. μή με ταρβήσας προδῶς | ἡκεῖ γὰρ αὕτη διὰ χρόνου πλάνοις ἴσως | ὥς ἐξεπλήσθη, where αὕτη plainly refers to the generic word νόσος in the speaker's mind. Löwe quotes appositely Thuc. 2. 47 ἡ νόσος πρῶτον ἤρξατο γενέσθαι τοῖς Ἀθηναίοις, λεγόμενον μὲν καὶ πρότερον πολλαχόσε ἐγκατασκήψαι. But we can introduce no such principle of interpretation here, for νέφος is not wider nor more generic than νεφέλη. It will be better to take τό as a somewhat vague neuter, having a general reference to the whole sentence νεφέλη δέ μιν ἀμφιβέβηκε, and this is the interpretation of Aristarch. See Schol. H. Ἀρίσταρχος οὐ λέγει πρὸς τὸ νέφος τὴν ἀπότασιν εἶναι, ἀλλὰ φησὶν ὅτι τοῦτο οὐδέποτε λήγει, τὸ κεκαλύφθαι τὸν σκόπελον τῷ νέφει. But cp. Od. 9. 358, 359, where οἶνος is followed by τόδε, and see note on Od. 11. 207.

ἔρωϊ. This is from a root ῥν or ῥν, cp. Skt. *ṛt-as*, 'river.' The stem ῥω stands to ῥν in the same relation as stem πλω to root πλν. There is an apparent contradiction in the meanings of ἔρωϊ and ἔρωϊ. For example αἷμα .. ἔρωϊσει, 'blood will stream,' Il. 1. 303, ἔρωϊσαι πολέμοιο, 'to retire from war,' Il. 13. 776; similarly βελῶν ἔρωϊ, 'the rush of darts,' Il. 4. 542 πολέμου ἔρωϊ, 'cessation from war,' Il. 16. 302. Buttm. Lexil. s. v. reconciles the contradiction by pointing out that

a further point in the process of 'streaming' or 'flowing,' is 'flowing away,' and so 'ceasing,' as in the present passage, 'the cloud-covering never streams off it,' i.e. never leaves it. Döderlein derives the meaning of cessation from the idea of power 'dispersed,' and so brought to an end. As an illustration of this we find in Plato *ρεῖν* used as parallel to *κινεῖσθαι* (Theaet. 182 C), and with *ἀπολλύεσθαι* (Phaed. 87 D). Analogies may be found in the usages of the Latin 'ruere,' 'fluere,' 'fluxus.'

77. ἐπιβαίῃ, see crit. note. This must mean 'set foot on the top,' described as a more advanced stage of ascent than ἀμβαίῃ.

78. οὐδ' εἰ, 'no, not if.'

81. πρὸς ζόφον εἰς Ἑρεβος τετραμμένον. Eustath. and the Scholl. interpret this as if the latter half of the sentence were only the nearer description of the former. It seems more likely that πρὸς ζόφον gives the direction in which the mouth of the cave looks, viz. westward, while εἰς Ἑρεβος τετραμμένον implies that it is not a horizontal cavern in the cliff's face, but that its direction is 'downwards,' which seems to be implied also in μέσση δέδυκεν (inf. 93).

ἧ περ ἂν, 'just where you will steer your hollow ship past.' For a similar use of the subjunctive with ἂν or κε cp. Od. 10. 507 τὴν δέ κέ τοι πνοιή .. φέρησιν, Il. 1. 184 ἐγὼ δέ κ' ἄγω, ib. 205 τάχ' ἂν ποτε θυμὸν ὀλέσση.

83. The cavern's mouth is so high up in the cliff that the strongest bowman could not reach it with his arrow.

τόξῳ ὀιστεύσας κοῖλον σπέος εἰσαφίκοιτο.
ἔνθα δ' ἐνὶ Σκύλλῃ ναίει δεινὸν λελακυῖα·
τῆς ἧ τοι φωνὴ μὲν ὄση σκύλακος νεογιλῆς
γίγνεται, αὐτὴ δ' αὖτε πέλωρ κακόν· οὐδέ κέ τίς μιν
γηθήσειεν ἰδὼν, οὐδ' εἰ θεὸς ἀντιάσειε.
τῆς ἧ τοι πόδες εἰσὶ δυνάδεα πάντες ἄωροι,

85

86-88.] ἀθετοῦνται δὲ στίχοι τρεῖς· πῶς γὰρ ἡ δεινὸν λελακυῖα δύναται νεογνοῦ σκύλακος φωνὴν ἔχειν; Schol. H. Q.

85. Σκύλλη, properly the 'render' or 'tearer.' The idea of a connection with σκύλαξ is probably later; but very likely it may account for the introduction of vv. 86-88, and for the 'caerulei canes,' and 'latrantia monstra' with which Scylla was surrounded, according to the descriptions in the Latin poets and others. The Scholl. H. Q. give a really graphic picture of the Homeric Scylla, ὑποκείμεναι γὰρ φησὶ τῇ Σκύλλῃ πετράϊον τι θηρίον προσπεφυκὸς τῷ σκοπέλῳ καὶ κοχλιῶδες, πόδας τε ἔχον πλεκτανώδεις. This would represent her as like some gigantic hermit-crab, with its body hidden in the shell, and its claws and head thrust out through the opening; while the long legs and necks that protrude from the mouth of the cave remind us of the stories of the monstrous polypi or 'pieuvres,' that lie in wait in sea-caves to catch anything that comes within reach of their tentacles. Scylla and Charybdis were located by the ancients in the straits of Messina, Scylla on the Italian side, Charybdis on the Sicilian. It was afterwards attempted to identify the rock of Scylla with Scyllaeum, just opposite the Sicilian promontory of Pelorum (Capo di Faro), on the east side of which stands a little town, still called Scilla.

86. See crit. note. There is an intentionally grotesque contrast between the vast size of Scylla, and the thin, shrill, cry she utters. Although it is a horrible shriek, yet the volume (ὄση) of sound is not greater than the yelp of a puppy (σκύλαξ). The Schol. H. Q. seeks to explain this away by saying, δύναται δὲ τὸ ὄση ἀντὶ τοῦ ὅσα κείσθαι, ἵνα μὴ πρὸς τὸ μέγεθος, ἀλλὰ πρὸς τὴν ὁμοιότητα εἴῃ ἡ παραβολή. The word νεογιλῆς, for which we find the variants

νεογιλλῆς, νεογιλῆς, is, according to Eustath. and Etym. Mag., equivalent to νεογινῆς from νεογινός for νεογνός. Others compare the latter part of the word with γλάγος and γάλα, or (L. and S.) with χιλός.

88. οὐδ' εἰ θεὸς ἀντιάσειε. Cp. Schol. H. Q. εἰς ὅρον ὑπερβολῆς ἀεὶ τὸ θεῖον λαμβάνει ὁ ποιητής. καὶ ἐπὶ τῶν ἡδέων· ἔνθα δ' ἐπειτα καὶ ἀθάνατος περ ἐπελθὼν γηθήσειεν ἰδὼν (Od. 5. 74). καὶ ἐπὶ τοῦ πολέμου· οὐτ' ἂν κεν Ἀρης ὀνόσαιτο μετελθὼν (Il. 13. 127). καὶ ἐπὶ τῶν φοβερῶν· οὐδ' εἰ θεὸς ἀντιάσειεν, ἦτοι ἐναντίον ἐπέλθοι.

89. ἄωροι. The etymologies and meanings assigned to this word present the widest differences. The most important seem to be these, (1) 'ugly,' from ὤρα in the sense of 'beauty'; (2) 'imperfect,' from ὤρα in the sense of 'perfect maturity,' so Ameis; (3) 'feeble,' οἱ μὴ δυνάμενοι δροῦσαι, ἀνόρητοι, ἀσθενεῖς, Scholl., Eustath., etc.; (4) 'pendulous,' κρεμαστοὶ ἀπὸ τοῦ αἰωρῶ, Schol. B. cp. Lobbeck. path. cl. 2. 75. Another meaning, through αἰωρῶ or αἰερωμαι, viz. 'fore-feet,' (5) is preferred by Nitzsch, who quotes from Bekk. (Anec. 1. a. E.) οἱ ἐμπρόσθιοι καὶ Φιλήμων· οὐ τοὺς ἄωρους εἰπά σοι, μαστιγία, | πόδας πρίασθαι; σὺ δὲ φέρεις ὀπισθίους. But here the comic poet may be playing upon the meanings of ἄωρος, with a further reference to a word ὤρη which a Schol. here gives as Ionic for καλή. To these we may add the view ascribed (6) to Aristarchus, ἀκώλους (see on καλή sup.) καὶ πλεκτανώδεις, and (7) that of Crates, δυσφυλάκτους, οὓς οὐδεὶς ἂν ὤρησται, i.e. φυλάσσεται. Of these (2) and (4) seem to have most to recommend them. Curtius, Gk. Etym. p. 317 adopts (4), and certainly it carries out most graphically the picture of a

90 ἐξ δέ τέ οἱ δειραὶ περιμήκεες, ἐν δὲ ἐκάστη
 σμερδαλέη κεφαλῇ, ἐν δὲ τρίστοιχοι ὀδόντες,
 πυκνοὶ καὶ θαμέες, πλείοι μέλανος θανάτοιο.
 μέσση μὲν τε κατὰ σπείους κοίλοιο δέδυκεν,
 95 ἐξω δ' ἐξίσχει κεφαλὰς δεινοῖο βερέθρου,
 αὐτοῦ δ' ἰχθυάα, σκόπελον περιμαιώωσα,
 δελφῖνάς τε κύνας τε καὶ εἴ ποθι μείζον ἔλῃσι
 κῆτος, ἃ μυρία βόσκει ἀγαστονος Ἀμφιτρίτη.
 τῇ δ' οὐ πῶ ποτε ναῦται ἀκήριοι εὐχετόωνται
 παρφυγέειν σὺν νηὶ· φέρει δέ τε κρατὶ ἐκάστῳ
 φῶτ' ἐξαργάξασα νεὸς κυανοπρόροιο. 100
 Τὸν δ' ἕτερον σκόπελον χθαμαλώτερον ὄψει, Ὀδυσσεῦ.
 πλησίον ἀλλήλων· καὶ κεν διῴστεύσειας.
 τῷ δ' ἐν ἑρινεὸς ἐστὶ μέγας, φύλλοισι τεθελῶς·
 τῷ δ' ὑπὸ δία Χάρυβδις ἀναρροιβδεῖ μέλαν ὕδωρ.
 105 τρίς μὲν γάρ τ' ἀνίησιν ἐπ' ἡματι, τρίς δ' ἀναρροιβδεῖ

94. ἐξίσχει] Eustath. ἐξ ἴσχει. So two MSS. and ed. Rom. 98. τῇ δ' Ἀριστοφάνης τὴν δ' Schol. H. 101, 102.] The reading and punctuation in the text agrees with that of Nicanor, Schol. Q. Ἀριστοφάνης πλησίον γράφει Schol. H. 'Duplex igitur scriptura extitit, altera quae nunc est in libris πλησίον, altera, ni fallor, πλησίον. Utram utri substituerit Aristophanes incertum est, quum πλησίον γράφει errore librarii scriptum esse possit pro πλησίον γράφει' Dind. 105. τρίς μὲν . . . τρίς δέ] δις μὲν . . . δις δέ, according to Polybius, quoted by Strabo, 1. 25.

monstrous polypus (see above) with its swaying tentacles.

93. μέσση, equivalent to 'waist-deep'; cp. μέσος ἔχεται. For κατὰ σπείους see on Od. 9. 330.

94. βερέθρου, with variant βαράθρου, from root βορ, as in βορά, βι-βρώ-σκαι, Lat. vor-ago (and gurgis) Skt. root gar.

95. Join περιμαιώωσα . . . εἴ ποθι, 'questing round the rock if anywhere she may catch,' etc.

96. κύνας, 'sea-dogs,' are, according to Polyb. ap. Strabo. 1. 37, a species of sword-fish, ξιφίας or γαλεώτης.

97. For the singular κῆτος followed by ἃ cp. Od. 4. 177; 5. 438.

98. ἀκήριοι (κῆρ), 'unharmful,' here and Od. 23. 328; but ἀκήριοι (κῆρ), 'lifeless' or 'heartless,' Il. 11. 392; 7. 100; 13. 224.

101. Τὸν δ' ἕτερον in contrast to ὁ μὲν sup. 73.

χθαμαλώτερον is to be taken predicatively with ὄψει.

102. πλησίον. As the Schol. H. attributes this reading to Aristoph., we may suppose that others wrote πλησίον, which Düntzer adopts. But πλησίον can stand with the ellipse of εἰσί, = 'they are near each other.' Cp. Od. 14. 14 συμφεοὺς . . . ποίει πλησίον ἀλλήλων. The actual gap between them is measured by καὶ κεν διῴστεύσειας.

104. τῷ δ' ὑπὸ, 'beneath this' [fig-tree]. Charybdis is the personified power of the whirlpool. Later legend represents her as a daughter of Poseidon; perhaps from an extension of the epithet δία. The eddy in the strait of Messina is known at the present day by the name of Carofalo or Charilla.

105. τρίς. The same number of alternations is given in Virg. Aen. 3. 566; Ov. Ep. ex Pont. 4. 10. 27; but in the Latin version there is nothing equivalent to ἐπ' ἡματι. There is of

δεινόν· μὴ σύ γε κείθι τύχοις, ὅτε ροιβδήσειεν·
 οὐ γάρ κεν ρύσαιτό σ' ὑπ' ἐκ κακοῦ οὐδ' ἐνοσίχθων.
 ἀλλὰ μάλα Σκύλλης σκοπέλῳ πεπλημένος ὦκα
 νῆα παρέξ ἐλάαν, ἐπεὶ ἡ πολὺ φέρτερόν ἐστιν
 110 ἐξ ἐτάρους ἐν νηὶ ποθήμεναι ἢ ἅμα πάντας.
 Ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·
 'εἰ δ' ἄγε δὴ μοι τοῦτο, θεᾷ, νημερτὲς ἐνίσπες,
 εἴ πως τὴν ὁλοὴν μὲν ὑπεκπροφύγοιμι Χάρυβδιν,
 τὴν δέ κ' ἀμυναίμην, ὅτε μοι σίνοιτό γ' ἐταίρους.
 115 Ὡς ἐφάμην, ἡ δ' αὐτίκ' ἀμείβετο δία θεάων·
 'σχέτλιε, καὶ δὴ αὖ τοι πολεμήια ἔργα μέμηλε
 καὶ πόνος· οὐδὲ θεοῖσιν ὑπείξεται ἀθανάτοισιν;

111. ἀμειβόμενος] 'Vulgatam nunc scripturam ἀμειβόμενος etiam M' (Cod. Venet. 613) 'et Vindob. 50 in textu habent, sed uterque annotato in margine γρ. ἀνυζόμενος' Dind. 'Perbona autem lectio. Nam ἀμειβόμενος non commode adhibetur nisi finite alterius sermone. At Ulysses Circei interpellat' Buttm. The Scholl. acknowledge only ἀνυζόμενος. 116. δὴ αὖ] MSS. δ' αὖ. 117. θεοῖσιν ὑπείξεται] Bekk. θεοῖς ὑποείξεται, as εἰκὲν takes the initial F with great uniformity.

course intended to be a connection between the ebb and flow of the tide, and the engulfing and disgorging action of the whirlpool. So Strabo (1. 2. 36) ἀπὸ γὰρ τῶν ἀμώσεων καὶ πλημμυρίδων ἡ Χάρυβδις αὐτῷ μεμύθεται, and again (1. 1. 7) ἔχεται δὲ τῆς αὐτῆς φιλοπραγμοσύνης καὶ τὸ μὴ ἀγνοεῖν τὰ περὶ τὰς πλημμυρίδας τοῦ ὠκεανοῦ καὶ τὰς ἀμώσεις κ.τ.λ. But as ebb and flow occur only twice a day, a difficulty has been felt about the use of τρίς. To which it may be answered that we are still in the land of marvel, and there is a completeness about the number three that would naturally suggest itself to the poet in describing the full day's work of the whirlpool. But, as a matter of fact, the ebb and flow in narrow friths do not by any means follow the movement of the tide wave outside. The frequent change of the tides in the Euripus is an illustration of this, and, nearer home, we find the same phenomenon in Southampton-water. But Buchholz (Homerisch. Real. I. 272) quotes from Heller (Philologus, 15. 354 foll.) to the effect that τρίς really describes with perfect accuracy the normal ebb and flow of the sea. He

tabulates the results thus for a period of twenty-four hours:

Beginning of flood.	Beginning of ebb.
6 a.m.	noon.
6 p.m.	midnight.
6 a.m.	noon.

This arrangement gives the full amount of changes of direction for the day and night; if it is thought worth while to put the description to such a test.

108. ἀλλὰ μάλα, 'but be sure [Od. 4. 472; 5. 342] to near Scylla's rock with all speed and urge your ship past.'

πεπλημένος may be referred to a present πελάω (πελάζω): the indic. πέπλημαι, πεπλήσται are found in Anth. 5. 47. 3; Simonid. Am. 36 (Bergk). The form of non-thematic aor. is ἐπλήμην Il. 4. 449; 8. 63, etc.

113. Notice the force of the prepositions ὑπὸ, ἐκ, and πρό in ὑπεκπροφύγοιμι = 'secretly escape and get forward, subterfugientem evadere.' Cp. Od. 20. 43; Il. 20. 147; 21. 44.

114. τὴν δέ, sc. Scylla.

116. σχέτλιε means something like 'irrepressible' here. The very first chance that occurs, 'he is once more thinking about deeds of war, and conflict.'

Join δὴ αὖ in synizesis.

ἡ δέ τοι οὐ θνητὴ, ἀλλ' ἀθάνατον κακὸν ἐστὶ,
 δεινὸν τ' ἀργαλέον τε καὶ ἄγριον οὐδὲ μαχητόν·
 οὐδέ τίς ἐστ' ἀλκή· φυγέειν κάρτιστον ἀπ' αὐτῆς. 120
 ἦν γὰρ δηθύνησθα κορυσσόμενος παρὰ πέτρῃ,
 δαίδω μή σ' ἐξαῦτις ἐφορμηθεῖσα κίχῃσι
 τόσσησιν κεφαλῇσι, τόσους δ' ἐκ φῶτας ἔλῃται.
 ἀλλὰ μάλα σφοδρῶς ἐλάαν, βωστρεῖν δὲ Κραταῖν,
 μητέρα τῆς Σκύλλης, ἣ μιν τέκε πῆμα βροτοῖσιν· 125
 ἣ μιν ἔπειτ' ἀποπαύσει ἐς ὕστερον ὀρμηθῆναι.

Θρινακίην δ' ἐς νῆσον ἀφίξεαι· ἔνθα δὲ πολλὰ
 βόσκοντ' Ἡελίοιο βόες καὶ ἵφια μῆλα,
 ἐπὶ τὰ βοῶν ἀγέλαι, τόσα δ' οἶων πάεα καλὰ,

124-126] ἀθετοῦνται τρεῖς, ὅτι διὰ τούτων σημαίνει μὴ εἶναι τὴν Σκύλλαν σύμ-
 φυτον τῇ πέτρῃ Schol. H. This must mean that the Schol. objects to the pos-
 sibility of Scylla pursuing her victim. 124. Κραταῖν] ἀμεινον γράφειν κραταίς
 ἀντὶ τοῦ ἰσχυρῶς Schol. B. H. Q. See note below.

118. κακὸν may almost be personified
 into 'fiend.'

120. κάρτιστον. There is an inten-
 tional oxymoron in the coupling of this
 word with φυγέειν, 'the bravest course
 is to run away.' Compare 'Discretion
 is the better part of valour.'

124. βωστρεῖν, as if from βωστής,
 i.e. βοστής. βόων Lobeck. Paralip. 450.
 Nitzsch compares ἐλαστρεῖν with ἐλάω.

Κραταῖς, mother of Scylla, is a
 personification (see Od. 11. 597) of the
 wild forces of Nature. Later legend
 represented Scylla as daughter of He-
 cate by Phorcys or Triton. The Schol.
 regarding κραταίς as an adverb, would
 render 'mightily entreat.'

126. For ἀποπαύσει with infin. mood
 compare ἀλητεύειν ἀπέπαυσας Od. 18.
 114.

127. Θρινακίη νῆσος may be sup-
 posed to lie to the N. W. of Scylla's
 rock, but at no great distance from it
 (cp. vv. 325, 427 foll.). It belongs still
 to fable-land. The ancients identified
 it with Sicily (cp. Strabo 6. 265; Thuc.
 6. 2), regarding Θρινακίη as equivalent
 to Τρινακρία (τρεῖς, ἄκρα). It is more
 likely that the name may be referred
 to θρίναξ, a trident or three-pronged
 fork, and the etymology may serve to
 connect the island with some legend

about Poseidon; perhaps that he raised
 the island from the sea-bed with his
 trident. Düntzer, comparing the words
 θρίαι (?) and θρίαμβος, thinks that the
 word may mean 'windswept,' or
 'stormy.' The island is represented as
 uninhabited, except by the herds of
 Helios and the nymphs that tended
 them. Gladstone (Homeric Synchronism,
 p. 268) quotes from Lauth, (Homer und
 Aegypten) to the effect that Θρινακίη
 may be identified with an island named
 in the Book of the Dead as belonging
 to the Sun-god (Ra). The Egyptian
 form of the name he gives as *T-hri-náchiu*
 = 'the-between-prongs,' i.e. pointed
 rocks.

129. ἐπὶ τὰ βοῶν ἀγέλαι. See Eustath.
 ad loc. ἰστίον δὲ ὅτι τὰς ἀγέλας ταύτας,
 καὶ μάλιστα τὰς τῶν βοῶν, φασὶ τὸν
 Ἀριστοτέλην ἀλληγορεῖν εἰς τὰς κατὰ
 δωδεκάδα τῶν σεληνιακῶν μηνῶν ἡμέρας,
 γιγνομένας πεντήκοντα πρὸς ταῖς τριακο-
 σίαις, ὅσας καὶ ὁ ἀριθμὸς ταῖς ἐπὶ τὰς ἀγέλαις,
 ἐχούσαις ἀνὰ πεντήκοντα ζῶα. διὸ οὕτε
 γόνον αὐτῶν γίνεσθαι Ὅμηρος λέγει, οὕτε
 φθοράν. τὸ γὰρ αὐτὸ ποσὸν αἰεὶ ταῖς
 τοιαύταις ἡμέραις μένει. We need not
 however follow Eustath. into further
 details, nor suppose with him that the
 eating of the cows was a poetical way
 of expressing waste of time. But he

πεντήκοντα δ' ἕκαστα· γόνος δ' οὐ γίγνεται αὐτῶν, 130
 οὐδέ ποτε φθινύθουσι. θεαὶ δ' ἐπιποιμένες εἰσὶ,
 νύμφαι ἐυπλόκαμοι, Φαέθουσά τε Λαμπετίη τε,
 ἃς τέκεν Ἡελίῳ Ὑπερίονι διὰ Νέαιρα.
 τὰς μὲν ἄρα θρέψασα τεκοῦσά τε πότνια μήτηρ
 Θρινακίην ἐς νῆσον ἀπόκτισε τηλόθι ναίειν, 135
 μῆλα φυλασσέμεναι πατρώια καὶ ἔλικας βοῦς.
 τὰς εἰ μὲν κ' ἀσινέας ἑάσας νόστου τε μέδῃαι,
 ἣ τ' ἂν ἔτ' εἰς Ἰθάκην κακὰ περ πάσχοντες ἴκοισθε·
 εἰ δέ κε σίνῃαι, τότε τοι τεκμαίρομ' ὄλεθρον
 νηὶ τε καὶ ἐτάροις· αὐτὸς δ' εἴ πέρ κεν ἀλύξῃς, 140
 ὄψε' κακῶς νεῖαι, ὀλέσας ἀπο πάντας ἐταίρους.'

Ὡς ἔφατ', αὐτίκα δὲ χρυσόθρονος ἤλυθεν Ἡώς.
 ἣ μὲν ἔπειτ' ἀνὰ νῆσον ἀπέστιχε διὰ θεάων·
 αὐτὰρ ἐγὼν ἐπὶ νῆα κιὼν ὤτρυνον ἐταίρους
 αὐτοὺς τ' ἀμβαίνειν ἀνά τε πρυμνήσια λῦσαι. 145
 οἱ δ' αἰψ' εἰσβαίνον καὶ ἐπὶ κληῖσι καθίζον.
 [ἐξῆς δ' ἐξόμενοι πολὺν ἄλλα τύπτον ἐρετμοῖς.]

131. ἐπιποιμένες] The reading of Aristarchus; cp. ἐπιμάρτυροι, ἐπιβουκόλος, etc.
 Al. ἐπὶ ποιμένες. 133.] After this line two MSS. add (in marg.) αὐτοκασιγνήτη
 θέτιδος λιπαροπλοκάμοιο. 140, 141.] The majority of MSS. either omit these two
 lines, or have them in the margin. La Roche brackets them. 147.] This verse
 is wanting in Harl., Vind. 133, and other MSS. Almost all editors since Wolf
 have bracketed it. The use of the oars was unnecessary when there was a favour-
 ing wind.

goes on to say rightly ὅτι δὲ καθ' ἱστο-
 ρίαν ἀγέλας ὅλας ἡμέρας ζῶντες Ἕλληνες
 ἀφίερουν δαίμοσιν, ὧν οὐκ ἦν θεμιτὸν
 ἀπτεσθαί τινος, ἐν οἷς καὶ πτηνὰ ὠσιούντο
 ἱεροῖς ἀνείμενα, οἷον ταῦτες καὶ χῆνες καὶ
 τοιαῦτά τινα, καθωμίλῃται ἐν ταῖς ἱστο-
 ρίαις. Ἡρόδοτος δὲ (9. 92) ἱστορεῖ ἐν
 τῇ Ἰονίᾳ κόλπῳ ἱερὰ εἶναι Ἡλίου πρό-
 βατα, περὶ πολλοῦ ὄντα τοῖς ἐκεῖ Ἀπολ-
 λωνιάταις, οἷς ἀπὸ τούτου τὸ ὄνομα. Glad-
 stone (Hom. Synchr. 252) sees in this
 account of the cows and sheep of the
 Sun-god, and the awful punishment
 visited on those who laid hands on
 them, a real influence of Egyptian
 usage. The sheep he would connect
 with the ram of Ammon (Ammon-Ra);
 and the sanctity of the cows with the
 well-known worship of that animal in

Egypt. In the Vêdic hymns the rays of
 the sun are spoken of as his 'cows.'

132. The nymphs 'Bright' and
 'Shining,' and their mother 'Younger,'
 are fit wife and daughters for the Sun.

134. θρέψασα τεκοῦσά τε. For the
 prothysteron see on Od. 4. 208, 723;
 10. 417.

135. τηλόθι, joined with ἀπόκτισε,
 seems to mean 'far from' the place
 of their birth. Possibly it is only a
 way of saying that the island lay in the
 far west; or we may join τηλόθι ναίειν,
 so as to form the epexegetis to the
 foregoing words.

143. ἀνὰ νῆσον, 'up the island,' i.e.
 away from the shore, where the scene
 has hitherto been laid. Cp. inf. 333,
 335.

ἡμῖν δ' αὖ κατόπισθε νεὸς κυανοπράροιο
 ἔκμενον οὖρον ἱεὶ πλησίστιον, ἐσθλὸν ἐταῖρον,
 Κίρκη ἐνπλόκαμος, δεινὴ θεὸς αὐδήεσσα. 150
 αὐτίκα δ' ὄπλα ἕκαστα πονησάμενοι κατὰ νῆα
 ἤμεθα· τὴν δ' ἀνεμός τε κυβερνήτης τ' ἴθυνε.
 δὴ τότε ἔγῳν ἐτάροισι μετηύδων ἀχνύμενος κῆρ·
 'ὦ φίλοι, οὐ γὰρ χρὴ ἓνα ἰδμεναι οὐδὲ δύο οἴους
 θέσφαθ' ἃ μοι Κίρκη μυθήσατο, δῖα θεάων· 155
 ἀλλ' ἐρέω μὲν ἔγῳν, ἵνα εἰδότες ἢ κε θάνωμεν
 ἢ κεν ἀλευάμενοι θάνατον καὶ κῆρα φύγοιμεν.
 Σειρήνων μὲν πρῶτον ἀνώγει θεσπεσιῶν
 φθόγγον ἀλεύσασθαι καὶ λειμῶν' ἀνθεμόεντα.
 οἶον ἔμ' ἠνώγει ὅπ' ἀκούμεν· ἀλλὰ με δεσμῶ 160
 δῆσατ' ἐν ἀργαλέῳ, ὅφρ' ἔμπεδον αὐτόθι μίμνω,
 ὀρθὸν ἐν ἰστοπέδῳ, ἐκ δ' αὐτοῦ πείρατ' ἀνήφθω.
 εἰ δέ κε λίσσωμαι ὑμέας λῦσαί τε κελεύω,
 ὑμεῖς δὲ πλεόνεσσι τότε ἐν δεσμοῖσι πιέζειν.'

156] ἢ κε θάνωμεν. See note below. 157. φύγοιμεν] A few MSS. give φύγωμεν, which Bekker, Fäsi, and Dind. follow. 'φύγοιμεν scripsi cum libb. melioribus' La Roche. See note below. 163, 164.] καὶ ἐνταῦθα (as well as the ἀθέτησις of 53, 54 by Aristoph.) οἱ δύο ἀβελίζονται ὡς ἀδικάτατοι Schol. H.

156. ἵνα εἰδότες, 'that knowing them we may either die or make our escape, having avoided death and doom.' In final sentences ὅπως, ὡς, and ὅφρα, are not uncommon in Homer, but ἵνα with ἄν or κε is not found, except in the present passage. In Attic, ἵνα ἄν has always, or almost always, the sense of 'ubique.' Jelf quotes Demosth. 780. 7 ἵνα μὴδ' ἄν ἄκων αὐτῇ ποτὶ προσέειπε, and Soph. O. C. 188 ἄγε νῦν σύ με, παῖ, | ἵν' ἄν εὐσεβίας ἐπιβαίνοντες | τὸ μὲν εἵπομεν τὸ δ' ἀκούοιμεν, but there the sense is not strictly final; it is, rather, 'take me to a spot *where* I may,' etc.; so *ibid.* 405 μὴδ' ἵν' ἄν σ' αὐτοῦ κρατοῖς, 'to a place where you may not even,' etc. So the *actual* construction of this passage is best given by translating thus, 'but I will speak, in which case, when we have learned our lesson, we may either die or escape.' Monro, H. G. § 286, remarks that here κε—κεν may be due to the antithesis of the

clauses (*ib.* § 273 n. 2). But some MSS. have ἢ κε θάνωμεν, which Nauck adopts, reading in the next line ἢ καὶ ἀλευάμενοι.

157. The reading φύγοιμεν should be preferred to φύγωμεν, escape seeming less likely than death. Cp. Od. 4. 692 ἐχθαίρησι . . φιλοῖη, Il. 5. 567 πάθῃ (?) . . ἀποσφάλλει, Il. 15. 598 ἐμβάλη (?) ἐπικρήνι, Il. 18. 308 φέρησι . . φερόμεν.

158. θεσπεσιῶν is interpreted rather ambiguously by the Schol. θεῖα φθεγγόμεναι. Without doubt, however, it refers to the wonderful charm of their song, and not to the revelations which they profess themselves able to make.

161. αὐτόθι is explained by the epexegetis ὀρθὸν ἐν ἰστοπέδῳ.

164. πιέζειν, with imperatival force. With πιέζειν ἐν δεσμοῖσι cp. δεινὸν ἐν δεσμῶ as sup. 160; Il. 5. 386; Od. 15. 232. The apodosis is introduced by ὑμεῖς δέ.

Ἥ τοι ἐγὼ τὰ ἕκαστα λέγων ἐτάροισι πίφασκον· 165
 τόφρα δὲ καρπαλίμως ἐξέικετο νηὺς εὐεργῆς
 νῆσον Σειρήνουιν· ἔπειγε γὰρ οὖρος ἀπήμων.
 αὐτίκ' ἔπειτ' ἀνεμος μὲν ἐπαύσατο ἢ δὲ γαλήνη
 ἔπλετο νηνεμῇ, κοίμησε δὲ κύματα δαίμων. 170
 ἀνστάντες δ' ἔταροι νεὸς ἰστία μὲρυσαντο,
 καὶ τὰ μὲν ἐν νηὶ γλαφυρῇ θέσαν, οἱ δ' ἐπ' ἐρετμὰ
 ἐζόμενοι λεύκαινον ὕδωρ ξεστῆς ἐλάτρησιν.
 αὐτὰρ ἐγὼ κηροῖο μέγαν τροχὸν ὀξείῃ χαλκῷ
 τυτθὰ διατμήξας χερσὶ στιβαρῇσι πίεζον. 175
 αἶψα δ' ἰαίνετο κηρὸς, ἐπεὶ κέλετο μεγάλη ἱς
 'Ἡελίου τ' αὐγῇ· Ὑπεριονίδαο ἀνακτος·
 ἐξείης δ' ἐτάροισιν ἐπ' οὐατα πᾶσιν ἀλειψα.
 οἱ δ' ἐν νηὶ μ' ἔδωσαν ὁμοῦ χεῖρας τε πόδας τε
 ὀρθὸν ἐν ἰστοπέδῳ, ἐκ δ' αὐτοῦ πείρατ' ἀνήπτον· 180
 αὐτοὶ δ' ἐζόμενοι πολὴν ἄλα τύπτον ἐρετμοῖς.
 ἀλλ' ὅτε τόσσον ἀπῆν ὅσσον τε γέγωνε βοήσας,

167. ἀπήμων] γρ. ἀμύμων Schol. H. 168. ἢ δέ] δασίας (with aspirate) τὸ ἦδε Schol. H. Cp. crit. note on Od. 5. 391. ἢ δέ is the reading of Aristarchus. The MSS. nearly all give ἦδέ. 181. ἀπῆν ὅσσον] The MSS. give ἀπῆμεν ὅσον, but

165. τὰ ἕκαστα. See on sup. 16.

168. ἢ δὲ γαλήνη. See on Od. 5. 391.

170. μὲρυσαντο. The connection of this word with μῆρινθος and μέρμυς would seem to describe the process of 'brailing up' the sail, for which we have in Od. 3. 11 στεῖλαν ἀείραντες, where see note. But against this we have the statement that they 'stowed the sail away in the hollow ship,' implying that it was altogether lowered from the mast. Cp. ναῦται δ' ἐμὲρυσαντο νηὺς ἰσχύδα, of 'weighing anchor,' Soph. Frag. 699.

171. With ἐπ' ἐρετμὰ ἐζόμενοι cp. ὠκόνδε καθίζανον Od. 5. 3.

174. τυτθὰ, accus. plur. of τυτθός used adverbially, or, more accurately, as a proleptic predicate, 'into small pieces.' The plural is only found here and inf. 387 (where Zenodotus reads τριχθὰ), elsewhere the singular τυτθόν is employed. The wax is in the form of a τροχός, 'round,' or 'disc,' because we may suppose that when melted and

clarified it was poured into a pan or bowl, the shape of which it preserved on cooling.

175. κέλετο μεγάλη ἱς. Eustath. rightly says, ἢ τῶν ἐμῶν δηλαδὴ στιβαρῶν χειρῶν ἢ κατὰ τὸ πίεζειν, but κέλετο is uniformly used with persons in Homer and nowhere else expresses the effect of an external force. Nitzsch would omit the next line as superfluous, because, he says, either the 'pressing' or the 'warmth' is all we want—not both. As a matter of fact, the shavings or scrapings of wax would soften far more readily when squeezed and kneaded in the full sunlight; and the mention of the hot sun suits well with γαλήνη νηνεμῇ. Nitzsch has a further objection to the form Ὑπεριονίδης as un-Homeric. See on Od. 1. 8. There seems to be a conscious touch of humour in the use of such majestic language to describe the kneading of a cake of wax.

181. ἀπῆν . . διώκοντες See crit.

ρίμφα διώκοντες, τὰς δ' οὐ λάθεν ὠκύαλος νηὺς
ἐγγύθεν ὀρνυμένη, λιγυρὴν δ' ἔντυνον ἀοιδὴν·

‘Δεῦρ’ ἄγ’ ἰὼν, πολὺαῖν’ Ὀδυσσεῦ, μέγα κῦδος Ἀχαιῶν,
νῆα κατὰστησον, ἵνα νωιτέρην ὅπ’ ἀκούσῃς. 185
οὐ γάρ πώ τις τῇδε παρήλασε νηὶ μελαίνῃ,
πρίν γ’ ἡμέων μελίγηρυν ἀπὸ στομάτων ὅπ’ ἀκούσαι,
ἀλλ’ ὃ γε τερψάμενος νεῖται καὶ πλείονα εἰδώς.
ἴδμεν γάρ τοι πάνθ’ ὅσ’ ἐνὶ Τροίῃ εὐρείῃ
Ἀργεῖοι Τρῶές τε θεῶν ἰότητι μόγησαν· 190
ἴδμεν δ’ ὅσσα γένηται ἐπὶ χθονὶ πουλυβοτείρῃ.’

‘Ὡς φάσαν ἰεῖσαι ὅπα κάλλιμον· αὐτὰρ ἐμὸν κῆρ
ἤθελ’ ἀκούμεναι, λῦσαί τ’ ἐκέλευον ἑταίρους,

Schol. M. γρ. ἀπὴν, and Schol. B. H. distinctly gives τὸ μὲν ἀπὴν ἐπὶ τῆς νηὸς, τὸ δὲ διώκοντες ἐπὶ τῶν ἑρετῶν. οὐ γὰρ εἰρηκεν ἀπῆμεν. And in another Schol., H. Q. ἀπῆν ἢ ναὺς· νῦν δὲ οἱ ἐν τῇ νηὶ, quoting a somewhat similar anacoluthon from Eurip. Phoen. 290, which is not really parallel; but the allusion shows that an anacoluthon was acknowledged here. ἀπῆμεν ὅσον may have been an early correction to suit διώκοντες.

note. La Roche adduces as analogous Od. 9. 462, 463; but the construction is better described as κατὰ τὸ σημαίνον, for διώκοντες implies the ship and her crew. So Buttm. ad Schol. ‘Homerus si revera iunxit ἀπῆν . . διώκοντες, navem et nautas tanquam synonyma cogitavit.’

182. With ῥίμφα διώκοντες we may supply νῆα, as we find the passive in Od. 13. 162 νηὺς ῥίμφα διωκομένη. But διώκω is used absolutely in Il. 23. 344, though with unexpressed reference to ἄρμα. The apodosis begins with τὰς δ’.

184. Cicero thus translates the passage, de Fin. 5. 18

‘O decus Argolicum, quin puppim flectis, Ulixē,
Auribus ut nostros possis agnoscere cantus?’

Nam nemo haec unquam est transvectus caerulea cursu,
Quin prius adstiterit vocum dulcedine captus;

Post variis avido satiatus pectore musis
Doctior ad patrias lapsus pervenerit oras.

Nos grave certamen belli clademque tenemus,
Graecia quam Troiae divino numine vexit;

Omniaque e latissimis rerum vestigia terris.

He himself remarks that the passage illustrates men's love of knowledge: ‘Mihi quidem Homerus huiusmodi quiddam vidisse videtur in iis quae de Sirenum cantibus finxerit. Neque enim vocum suavitatem videntur aut novitatem quadam et varietate cantandi revocare eos solitae, qui praetervehebantur, sed quia multa se scire profitebantur; ut homines ad earum saxa discendi cupiditate adhaerescerent.’

185. νωιτέρην. The dual number, which was forgotten in τὰς δ’ and ἔντυνον, confirms the fact that Homer speaks of two Sirens, as sup. 165.

187. Join ὅπα ἀπὸ στομάτων ἡμέων.

188. ὃ γε takes up the subject implied in the negative sentence οὐ πώ τις παρήλασε.

The aorist in τερψάμενος is contrasted with εἰδώς, ‘he has had his pleasure,’ and the ‘knowledge’ abides with him. Similarly, we must contrast μόγησαν, applying to one completed fact, with γένηται, where the mood expresses a general statement, serving for all time. Nitzsch compares ὅτεόν τε πόλιν καὶ γαῖαν ἵκηται Od. 10. 39, φ’ μὴ ἄλλοι ἀοσητῆρες ἔωσι Od. 4. 165. Cp. also sup. 66 ἢ τις ἵκηται.

ὄφρ’ ὤσι νευστάζων· οἱ δὲ προπεσόντες ἔρεσσον.
αὐτίκα δ’ ἀνστάντες Περιμήδης Εὐρύλοχός τε 195
πλείοσιν μ’ ἐν δεσμοῖσι δέον μᾶλλον τε πίεζον.
αὐτὰρ ἐπεὶ δὴ τὰς γε παρήλασαν, οὐδ’ ἔτ’ ἔπειτα
φθογγῆς Σειρήνων ἠκούομεν οὐδέ τ’ ἀοιδῆς,
αἰψ’ ἀπὸ κηρὸν ἔλοντο ἐμοὶ ἐρίηρες ἑταῖροι,
ὃν σφιν ἐπ’ ὥσιν ἀλειψ’, ἐμέ τ’ ἐκ δεσμών ἀνέλυσαν. 200
‘Ἀλλ’ ὅτε δὴ τὴν νῆσον ἐλείπομεν, αὐτίκ’ ἔπειτα
καπνὸν καὶ μέγα κῦμα ἴδον καὶ δοῦπον ἄκουσα·
τῶν δ’ ἄρα δεισάντων ἐκ χειρῶν ἔπτατ’ ἑρετμὰ,
βόμβησαν δ’ ἄρα πάντα κατὰ ῥόον· ἔσχετο δ’ αὐτοῦ
νηὺς, ἐπεὶ οὐκέτ’ ἑρετμὰ προήκεα χερσὶν ἔπειγον. 205
αὐτὰρ ἐγὼ διὰ νηὸς ἰὼν ὠτρυνον ἑταίρους
μειλιχίοις ἐπέεσσι παρασταδὸν ἄνδρα ἕκαστον·

‘ὦ φίλοι, οὐ γάρ πώ τι κακῶν ἀδαήμενές εἰμεν·
οὐ μὲν δὴ τόδε μείζον ἐπὶ κακὸν ἢ ὅτε Κύκλωψ

200. ἐπ’ ὥσιν] Eustath. πᾶσιν. 209. ἐπὶ] ἐπέρχεται Schol. V. But Schol. H. Vind. 133 give in lemma ἔπει, interpreting thus, βῆμά ἐστιν ἔπει, ἔπει, ἀντὶ τοῦ περιέπει. δασέως οὖν. Ζηνόδοτος δὲ ἔχει. Cp. Schol. Q., Vind. 133 περιέχει ὥς, ‘Τρῶες ἔπον πολλοὶ τε καὶ ἄλκιμοι’ (Il. 11. 483), ἢ ἐνεργεῖ ὥς, ‘τοὺς δέρον ἀμφὶ δ’ ἔπον’ Il. 7. 316). La Roche adopts ἔπει as the genuine reading, which however had been

194. νευστάζων. It was no good to speak; ‘nam sociis illita cera fuit’ Ovid. A. A. 3. 313.

198. οὐδέ τ’ ἀοιδῆς. The position at the end of the sentence marks ἀοιδῆς as the more definite word, limiting and explaining φθογγῆς.

202. καπνόν. It is impossible to explain this, as some modern commentators, by ‘spray;’ for which Homer has a very appropriate word in ἄρνη Od. 5. 403; inf. 238. καπνός takes up the πυρός δλόοιο θέλλαι sup. 68; but in the day time these would appear only as smoke, cp. Pind. Pyth. 1. 20 foll. Αἶττα . . τὰς ἐρεύγονται μὲν ἀπλάτου πυρὸς ἀγρόταται | ἐκ μυχῶν παγαί· ποταμοὶ δ’ ἀμέραισιν μὲν προχέοντι ῥόον καπνοῦ | αἶθρον, ἀλλ’ ἐν ὀρφνασιν πέτρας | φοίνισσα κυλινδομένα φλόξ ἐς βαθεῖαν φέρει πόντου πλάκα σὺν πατάγῳ.

203. τῶν must not be closely joined with δεισάντων, according to the use of

the article with the participle in Attic Greek. It is the demonstrative = ‘illorum,’ depending directly upon χειρῶν, and δεισάντων follows as a causal addition, giving the reason for the fall of the oars; ‘and from their hands, in their terror, away flew the oars and fell splash on the stream.’ Cp. κατὰ κύμα Od. 2. 429. The oars hung at the σκαλμοί in the leathern loops (τροποί Od. 4. 782), so that they did not fall overboard altogether, but dragged along at the ship's side.

206. διὰ νηός. Odysseus, doubtless, was at the stern; now he walks down the whole length of the ship forward, passing through the rowers and addressing each man in turn.

208. Virgil imitates this in Aen. 1. 198 ‘O socii neque enim ignari sumus ante malorum.’

209. ἐπὶ κακόν. Cp. ἐπεὶ οὐ τοι ἐπὶ (ἐπέστι) δέος Il. 1. 515. See crit. note.

εἴλει ἐνὶ σπῇι γλαφυρῷ κρατερῇφι βίηφιν· 210
 ἀλλὰ καὶ ἔνθεν ἐμῇ ἀρετῇ βουλῇ τε νόφ τε
 ἐκφύγομεν, καὶ που τῶνδε μνήσεσθαι ὀίω.
 νῦν δ' ἄγεθ', ὥς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες.
 ὑμεῖς μὲν κώπησιν ἀλὸς ῥηγμῖνα βαθεῖαν
 τύπτετε κληίδεσσιν ἐφήμενοι, αἳ κέ ποθι Ζεὺς 215
 δώῃ τόνδε γ' ὄλεθρον ὑπεκφυγέειν καὶ ἀλύξαι·
 σοὶ δὲ, κυβερνήθ', ᾧδ' ἐπιτέλλομαι· ἀλλ' ἐνὶ θυμῷ
 βάλλευ, ἐπεὶ νηὸς γλαφυρῆς οἴηια νωμᾶς.
 τούτου μὲν καπνοῦ καὶ κύματος ἐκτὸς ἔεργε
 νῆα, σὺ δὲ σκοπέλων ἐπιμαίεο, μή σε λάθῃσι 220
 κείσ' ἐξορμήσασα καὶ ἐς κακὸν ἄμμε βάλησθα.
 Ὡς ἐφάμην, οἱ δ' ὦκα ἐμοῖς ἐπέεσσι πίθοντο.
 Σκύλλην δ' οὐκέτ' ἐμυθεόμην, ἄπρηκτον ἀνίην,
 μή πῶς μοι δείσαντες ἀπολλήξειαν ἐταῖροι
 εἰρεσίης, ἐντὸς δὲ πυκάζοιεν σφέας αὐτούς. 225

changed into *ἐπι* and *ἐπει* before the time of Eustath., and Hentze (Ameis) accepts it. Cp. Dind. Schol. ad loc. 'Verbo *ἐπει* hic locum esse negat Ahrens in Schneidw. Philol. 4. p. 598, qui *ἐπει* probat pro *ἐπεί* dictum, ut *τίθει, δίδωι, φησί*. But these corrections fail to carry conviction. They read like attempts to escape from the unprecedented lengthening of the final vowel in *ἐπι*. 220. *σκοπέλων*] So most edd. since Wolf, with strong MSS. authority. But Schol. H. gives *ἐνικῶς σκοπέλου, τῆς Σκύλλης*, needlessly, for the antithesis is between the *Πλαγκταί*, and the *two* rocks.

210. *εἴλει*, 'penned us,' cp. Il. 18. 447; 11. 413, etc.

212. Virgil's imitation 'forsan et haec olim meminisse iuvabit' (Aen. 1. 203) is slightly different in meaning, as Ameis notices: Homer understands by *τῶνδε* the dangers that threaten; Virgil, by 'haec,' the sufferings they are already enduring. Cp. Eurip. ap. Macrob. Sat. 7. 2 *ὡς ἡδὺ τοι σωθέντα μεμνήσθαι πόναν*. See also Od. 15. 398-400.

213. *ὥς ἂν ἐγὼ εἴπω* = *utcumque dixero*.

214. *ῥηγμῖνα*. See on Od. 4. 430.

219. *τούτου*. Transl. 'From this smoke and surf keep the ship away and get close to the cliffs, lest unawares she (*νηὺς*) shoot off yonder, and thou bring us into trouble.'

For *καπνοῦ* see sup. 202. The helmsman is to give a wide berth to the

Planctae, and to keep within reach of the rocks. If we read *σκοπέλων*, we must include both Scylla and Charybdis; if *σκοπέλου*, it is limited to *Σκύλλης σκοπέλου* inf. 430.

221. *κείσε* forms the antithesis to *σκοπέλων* (*σκοπέλου*), and so designates the direction of the Planctae.

223. *Σκύλλην δ' οὐκέτ' ἐμυθεόμην*, 'but of Scylla I did not go on to say more.' He dared not reveal the details of the danger to his comrades; for he knew, from Circe's prediction, that he must lose at least six men by the assault of Scylla. So he contents himself with the vague allusion to *σκοπέλων* (*σκοπέλου*).

225. *πυκάζοιεν* has the sense of sheltering themselves by huddling together under the decks or benches of the ship.

καὶ τότε δὴ Κίρκης μὲν ἐφημοσύνης ἀλεγεινῆς
 λανθανόμην, ἐπεὶ οὐ τί μ' ἀνώγει θωρήσσεσθαι·
 αὐτὰρ ἐγὼ καταδύς κλυτὰ τεύχεα καὶ δύο δοῦρε
 μακρ' ἐν χερσὶν ἐλὼν εἰς ἵκρια νηὸς ἔβαινον
 πρῶρης· ἔνθεν γάρ μιν ἐδέγμην πρῶτα φανείσθαι 230
 Σκύλλην πετραίην, ἥ μοι φέρε πῆμ' ἐτάροισιν.
 οὐδέ πη ἀθρήσαι δυνάμην· ἔκαμον δέ μοι ὅσσε
 πάντη παπταίνοντι πρὸς ἡεροειδέα πέτρην.
 Ἡμεῖς δὲ στεινωπὸν ἀνεπλέομεν γοδῶντες·
 ἔνθεν γὰρ Σκύλλη, ἐτέρωθι δὲ διὰ Χάρυβδιν 235
 δεινὸν ἀνερροίβησε θαλάσσης ἀλμυρὸν ὕδωρ.
 ἦ τοι ὅτ' ἐξεμέσειε, λέβης ὥς ἐν πυρὶ πολλῷ
 πᾶσ' ἀναμορμύρεσκε κυκωμένη· ὑψόσε δ' ἄχνη
 ἄκροισι σκοπέλοισιν ἐπ' ἀμφοτέροισιν ἔπιπτεν.

238. *ἀναμορμύρεσκε*] The readings vary between this form and *ἀνεμορμύρεσκε*. The preference may be given to the former on the ground that the iterative aorists are seldom found with the augment. But as exceptions to the rule may be quoted *ἔφασκον* (passim); *ἔμοσγέσκοντο* Od. 20. 7, *παρεέσκετο* Od. 14. 521, *παρέβασκε* Il. 11. 104.

226. *ἀλεγεινῆς*, 'hard;' because a fighting man chafes at passive endurance.

227. *λανθανόμην* means 'I let myself forget,' i.e. 'disregarded.' The negative before *ἀνώγει* passes over to *θωρήσσεσθαι*, as in the phrase *ἡ Πυθίη οὐκ ἔφη χρήσειν*.

228. *καταδύς*, used here of putting arms on one's self. So Il. 4. 222; 6. 504; but Il. 7. 103 *κατεδύσετο τεύχεα*. Similarly with *ἀποδύω* Il. 22. 125; Od. 5. 343; 22. 364; and *ἐσδύω* Od. 24. 498; and *ἐνδύω* Il. 2. 42; 10. 21, etc.; but *ἐν δ' αὐτὸς ἐδύσετο χαλκόν* Il. 11. 16.

230. *πρῶρης*. This word, like *πρύμνη*, is properly an adjective in agreement with *νηὺς*.

231. *φέρει* must not be rendered 'was to bring;' it is simply 'brought.' The narrator anticipates inf. 245.

232. *ἔκαμον δέ*. This clause, introduced in parataxis, means 'though my eyes were wearied out as I kept gazing.'

235. *ἐνθεν γὰρ Σκύλλη*, supply *ἦν*, for the verb *ἀνερροίβησε* can go only with Charybdis.

237. *ἦ τοι ὅτ'*, 'now whenever she vomited it forth, like a cauldron on a big fire, she seethed up swirling from her inmost depth (*πᾶσα*), and the spray fell aloft on the tops of the two cliffs,' (i.e. the rock of Scylla, and the rock of Charybdis), 'but when she sucked back the salt sea water, she showed all down, within her swirling eddy, while around her the rock bellowed fearfully: and at the bottom the ground showed dark with sand.' When this Maelstrom was discharging its waters, they seemed to come boiling and bursting up from below, with a roar like thunder and amid clouds of spray. But when the sea was being sucked in, one might look down into the whirling gulf as into a monstrous funnel; and between its liquid sides, far below, the sea-floor was visible, cp. Tibull. 4. 1. 73

'Nec violenta suo consumpsit more Charybdis;

Vel si sublimis fluctu consurgeret imo,

Vel si interrupto nudaret gurgite pontum.

ἀλλ' ὅτ' ἀναβρόξειε θαλάσσης ἀλμυρὸν ὕδωρ, 240
 πᾶσ' ἔντοσθε φάνεσκε κυκωμένη, ἀμφὶ δὲ πέτρῃ
 δεινὸν βεβρύχει, ὑπένερθε δὲ γαῖα φάνεσκε
 ψάμμῳ κυανέῃ· τοὺς δὲ χλωρὸν δέος ἦρει.
 ἡμεῖς μὲν πρὸς τὴν ἴδομεν δείσαντες ὄλεθρον·
 τόφρα δέ μοι Σκύλλη κοίλης ἐκ νηὸς ἐταίρους 245
 ἐξ ἔλεθ', οἳ χερσὶν τε βίηφί τε φέρτατοι ἦσαν.
 σκεψάμενος δ' ἐς νῆα θοὴν ἄμα καὶ μεθ' ἐταίρους
 ἦδη τῶν ἐνόησα πόδας καὶ χεῖρας ὑπερθεῖν
 ὑψόσ' ἀειρομένων· ἐμὲ δὲ φθέγγοντο καλεῦντες
 ἐξονομακλήδην, τότε γ' ὕστατον, ἀχνύμενοι κῆρ. 250
 ὥς δ' ὅτ' ἐπὶ προβόλῳ ἀλιεὺς περιμήκει ῥάβδῳ
 ἰχθύσι τοῖς ὀλίγοις δόλον κατὰ εἶδατα βάλλων
 ἐς πόντον προΐησι βοὸς κέρας ἀγραύλοιο,
 ἀσπαίροντα δ' ἔπειτα λαβὼν ἔρριψε θύραζε,

241. πέτρῃ] So written since Bekker, with some MSS. authority. Vulg. πέτρῃ.
 243. κυανέῃ] ἀντὶ τοῦ κυανίζουμένη, ὡς 'φοίνικι φαεινός' (Il. 15. 538) Schol. Q. So, with good MSS., Ameis and La Roche, the latter quoting Cramer, Epimetr. 315. 29 'ψάμμῳ κυανέῃ δ' καὶ χωρὶς τοῦ ἰῶτα γράφεται' σημαίνει γὰρ ψάμμῳ κυανίζουσαν. Vulg. κυανέῃ. 244. ἴδομεν] A few MSS. give ἴομεν. Schol. M. V. quotes a reading οἴομεν (οοο), and interprets it ἀπεβλέπομεν. 252. εἶδατα] οὗτος Ἀρίσταρχος, ὃ δὲ Καλλίστρατος δέιλαια (= δελείατα Callim. Fr. 458) Schol. H.

241. For φάνεσκε see on Od. 11. 587. πέτρῃ. Compare ἀμφὶ δὲ δῶμα σμερδαλέον κονάβιζε Od. 10. 399.

243. ψάμμῳ κυανέῃ. Cp. Virg. Aen. 7. 31 'multa flavus harena;' but here the sand does not look 'yellow' but 'dark,' because it lies in the ὕφαλον ἔρεβος Soph. Antig. 589.

247. σκεψάμενος. All eyes had been gazing towards Charybdis. Suddenly Odysseus hears a cry, turns round, gives a glance at the ship, and looks for his comrades, and catches sight of them swinging aloft in Scylla's clutches. For this combination of ἐς with μετά cp. Od. 8. 294; 13. 440; 20. 146; 22. 351, 352; Il. 1. 423; 4. 70; 5. 804; 17. 433.

249. Join ἐμὲ καλεῦντες ἐξονομακλήδην, and cp. Od. 10. 229.

251. ῥάβδῳ is here a fishing rod; not, as some suppose, a fishing spear, which would not be used for ὀλίγοι ἰχθύες, nor would a fisher with a spear 'throw in food as bait.' The 'line' is

not alluded to in so many words here, but is spoken of in Il. 16. 406 foll. ἔλκε... ὡς ὅτε τις φῶς | πέτρῃ ἐπὶ προβλήτι καθήμενος ἱερὸν ἰχθύν | ἐκ πόντοιο θύραζε λίνῳ καὶ ἥνοπι χαλκῷ. In Iliad 24. 80 the fishing-line is described as ending in a plummet, μολυβδαῖνῃ... ἥ τε κατ' ἀγραύλοιο βοὸς κέρας ἐμβεβαυῖα | ἔρχεται ὠμωστήσιν ἐπ' ἰχθύσι κῆρα φέρουσα. This is parallel with the present passage, on which Schol. Q. says, κέρας, Ἀρίσταρχος τὸ κεράτινον συρίγγιον δ' ἐπιτιθέσθαι πρὸς τὸ μὴ ἐσθίεσθαι ὑπὸ τοῦ ἰχθύος τὴν ὀρμὴν [the line of hair]. This little pipe or collar of horn protected the line just at its junction with the hook, and served the same purpose as the 'gimp' on a trolling-line. We gather from Il. 16 sup. that the ἀγκίστρον itself was of χαλκός.

254. ἀσπαίροντα, sc. ἰχθύν. The singular number implies each fish as it comes up, which is further suggested by the use of the aor. of custom ἔρριψε.

ὥς οἳ γ' ἀσπαίροντες αἶειροντο προτὶ πέτρας· 255
 αὐτοῦ δ' εἰνὶ θύρῃσι κατήσθιε κεκληγῶτας,
 χεῖρας ἐμοὶ ὀρέγοντας ἐν αἰνῇ δηιοτήτι.
 οἴκτιστον δὴ κεῖνο ἐμοῖς ἴδον ὀφθαλμοῖσι
 πάντων ὅσ' ἐμόγησα πόρους ἀλδς ἐξερεείνων.

Αὐτὰρ ἐπεὶ πέτρας φύγομεν δεινὴν τε Χάρυβδιν 260
 Σκύλλην τ', αὐτίκ' ἔπειτα θεοῦ ἐς ἀμύμονα νῆσον
 ἰκόμεθ'. ἔνθα δ' ἔσαν καλαὶ βόες εὐρυμέτωποι,
 πολλὰ δὲ ἴφια μῆλ' Ὑπερίονος Ἡελίοιο.
 δὴ τότε ἔγῳν ἔτι πόντῳ ἔων ἐν νηὶ μελαίνῃ
 μυκηθμοῦ τ' ἤκουσα βοῶν αὐλιζομενάων 265
 οἴων τε βληχῆν· καί μοι ἔπος ἔμπεσε θυμῷ
 μάντηος ἀλαοῦ, Θηβαίου Τειρεσίου,
 Κίρκης τ' Αἰαΐης, ἥ μοι μάλα πόλλ' ἐπέτελλε
 νῆσον ἀλεύσασθαι τερψιμβρότου Ἡελίοιο.
 δὴ τότε ἔγῳν ἐτάροις μετηύδων, ἀχνύμενος κῆρ· 270

Κέκλυτέ μεν μύθων, κακά περ πάσχοντες ἐταῖροι,
 ὄφρ' ὑμῖν εἴπω μαντήια Τειρεσίου
 Κίρκης τ' Αἰαΐης, ἥ μοι μάλα πόλλ' ἐπέτελλε
 νῆσον ἀλεύσασθαι τερψιμβρότου Ἡελίοιο

256. κεκληγῶτας] ἐὰν διὰ τοῦ ω, προπερισπᾶται, ἐὰν δὲ διὰ τῶν ντ, ὡς λέγοντας Schol. H. See La Roche, Hom. Textk. 296, who decides that κεκληγῶτας is an old form used by Aristarchus in his first recension; but that he afterwards adopted κεκληγῶτας, as more conformable to analogy. Eustath. has κεκληγῶντας, which seems to have been the κοινή. 265. μυκηθμοῦ] Bekker, from Eustath., reads μυκηθμόν, to harmonise with βληχῆν. 267. μάντηος] MSS. μάντιος. See on Od. 10. 493. 268, 273.] ἥ μοι... ἐπέτελλε, and (275) ἔφασκεν. The singular number seems to be the reading of the best MSS. and is adopted by Ameis and La Roche. ἔφασκεν occurs in Eustath. 269. τερψιμβρότου] γρ. φαεσιμβρότου Schol. H.

256. κεκληγῶτας. Whichever reading we adopt, the word is a perfect participle. If we prefer κεκληγῶντας it is a thematic perfect (see Monro, H. G. § 27), and probably an Aeolic form. 257. This is more graphic than such a word as ὄλεθρος or ἄλγος, for it implies an unavailing conflict with an overmastering power; as we speak of 'death-struggle.'

258. With the arrangement of the words compare Od. 11. 421; and Il. 6. 185 καρτίστην δὴ τὴν γε μάχην φάτο δόμεναι ἀνδράων.

259. πόρους ἀλδς ἐξερεείνων, cp. Od. 4. 337.

265, 266. μυκηθμοῦ... βληχῆν. With this variation of case Nitzsch compares τίνων γόων ἤκουσα καὶ στέρνων κτύπον | νεκρῶν τε θρήνων; Eurip. Suppl. 87, οὐδεὶς θεῶν ἐνοπὰς κλύει τὰς δυσδαίμονος, οὐ παλαιῶν πατρὸς σφαγισμῶν Elect. 197.

αὐλιζομενάων, 'being housed for the night.' It was now evening, cp. inf. 283. The cattle are penned in a yard (αὐλή), Od. 14. 412.

ἐνθα γὰρ αἰνότατον κακὸν ἔμμεναι ἄμμιν ἔφασκεν. 275
 ἀλλὰ παρέξ τὴν νῆσον ἐλαύνετε νῆα μέλαιναν.
 ὦς ἐφάμην, τοῖσιν δὲ κατεκλάσθη φίλον ἦτορ.
 αὐτίκα δ' Εὐρύλοχος στυγερῷ μ' ἡμείβετο μύθῳ.
 'Σχέτλιός εἰς, Ὀδυσεῦ, περί τοι μένος, οὐδέ τι γυῖα
 κάμνεις· ἦ ῥά νυ σοί γε σιδήρεα πάντα τέτυκται, 280
 ὅς ῥ' ἐτάρους καμάτῳ ἀδηκότας ἡδὲ καὶ ὕπνῳ
 οὐκ ἔαας γαίης ἐπιβήμεναι, ἐνθα κεν αὐτε
 νήσῳ ἐν ἀμφιρύτῃ λαρὸν τετυκοίμεθα δόρπον,
 ἀλλ' αὐτῶς διὰ νύκτα θοὴν ἀλάλησθαι ἀνωγας,
 νήσου ἀποπλαγχθέντας, ἐν ἡεροειδέϊ πόντῳ. 285
 ἐκ νυκτῶν δ' ἀνεμοὶ χαλεποὶ, δηλήματα νηῶν,
 γίνονται· πῇ κέν τις ὑπεκφύγοι αἰπὺν ὄλεθρον,
 ἦν πως ἐξαπίνης ἔλθῃ ἀνέμοιο θύελλα,
 ἢ Νότου ἢ Ζεφύριοιο δυσαιέος, οἳ τε μάλιστα
 νῆα διαρραίουσι, θεῶν ἀέκητι ἀνάκτων; 290

284. αὐτῶς] Ζηνόδοτος οὕτως. καὶ ἔστιν ἠθικόν Schol. H. ἀλάλησθαι] So Herodian. ἀλαλήσθαι Ptolem. Ascalon., Schol. H. Q. 290.] Ζηνόδοτος γράφει 'φίλων ἀέκητι ἐταίρων' Schol. H.

275. κακὸν ἔμμεναι, not ἐσεσθαι. Our most disastrous misfortune actually lay there in the shape of the herds of Helios.

278. Εὐρύλοχος. This is consistent with his character. See inf. 339; Od. 10. 429.

279. Σχέτλιός εἰς, 'a hard man art thou, beyond all measure is thy might.' The Schol. renders σχέτλιος well by καρτερικὸς.

280. σιδήρεα 'verily, everything about thee is made of iron.'

281. καμάτῳ ἀδηκότας ἡδὲ καὶ ὕπνῳ. This exact combination only occurs here, and in Il. 10. 98, though καμάτῳ ἀδηκότας is found in Il. 10. 312, 399, 471. In Od. 6. 2 we have ὕπνῳ καὶ καμάτῳ ἀρημένους. Translate, 'overdone with weariness and sleepiness too.'

284. αὐτῶς, 'just as we are;' tired, sleepy, and supperless.

286. ἐκ νυκτῶν, 'by night.' Perhaps meaning 'after the night-watches have set in;' for the plural of νύξ is used

in this sense, as in Pind. Pyth. 4. 455 ἄμαρ ἢ νύκτες and μέσαι νύκτες Plato Rep. 621 B; cp. Ar. Nub. 1 τὸ χρῆμα τῶν νυκτῶν ὅσον. ἐκ νυκτῶν occurs in this sense in Theogn. 460; Aesch. Cho. 288 μάταιος ἐκ νυκτῶν φόβος, and Eurip. Rhes. 13, 17. It is possible here that the phrase implies that the wild winds come actually 'out of the darkness.'

290. θεῶν ἀέκητι ἀνάκτων. This is the only passage where the 'sovereign gods' have the collective title ἀνακτες, though ἀναξ is applied individually to Zeus, Apollo, Hermes, Poseidon, etc. The phrase reminds us of ὑπὲρ μύρον Od. 1. 34; but probably it is no more than a graphic expression to describe the wildness and waywardness of the winds. The south wind (Νότος) is, in Homer, the stormy rain-wind, which often wraps the mountains in mist (Il. 2. 394; 3. 10). Its epithet ἀργηστής (Il. 11. 306) refers to the foam into which it lashes the waters; like our 'white squall;' though others render the word

ἀλλ' ἢ τοι νῦν μὲν πειθώμεθα νυκτὶ μελαίνῃ
 δόρπον θ' ὀπλισόμεσθα θοῇ παρὰ νηὶ μένοντες·
 ἠῶθεν δ' ἀναβάντες ἐνήσομεν εὐρεί πόντῳ.
 ὦς ἔφατ' Εὐρύλοχος, ἐπὶ δ' ἦνεον ἄλλοι ἐταῖροι.
 καὶ τότε δὴ γίγνωσκον ὃ δὴ κακὰ μῆδετο δαίμων, 295
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων·
 'Εὐρύλοχ', ἦ μάλα δὴ με βιάζετε μῶνον ἔοντα·
 ἀλλ' ἄγε νῦν μοι πάντες ὁμόσσετε καρτερὸν ὄρκον,
 εἴ κέ τιν' ἡέ βοῶν ἀγέλην ἢ πῶν μέγ' οἴων
 εὖρωμεν, μὴ πού τις ἀτασθαλίῃσι κακῇσιν 300
 ἢ βοῦν ἡέ τι μῆλον ἀποκτάνῃ· ἀλλὰ ἔκηλοι
 ἐσθίετε βρώμην, τὴν ἀθανάτη πόρε Κίρκη.
 ὦς ἐφάμην, οἱ δ' αὐτίκ' ἀπώμνουν ὥς ἐκέλευον.
 αὐτὰρ ἐπεὶ ῥ' ὁμοσάν τε τελευτήσαν τε τὸν ὄρκον,
 στήσαμεν ἐν λιμένι γλαφυρῷ εὐεργέα νῆα 305
 ἄγχ' ὕδατος γλυκεροῖο, καὶ ἐξαπέβησαν ἐταῖροι
 νηὶς, ἔπειτα δὲ δόρπον ἐπισταμένως τετύκοντο.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 μνησάμενοι δὴ ἔπειτα φίλους ἔκλαιον ἐταῖρους,
 οὓς ἔφαγε Σκύλλη γλαφυρῆς ἐκ νηὶς ἐλοῦσα· 310
 κλαιόντεσσι δὲ τοῖσιν ἐπήλυθε νήδυμος ὕπνος.
 ἦμος δὲ τρίχα νυκτὸς ἔην, μετὰ δ' ἄστρα βεβήκει,

297. βιάζετε μῶνον ἔοντα] Ζηνόδοτος βιάζεσθ' οἶον ἔοντα, οὐ νοήσας ὅτι ποιητικῶς ἐσχημάτισται Schol. H. The middle voice occurs in Od. 9. 410 βιάζεται οἶον ἔοντα, which Zenodotus may be supposed to have had before his eyes, ignoring the fact that the active voice was quite admissible. The reading in the text is that of all MSS. but M. La Roche adopts βιάζετε but retains οἶον, regarding μῶνον as a gloss.

'swift,' or 'sky-clearing,' like Horace's 'albus Notus.' For Ζεφύρος see on Od. 4. 567.

291. πειθώμεθα νυκτὶ. Nightfall suggests supper-time: so 'to act upon the suggestion of night' is here to make supper ready. Cp. Il. 8. 502.

293. ἐνήσομεν, 'will put out;' 'launch' does not quite express it, for when a short stay was made, the ship was not drawn up on shore, but moored ὑποῦ ἐν νοτίῳ Od. 4. 785; cp. Od. 2. 295; inf. 401.

297. μῶνον, not as really being 'alone;' but, as we say, 'in a minority of one.'

299. εἴ κέ τιν'. We naturally expect here, as apodosis, μὴ ἀποκτείναι, or a future infinitive, cp. Od. 4. 254; 5. 178. In Od. 18. 56 we have ὁμόσσετε . . μὴ τις πλήξῃ, and in Il. 10. 328 ὁμοσσειν . . ἴστω Ζεὺς μὴ μὲν τοῖς ἵπποισιν ἀνὴρ ἐποχήσεται ἄλλος, which is probably a future indicative.

303. ἀπώμνουν, see on Od. 2. 377.

312. ἦμος δέ. The day is divided

ᾤρσεν ἐπὶ ζαῆν ἄνεμον νεφεληγερέτα Ζεὺς
 λαίλαπι θεσπεσίῃ, σὺν δὲ νεφέεσσι κάλυψε
 γαῖαν ὁμοῦ καὶ πόντον· ὁρώρει δ' οὐρανόθεν νύξ.
 ἦμος δ' ἠριγένεια φάνη ροδοδάκτυλος Ἥως,
 νῆα μὲν ᾠρμίσαμεν, κοῖλον σπέος εἰσερύσαντες.
 ἔνθα δ' ἔσαν Νυμφέων καλοὶ χοροὶ ἡδὲ θόωκοι·
 καὶ τότε ἔγων ἀγορὴν θέμενος μετὰ μῦθον ἔειπον·
 'ὦ φίλοι, ἐν γὰρ νηὶ θοῇ βρώσις τε πόσις τε
 ἔστιν, τῶν δὲ βοῶν ἀπεχώμεθα, μή τι πάθωμεν·
 δεινοῦ γὰρ θεοῦ αἶδε βόες καὶ ἴφια μῆλα,
 Ἥελίου, δς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει.
 Ὡς ἐφάμην, τοῖσιν δ' ἐπεπείθετο θυμὸς ἀγῆνωρ.
 μῆνα δὲ πάντ' ἄλληκτος ἄη Νότος, οὐδέ τις ἄλλος
 γίγνεται ἔπειτ' ἀνέμων, εἰ μὴ Εὐρὸς τε Νότος τε.
 οἱ δ' εἴως μὲν σῆτον ἔχον καὶ οἶνον ἐρυθρὸν,
 τόφρα βοῶν ἀπέχοντο λιλαιόμενοι βιότοιο.
 ἀλλ' ὅτε δὴ νηὸς ἐξέφθιτο ἥια πάντα,

313. ᾤρσεν ἐπὶ] An ancient variant was ᾤρσε δ' ἐπὶ, δὲ introducing the apodosis. Χωρὶς τοῦ δὲ Ἀρίσταρχος γράφει, καὶ ἀναστρέπτον τὴν πρόθεσιν, ἐὰν δὲ μετὰ τοῦ δὲ οὐκ ἀναστρέφεται Schol. H. (ζαῆν] ἔδει χωρὶς τοῦ ν (ζαῆ, ὡς ἄκραν Ζέφυρον' (Od. 2. 421). ἔστιν οὖν Αἰολικὸν τὸ μετὰ τοῦ ν, καὶ ἔδει αὐτὸ Αἰολικῶς βαρύνεσθαι. δ δὲ Ἀρίσταρχος φησὶ περισπᾶσθαι, καὶ οὕτως ἔχει ἡ παράδοσις. ib. 319. μῦθον] γρ. πᾶσιν Schol. H., which Ameis and La Roche adopt. Cp. Od. 9. 171. 325. ἀη] The readings vary between αἶ and ἀη. See on Od. 5. 478.

into three portions, ἥως, μέσον ἡμαρ, δέλη Il. 21. 111. So is the night, cp. Il. 10. 251 μάλα γὰρ νύξ ἀνεται, ἐγγύθι δ' ἥως, | ἄστρα δὲ δὴ προβέβηκε, παρῶχη- κεν δὲ πλέων νύξ | τῶν δύο μοιράων, τριτάτη δ' ἐτι μοῖρα λείπεται. Here μετὰ . . . βεβήκει means to 'cross the zenith and decline,' as μετενίσσεται Od. 9. 58. Translate, 'But when it was in the third watch of the night, and the stars had southed.'

313. ζαῆν. This form of the accusative from an adjective in -ης is quoted as an Aeolism. See Ahrens, de dial. Aeol. 113 'accusativus singularis apud Lesbios in exire amat, ubi vulgo terminatio a est . . . ut δυσμένην, ἀβάκην, ἐμφέρην.' Monro, H. G. § 97, regards ζαῆν, Ἀρην, and Μέγην as formed directly from the nom. ζαῆς, Ἀρης, Μέγης on the

(false) analogy of masc. nouns in -ης.

317. σπέος εἰσερύσαντες, i.e. εἰς σπέος ἱρύσαντες, compare Κρήτην εἰσή- γαγ' ἐταίρου Od. 3. 191, ἐσφόρειν μέλαν ὕδωρ Od. 6. 91.

319. μετὰ . . . ἔειπον, sc. among his comrades assembled.

326. εἰ μὴ, 'except,' Od. 17. 383. In Il. 16. 227 ὅτι μὴ is used in the same sense; so Hdt. 1. 143 ὅτι μὴ Ἀθῆναι, ἦν οὐδὲν ἄλλο πόλισμα λόγιμον. In Il. 13. 319 we find ὅτε μὴ and not ὅτι.

328. λιλαιόμενοι βιότοιο, 'vitae servandae studiosi.' This interpretation seems settled by Od. 24. 534 foll. τῶν δ' ἄρα δεισάντων ἐκ χειρῶν ἔπτατο τεύχεα . . . πρὸς δὲ πόλιν τροπῶντο, λιλαιό- μενοι βιότοιο. Others render 'victum quaerentes,' but they had bread and wine still left.

καὶ δὴ ἄγρην ἐφέπεσκον ἀλητεύοντες ἀνάγκη,
 ἰχθύς ὄρνιθάς τε, φίλας δ' τι χεῖρας ἴκοιτο,
 γναμπτοῖς ἀγκίστροισιν· ἔτειρε δὲ γαστέρα λιμός·
 δὴ τότε ἔγων ἀνὰ νῆσον ἀπέστιχον, ὄφρα θεοῖσιν
 εὐξαίμην, εἴ τις μοι ὁδὸν φήνειε νέεσθαι.
 ἀλλ' ὅτε δὴ διὰ νήσου ἰὼν ἤλυξα ἐταίρους,
 χεῖρας νιψάμενος, ὅθ' ἐπὶ σκέπας ἦν ἀνέμοιο,
 ἠρώμην πάντεσσι θεοῖς οἱ Ὀλυμπον ἔχουσιν·
 οἱ δ' ἄρα μοι γλυκὺν ὕπνον ἐπὶ βλεφάροισιν ἔχευαν.
 Εὐρύλοχος δ' ἐτάροισι κακῆς ἐξήρχετο βουλῆς.
 'Κέκλυτέ μευ μύθων, κακά περ πάσχοντες ἐταῖροι·
 πάντες μὲν στυγεροὶ θάνατοι δειλοῖσι βροτοῖσι,
 λιμῶ δ' οἴκτιστον θανέειν καὶ πότμον ἐπισπεῖν.
 ἀλλ' ἄγετ', Ἥελίοιο βοῶν ἐλάσαντες ἀρίστας
 ῥέξομεν ἀθανάτοισι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν.
 εἰ δέ κεν εἰς Ἰθάκην ἀφικοίμεθα, πατρίδα γαῖαν,
 αἰψά κεν Ἥελίῳ Ὑπερίονι πλὴνα νηὸν

332.] This verse is quoted as standing here in Athenaeus i. 13, but has been bracketed by Bekker and other modern editors as being interpolated from Od. 4. 369. It is not customary (though, as Eustath. says, it is possible) to catch (sea-) birds with a hook and line.

330. καὶ δὴ is still a part of the protasis introduced by ὅτε δὴ. 'When the food was all consumed—and they were in quest of game—then (δὴ τότε) I went away up the island.' For καὶ δὴ so used cp. Od. 5. 409; Il. 2. 135. Probably δὴ ἄγρην is to be read in synizesis as δὴ ἔβδομον inf. 399. We might scan δὴ ἄγρην, but ἄγρην is used with the initial long in Od. 22. 306. The general rule in Homer is that when a short vowel is followed by two consonants the syllable is long. For a table of exceptions see Monro, H. G. § 370.

333. Odysseus withdraws, for he was more likely to hold communion with the gods when alone. Cp. Od. 4. 367, of Eidothea, ἥ μ' οἶψ' ἔρροντι συνήντετο νόσφιν ἐταῖραν, and Od. 10. 277. Besides, the feeling of confidence between himself and his comrades was broken; so that he doubtless had misgivings about their loyalty which he could not utter to the gods in their presence.

338. γλυκὺν ὕπνον. It was during his sleep that his comrades had brought trouble upon him before, by opening the wind-bags of Aeolus (Od. 10. 31). γλυκὺν serves as a fine contrast to κακῆς βουλῆς.

341. θάνατοι are 'forms of death;' elsewhere in Homer, called κῆρες θανά- τοιο Il. 11. 332; 12. 327. Löwe compares δεσμοὺς καὶ θανάτους Plat. Crit. 46 C, 'mortes imperatoriae' Cic. de Fin. 2. 30, 'omnes per mortes' Virg. Aen. 10. 854.

342. οἴκτιστον. Clarke quotes Sal- lust, Frag. Hist. 3. 2 'fame, miserruma omnium morte, confecistis.'

344. ῥέξομεν (aor. subjunct.). The sacrifice implies a meal to be enjoyed by the worshippers.

345. εἰ δέ κεν . . . ἀφικοίμεθα. This combination expresses a possible result, but the subjunctives ἐθέλῃ, ἔσπονται (inf. 349) point to a result yet more probable. See sup. 157.

τεύξομεν, ἐν δέ κε θεῖμεν ἀγάλματα πολλὰ καὶ ἐσθλά·
 εἰ δὲ χολωσάμενός τι βοῶν ὀρθοκραϊράων
 νῆ' ἐθέλη ὀλέσαι, ἐπὶ δ' ἔσπονται θεοὶ ἄλλοι,
 βούλομ' ἀπαξ πρὸς κύμα χανῶν ἀπὸ θυμὸν ὀλέσσαι 350
 ἢ δηθὰ στρεύγεσθαι ἐὼν ἐν νήσῳ ἐρήμῃ.
 ὦς ἔφατ' Εὐρύλοχος, ἐπὶ δ' ἦνεον ἄλλοι ἐταῖροι.
 αὐτίκα δ' Ἡελίοιο βοῶν ἐλάσαντες ἀρίστας
 ἐγγύθεν· οὐ γὰρ τῆλε νεὸς κυανοπρόφοιο
 βοσκέσκονθ' ἔλικες καλαὶ βόες εὐρυμέτωποι· 355
 τὰς δὲ περίστησάν τε καὶ εὐχετόωντο θεοῖσι,
 φύλλα δρεψάμενοι τέρενα δρυὸς ὑψικόμοιο·
 οὐ γὰρ ἔχον κρὶ λευκὸν ἐυσσέλμου ἐπὶ νηὸς.
 αὐτὰρ ἐπεὶ ῥ' εὗξαντο καὶ ἔσφαξαν καὶ ἔδειραν,

351. στρεύγεσθαι] Schol. Harl. γρ. στρέγγεσθαι. 356. περίστησάν τε] The reading of the MSS. is *περίστησαντο*, but Bekker's conjecture *περίστησάν τε* has been adopted here and in Il. 2. 410 by all modern editors. *περίστησαν* is the undoubted reading in Il. 4. 532; and it would seem that the middle voice of *ἵστημι* is used transitively in Homer, as *ἵστων στήσαντο* Il. 1. 480; Od. 2. 94; *κρητῆρας στήσαντο* Od. 2. 431; Il. 6. 528. The phrase *στησάμενοι δ' ἐμάχοντο μάχην* Il. 18. 533; Od. 9. 54 is, perhaps, ambiguous.

347. τεύξομεν. With this use of the future with *κε* compare *ἐγὼ δέ κε δώσω* Il. 14. 267, *οὐδέ κε τις . . ἀλύξει* Od. 19. 558, etc. Nitzsch remarks that this is the solitary instance of such a vow in Homer; but we have the payment of such vows alluded to in Il. 1. 39.

348. ὀρθοκραϊράων, shortened from *ὀρθοκραϊράων*. This epithet does not make a confusion with *ἔλικες* inf. 355, unless we maintain the meaning 'with crumpled horns.' See note on Od. 1. 92.

349. ἔσπονται, subjunctive from syn-copated aor. *ἐσπόμην*, i.e. *σεσ[ε]πόμην*, present *ἔπομαι*, root *σεπ*, Skt. *sak* and *sap*. Translate, 'and the rest of the gods should follow his lead.'

350. βούλομαι . . ἦ. See on Od. 3. 232.

πρὸς κύμα χανῶν, 'with one gasp open-mouthed at the wave.' Cp. the expression for drowning *ἐπεὶ πῖεν ἀλμυρὸν ὕδωρ* Od. 4. 511, 'naufragus ebibat undas' Propert. 3. 18. 11 (2. 24. 27).

351. στρεύγεσθαι, from stem *στραγγ*, as in *στράγγε*, 'a drop'; Lat. *string-o*,

strictus. The metaphor here may be from a thing being squeezed through in drops; so that the meaning will be 'to be drained of strength.' The variant *στρέγγεσθαι* (crit. note) is noticeable, and the Scholl. generally interpret rightly *κατὰ σπράγγα φθείρεσθαι* . . ὅ ἐστι κατ' ὀλίγον στραγγίσαι καὶ ὑπορρεῖν.

353. αὐτίκα δὲ . . ἐλάσαντες. Nitzsch remarks here that *ἐλάσαντες* does not stand for the finite verb, but that (after the parenthesis *οὐ γὰρ . . εὐρυμέτωποι*) the apodosis begins with *τὰς δὲ περίστησαν*. Cp. Thuc. 8. 29. 2 *Ἐρμοκράτους δὲ ἀντειπόντος τοῦ Συρακοσίου στρατηγού (ὃ δὲ Θηραμένης, οὐ ναύαρχος ἂν ἄλλ' Ἀστυόχῳ παραδόναι τὰς ναῦς συμπλέων, μαλακὸς ἦν περὶ τοῦ μισθοῦ) δμῶς δὲ παρὰ πέντε ναῦς πλέον ἀνδρὶ ἐκάστω ἢ τρεῖς ὀβολοὶ ἀμολογήθησαν*.

356. περίστησαν. In Il. 2. 410 the line runs *βοῶν δὲ περίστησάν τε καὶ οὐλοχύτας ἀνέλοντο*. Here however they have no *οὐλόχυνται* to hand, so that they are obliged to substitute for them leaves stripped from a sapling oak; see Od. 3. 441-447.

359. For this line cp. Il. 1. 458; 2.

μηρούς τ' ἐξέταμον κατὰ τε κνίσῃ ἐκάλυψαν 360
 δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν·
 οὐδ' εἶχον μέθυ λείψαι ἐπ' αἰθομένοισι ἱεροῖσιν,
 ἀλλ' ὕδατι σπένδοντες ἐπώπτων ἔγκατα πάντα.
 αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχν' ἐπάσαντο,
 μίστυλλον τ' ἄρα τάλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν. 365
 Καὶ τότε μοι βλεφάρων ἐξέσσυτο νήδυμος ὕπνος·
 βῆν δ' ἰέναι ἐπὶ νῆα θοὴν καὶ θῖνα θαλάσσης.
 ἀλλ' ὅτε δὴ σχεδὸν ἦα κιὼν νεὸς ἀμφιελίσσης,
 καὶ τότε με κνίσῃς ἀμφήλυθεν ἡδὺς αὐτμή·
 οἰμῶξας δὲ θεοῖσι μετ' ἀθανάτοισι γεγώνευν· 370
 'Ζεῦ πάτερ ἡδ' ἄλλοι μάκαρες θεοὶ αἰὲν ἔοντες,
 ἦ με μάλ' εἰς αἶτην κοιμήσατε νηλεί ὕπνω,
 οἱ δ' ἔταροι μέγα ἔργον ἐμητίσαντο μένοντες·
 Ὀκέα δ' Ἡελίῳ Ὑπερίονι ἄγγελος ἦλθε,
 Λαμπετὶν τανύπεπλος, ὃ οἱ βόας ἔκταμεν ἡμεῖς. 375

369. ἡδὺς αὐτμή] Schol. P. on Od. 4. 442 quotes *θερμὸς αὐτμή* as a parallel to *δλωτάτος ὀδμή*. This may refer to h. Hom. Merc. 110; Hesiod Theog. 696 (cp. Schol. on Il. 18. 222). Kayser, Philol. 17. 354, supposes that *θερμὸς* is the reading of Aristarchus here, from which La Roche dissents. Cp. *θήλυς αὐτή* Od. 6. 122, *πουλὸν ἐφ' ὕγρην* Il. 10. 27. 370. μετ'] Bekker, Hom. Blatt. 284, conjectures *μήτ'*, as *μέγα δ' εὗξατο* Od. 17. 239. 374-390.] These lines have the obelos in M., and were rejected by Aristarchus, probably, and Aristonicus; see Schol. on Il. 3. 277; Od. 5. 79. We have the ground of objection given here by Schol. B. Q. *ἐναντίον τοῦτο τῷ Ἡελίῳ θ' ὅς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει* (Il. 3. 277). ἀφ' ἑαυτοῦ γὰρ ἔχρην ἐγνωκέναι. On *Ὀκέα* Schol. H. says, *ἐν πολλοῖς ὠκύς*. 375. ἔκταμεν ἡμεῖς] οὕτως αἱ Ἀριστάρχου Schol. H. The MSS. give *ἔκταν ἐταῖροι*, from a wish to exonerate Odysseus from the blame.

421; for 360, Il. 1. 460; 2. 423; for 361, Od. 3. 458; Il. 1. 461; 2. 424; for 364, 5, Od. 3. 461, 2; for 367, Od. 10. 407; and for 368, Od. 10. 156.

369. ἀμφήλυθεν is here used of scent that floats around the nostrils: in Od. 6. 122 of sound that floats around the ears. Cp. *περὶ . . ἤλυθε* Od. 9. 362; Il. 10. 139.

370. μετ' ἀθανάτοισι. If this reading be right (see crit. note), we may take the expression as a standing formula, without pressing the meaning of the preposition too closely; for Odysseus was not in the presence of the gods; unless we suppose them to have gathered, though not in visible presence, round the sacrifice. It is too fanciful

to suppose a prolepsis, as if the words could mean, 'for my prayer to find its way into the presence of.'

372. εἰς αἶτην, cp. *εἰπεῖν εἰς ἀγαθόν* Il. 9. 102, *εἰς μίαν βουλεύειν* Il. 2. 379, *εἰς φόβον* Il. 15. 310. In later Greek *εἰς* is more familiar in this sense, as *εἰς* *λάβω* Soph. Antig. 792.

νηλεὲς ὕπνω, as compared with *νήδυμος ὕπνος* sup., suggests a hiatus; but *ὑπνος* stands properly for *συννος*, as the Lat. *som-nu-s*, *sop-or*, and Skt. *svap-na-s* show.

373. μέγα ἔργον. See on Od. 11. 272.

375. ἔκταμεν, 1st plur. of aor. *ἔκταν* (*κτείνω*); but *ἔκταμεν* in Od. 9. 320 is for *ἐξέταμε*. For the force of *ἡμεῖς* see crit. note.

αὐτίκα δ' ἀθανάτοισι μετηύδα χωόμενος κῆρ·
 'Ζεῦ πάτερ ἡδ' ἄλλοι μάκαρες θεοὶ αἰὲν ἔοντες,
 τίσαι δὴ ἐτάρους Λαερτιάδεω Ὀδυσῆος,
 οἷ μιν βοῦς ἔκτειναν ὑπέρβιον, ἧσιν ἐγὼ γε
 χαίρεσκον μὲν ἰὼν εἰς οὐρανὸν ἀστερόεντα, 380
 ἡδ' ὅπότε ἄψ' ἐπὶ γαῖαν ἀπ' οὐρανόθεν προτραποίμην.
 εἰ δέ μοι οὐ τίσουσιν βοῶν ἐπικικέ' ἀμοιβήν,
 δύσομαι εἰς Ἀΐδαο καὶ ἐν νεκύεσσι φαείνω.
 Τὸν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·
 'Ἡέλι', ἦ τοι μὲν σὺ μετ' ἀθανάτοισι φάεινε 385
 καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζείδωρον ἄρουραν·
 τῶν δέ κ' ἐγὼ τάχα νῆα θοὴν ἀργῆτι κεραυνῷ
 τυτθὰ βαλὼν κεάσαιμι μέσῳ ἐνὶ οἴνοπι πόντῳ.
 Ταῦτα δ' ἐγὼν ἤκουσα Καλυψοῦς ἠυκόμοιο·
 ἡ δ' ἔφη Ἑρμείαο διακτόρου αὐτὴ ἀκοῦσαι. 390
 Αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἡδὲ θάλασσαν,
 νεΐκεον ἄλλοθεν ἄλλον ἐπισταδόν, οὐδέ τι μῆχος

388. τυτθὰ] Ζηνόδοτος τριχθὰ βαλὼν Schol. Vind. 133. 389-390.] ψεύδεται Ὀδυσσεὺς ὅταν λέγῃ 'ταῦτα δ' ἐγὼν . . ἀκοῦσαι,' οὐδὲν γὰρ αὐτὸν ἐωράκει Schol. P. Q. on Od. 5. 79. But the ψεύδος rather rests with Calypso.

379. ὑπέρβιον is used adverbially, as in Od. 14. 92, 95.

382. Join οὐ τίσουσιν closely together as οὐ φησι, etc.

383. δύσομαι . . φαείνω. Schol. H. says, τὸ φαείνω ἐνεστώτως ἐστὶν ἀντὶ τοῦ μέλλοντος. It is just possible that φαείνω is the indic. present, and that the graphic touch given by it is 'I will dive into Hades, and, there am I giving light among the dead!' Cp. ἐριδαίνωμιν followed by ἐρχόμεθα Od. 2. 206. But the Homeric usage certainly points to a subjunctive mood here; cp. the formula καὶ ποτέ τις εἴπῃσιν Il. 6. 459; 7. 87; Od. 6. 275; οὐ γὰρ τίς με βίῃ γε ἐκὼν ἀέκοντα δῖηται Il. 7. 197, οὐκ ἴδον οὐδὲ ἴδωμαι Il. 1. 262, περικλυτὰ δῶρ' ὀνομήνω Il. 9. 121; and for a subjunctive following, as here, upon a future indicative cp. οὐκ ἔσσεται οὐδὲ γένηται Od. 16. 437. See Monro, H. G. § 275, who notes this passage as illustrating the force of the 1st pers. of the subj., expressing what the speaker

resolves or insists upon doing. If we could venture to take δύσομαι as a subjunctive mood, the force of the threat in both words would be the same.

388. Join τυτθὰ closely with κεάσαιμι and βαλὼν with κεραυνῷ.

389. See crit. note. Eustath. says here, ἰστέον δὲ ὅτι χαίρων μὲν μύθοις ὁ ποιητὴς, ὑπειδόμενος δὲ ἀπορίαν ἐνταῦθα, ὡς ἐροῦντός τινος, πῶθεν Ὀδυσσεὺς εἰδώς, λέγει τὰ κατὰ τὸν Ἥλιον καὶ τὸν Δία, οἷς αὐτὸς οὐ παρέτυχε, τὸν μὲν μῦθον οὐκ ἀνατρέπει, τὸ δὲ ἀπορούμενον ἀπίθανον θεραπεύων, λύει, εἰπόντος Ὀδυσσεὺς οὕτως. But this λύσις is surely very suspicious, as pointing to too punctilious a literary criticism for the period.

392. ἐπισταδόν, cp. Od. 13. 54, means 'walking up to each one (in turn, cp. ἐποίχεσθαι) and then standing near him:' so that it is equivalent to παρασταδόν sup. 207, but it includes the earlier step of 'coming towards,' which motion gives an appropriateness to ἄλλοθεν here.

εὐρέμεναι δυνάμεσθα· βόες δ' ἀποτέθνασαν ἤδη.
 τοῖσιν δ' αὐτίκ' ἔπειτα θεοὶ τέραα προῦφαινον·
 εἶρπον μὲν ῥινοὶ, κρέα δ' ἀμφ' ὀβελοῖσι μεμύκει, 395
 ὀπταλέα τε καὶ ὠμά· βοῶν δ' ὥς γίγνετο φωνή.
 Ἐξήμαρ μὲν ἔπειτα ἐμοὶ ἐρίηρες ἐταῖροι
 δαίνυντ' Ἡελίοιο βοῶν ἐλάσαντες ἀρίστας·
 ἀλλ' ὅτε δὴ ἔβδομον ἡμαρ ἐπὶ Ζεὺς θῆκε Κρονίων,
 καὶ τότε ἔπειτ' ἄνεμος μὲν ἐπαύσατο λαίλαπι θύων, 400
 ἡμεῖς δ' αἰψ' ἀναβάντες ἐνήκαμεν εὐρέι πόντῳ,
 ἰστὸν στησάμενοι ἀνά θ' ἰστία λεύκ' ἐρύσαντες.
 Ἀλλ' ὅτε δὴ τὴν νῆσον ἐλείπομεν, οὐδέ τις ἄλλη
 φαίνεται γαῖαν, ἀλλ' οὐρανὸς ἡδὲ θάλασσα,
 δὴ τότε κυανέην νεφέλην ἔστησε Κρονίων 405
 νηὸς ὑπὲρ γλαφυρῆς, ἥχλυσε δὲ πόντος ὑπ' αὐτῆς.
 ἡ δ' ἔθει οὐ μάλα πολλὸν ἐπὶ χρόνον· αἰψα γὰρ ἦλθε
 κεκληγὼς Ζέφυρος, μεγάλη σὺν λαίλαπι θύων,
 ἰστοῦ δὲ προτόνους ἔρρηξ' ἀνέμοιο θύελλα

393. ἀποτέθνασαν] So most MSS., Vulg. ἀπετέθνασαν. La Roche quotes ἀποκινήσασκε, ἀποπλύνεσκε, ἀμφιβεβήκει, etc., etc., as proof that the augment is unnecessary. 398. ἐλάσαντες] γρ. ἐλόωντες Schol. H., and lemma of Schol. V.

393. βόες δέ, this introduces the reason why no remedy was possible.

395. εἶρπον, i.e. 'crawled on the ground.'

μεμύκει. Cp. Eur. Troad. 439 ἡλίου θ' ἀγναὶ βόες | αἱ σάρκα φωνήεσαν ἥσουσιν ποτε, | πικρὰν Ὀδυσσεὶ γῆρυν. Herodotus tells of a similar marvel (9. 120) καὶ τῶν τῶν φυλασσόντων λέγεται ὑπὸ Χερσονησιέων ταρίχους ὀπτέοντι τέρας γενέσθαι τοιόνδε· οἱ τάριχοι ἐπὶ τῷ πυρὶ κείμενοι ἐπάλλοντό τε καὶ ἡσπαιρον ὅκως περ ἰχθύες νεοάλωτοι. Ameis quotes Propert. 3. 12. 29 'Lampetia Ithacis verubus mugisse iuvenco.'

397. ἐρίηρες, certainly inappropriate here as a special epithet. We must regard it as merely an epic formula (cp. ἐκνήμιδες Od. 9. 550), and need not interpret it as ironical.

399. δὴ ἔβδομον, in synizesis, as δὴ αὐτῇ Od. 10. 281 and sup. 330. Join ἐπὶ θῆκε, 'added thereto,' i.e. added the seventh to the tale of six.

401. ἐνήκαμεν, see sup. 293.

404. γαῖαν, here, and in Od. 8. 284; 14. 302, an unusual plural. Nitzsch quotes γαῖας τε πάσας from Pind. Isth. 3 (4). 95 (55). Krüger refers it to the Homeric use of the plural to express a general or abstract idea, as ἱπποσύνη Il. 16. 776, τεκτοσύνη Od. 5. 250.

407. πολλὸν ἐπὶ χρόνον, here and in Od. 15. 494; cp. Hesiod, Opp. 132 παυρίδιον ἐπὶ χρόνον. 'The ship ran on for no long time.'

409. προτόνους. Two forestays went from the mast-head and were made fast, one at each side of the bows. The backstay (ἐπίτονος) stretched from the masthead to the stern, so that the strain on the mast was divided between three ropes. If one πρότονος had snapped, the remaining one together with the backstay would have prevented the mast from falling clean aft: but both broke at once, ἀμφότεροι being emphatic from its position in the verse.

ἀμφοτέρους· ἰστὸς δ' ὀπίσω πέσεν, ὅπλα τε πάντα 410
εἰς ἀντλον κατέχυνθ'· ὁ δ' ἄρα πρύμνη ἐνὶ νηὶ
πλήξε κυβερνήτεω κεφαλὴν, σὺν δ' ὅστέ' ἄραξε
πάντ' ἄμυδις κεφαλῆς· ὁ δ' ἄρ' ἀρνευτήρι ἐοικὼς
κάππεσ' ἀπ' ἰκριόφιν, λίπε δ' ὅστέα θυμὸς ἀγῆνωρ.
Ζεὺς δ' ἄμυδις βρόντησε καὶ ἔμβαλε νηὶ κεραυνόν· 415
ἢ δ' ἐλελίχθη πᾶσα Διὸς πληγείσα κεραυνῷ,
ἐν δὲ θεείου πλήτο· πέσον δ' ἐκ νηὸς ἑταῖροι.
οἱ δὲ κορώνησιν ἵκελοι περὶ νῆα μέλαιναν
κύμασιν ἐμφορέοντο, θεὸς δ' ἀποαίνυτο νόστον.
Αὐτὰρ ἐγὼ διὰ νηὸς ἐφοίτων, ὄφρ' ἀπὸ τοίχους 420
λῦσε κλύδων τρόπιος· τὴν δὲ ψιλὴν φέρε κύμα.
ἐκ δὲ οἱ ἰστὸν ἄραξε ποτὶ τρόπιν· αὐτὰρ ἐπ' αὐτῷ
ἐπίτονος βέβλητο, βοὸς ῥινοῖο τετευχώς.

422 ἄραξε] αἱ Ἀριστάρχου καὶ αἱ πλείους. Ζηνόδοτος δὲ ἔαφε Schol. H.

410. ὅπλα includes all the cordage connected with the mast and yard-arm; when the mast fell aft, all this naturally tumbled in the hold or waist of the ship.

411. ὁ δ' ἄρα, sc. ἰστός.

413. ἀρνευτήρι. The ancient interpreters commonly referred this to ἀρνες, as if it were identical with the expression 'skipped like rams.' Doderl. would write ἐρνευτήρι. Curtius assigns to ἀρνευτήρι the initial F, and connects it with Skt. *vāri*, 'water,' Lat. *ur-na*, *urinator*. In Il. 12. 385, Palimps. Syr. has ὁ δ' ἄρα νευτήρι, but Bekker insists that νευστήρι and not νευτήρι would be the necessary form. Hesych. however gives νευτήρι· κολυμβητής. For a description of the action of a diver see Il. 16. 745 foll. ὦ πόποι, ἦ μάλ' ἐλαφρὸς ἀνὴρ, ὡς ρεῖα κυβιστᾷ. | εἰ δὴ πον καὶ πόντῳ ἐν ἰχθυόεντι γένοιτο, | πολλοὺς ἀν κορέσειεν ἀνὴρ ὅδε τήθεα διφῶν, | νηὸς ἀποθρώσκων, εἰ καὶ δυσσέμελος εἴη. Cp. Virg. Aen. 1. 115 'excutitur pronusque magister | volvitur in caput.'

415. ἄμυδις, 'along with' the wind and rain: or, perhaps, ἄμυδις may correlate the καὶ that follows, 'in the same moment that he thundered, he did even smite the ship.'

417. θεείου. Cp. Il. 8. 133 βροντήσας δ' ἄρα δεινὸν ἀφῆκε ἄργητα κεραυνόν..

δεινὴ δὲ φλόξ ὤρτο θεείου καιομένοιο, and similarly Il. 14. 414 foll. Cp. Plin. N. H. 35. 15. 50 'fulmina et fulgura quoque sulphuris odorem habent, ac lux ipsa eorum sulphurea est.' In Il. 16. 228; Od. 22. 481, 493; 23. 50, sulphur is used for cleansing and fumigation. θεείου is connected through root *th* with *thios*, *thúō*, etc.

418. κορώνησιν. See on Od. 5. 66.

419. ἀποαίνυτο, here with the F, sc. ἀποφαίνυτο. So in Od. 14. 309; Il. 13. 262; but in Il. 11. 582; 15. 595; 17. 85, we have the form ἀπαίνυμενον, etc.

420. διὰ νηὸς ἐφοίτων, 'I kept pacing the length of the ship, till the surge loosened the sides from the keel, and a wave carried her along all dismantled, and snapped off her mast close at the keel, but over it (the mast) had been flung, the backstay made of ox-hide; with it I lashed both together, keel and mast.'

423. ἐπίτονος. The technical name for a hexameter beginning with a short syllable was στίχος ἀκέφαλος. As instances we have verses beginning with *ζεφυρίη* Od. 7. 119, with *ἐπεὶ δὴ* Od. 4. 13; 8. 452; 21. 25; 24. 482; Il. 23. 2; 22. 379, with *ὅς* *ἔτλη* Il. 22. 236, *δεῖ* Il. 24. 154, *αἰεὶ* Od. 17. 519, 'Ares Il. 5. 31, *φίλε* Il. 4. 155, *διὰ* Il. 11. 435, etc. etc. Compare also the

τῷ ῥ' ἄμφω συνέεργον ὁμοῦ τρόπιν ἡδὲ καὶ ἰστὸν,
ἐζόμενος δ' ἐπὶ τοῖς φερόμην ὁλοοῖς ἀνέμοισιν. 425
"Ενθ' ἦ τοι Ζέφυρος μὲν ἐπαύσατο λαίλαπι θύων,
ἦλθε δ' ἐπὶ Νότος ὤκα, φέρων ἐμῷ ἄλγεα θυμῷ,
ὄφρ' ἔτι τὴν ὁλοὴν ἀναμετρήσαιμι Χάρυβδιν.
παννύχιος φερόμην, ἅμα δ' ἠελίῳ ἀνιόντι
ἦλθον ἐπὶ Σκύλλης σκόπελον δεινὴν τε Χάρυβδιν. 430
ἢ μὲν ἀνερροίβδησε θαλάσσης ἄλμυρον ὕδωρ·
αὐτὰρ ἐγὼ ποτὶ μακρὸν ἐρινεδν ὑψόσ' ἀερθεῖς
τῷ προσφῶς ἐχόμεν ὡς νυκτερίς· οὐδέ πη εἶχον
οὔτε στηρίξαι ποσὶν ἔμπεδον οὔτ' ἐπιβῆναι·
ρίξαι γὰρ ἐκὰς εἶχον, ἀπήωροι δ' ἔσαν ὄζοι, 435
μακροὶ τε μεγάλοι τε, κατεσκίαον δὲ Χάρυβδιν.
νωλεμέως δ' ἐχόμεν, ὄφρ' ἐξεμέσειεν ὀπίσω
ἰστὸν καὶ τρόπιν αὐτίς· ἐελδομένῳ δέ μοι ἦλθον
ὄψ'· ἦμος δ' ἐπὶ δόρπον ἀνὴρ ἀγορήθην ἀνέστη
κρίνων νείκεα πολλὰ δικαζομένων αἰζηῶν, 440
τῆμος δὴ τά γε δοῦρα Χαρύβιδος ἐξεφαάνθη.

428. Χάρυβδιν] θάλασσαν Apoll. Soph. 35. 25 'recte, ut opinor; quamquam Χάρυβδιν praebent Plat. Epist. 7. p. 354 E; Plut. Dion. c. 18; Eust. in Dion. p. 707' A. Nauck. 435. εἶχον] ἀντὶ τοῦ ὑπάρχον Schol. V. Al. ἦσαν ὁρῶσαν. 439-441.] ἐν πολλοῖς ἐδιστάχθησαν οἱ στίχοι Schol. H. Q. 441. τά γε] Aris-tarchus τάδε Schol. H.

quantities assigned to ἀθάνατος, ἀκάματος, ἀνέφελος (Od. 6. 45). A verse ending in an iambus instead of a spondee was called στίχος μείουρος, e.g. αἰόλον ὄφιν Il. 12. 208. A verse, with a short vowel used long in the middle of the line, was called λαγαρός, e.g. ἀποπέσσει Od. 24. 7, ἀγοράσθε Il. 2. 337. See Athenaeus, 14. 632 E, who in quoting the present line reads τετά-νυστο instead of βέβλητο.

τετευχώς, the solitary instance of the perf. active of τεύχω in a passive sense. Elsewhere we have τετυγμένος.

428. ὄφρα follows directly upon ἦλθε, the words φέρων ἐμῷ ἄλγεα θυμῷ being parenthetical. 'The South came swooping down upon me, so as to make me retrace my course to Charybdis.' Nitzsch compares Od. 9. 154; 10. 236, where however ἵνα

and not ὄφρα is found, but see Il. 22.

329.

ἀναμετρήσαιμι is equivalent to ἀναμε-τρῆσας πέλαγος Χάρυβδιν ἱκοίμην, cp. Od. 3. 179.

432. αὐτὰρ ἐγὼ, 'but I, springing upwards towards a lofty fig-tree, held on, clinging to it as a bat (holds): but I could not anywhere either plant myself firmly with my feet or mount the tree, for the roots stretched far away [below], and the boughs were high up out of reach.'

434. στηρίξαι is used in a neuter sense, but in Il. 21. 242 we have στηρίξα-σθαι.

435. With ἐκὰς εἶχον compare ὑψόσ' ἔχοντες Od. 19. 38. The long vowel in ἀπήωροι is seen in αἰωρο, αἰωρα, αἰωρεῖν. Bothe would write ἀπηόροι, cp. Antiphril. Byz. (Anth. Pal. 9. 71) κλῶνες ἀπηόροι. 439-441. The objection raised against

ἦκα δ' ἐγὼ καθύπερθε πόδας καὶ χεῖρε φέρεσθαι,
μέσσω δ' ἐνδούπησα παρέξ περιμήκεα δοῦρα,
ἐξόμενος δ' ἐπὶ τοῖσι διήρεσα χερσὶν ἐμῇσι.
[Σκύλλην δ' οὐκέτ' ἔασε πατήρ ἀνδρῶν τε θεῶν τε
εἰσιδέειν· οὐ γάρ κεν ὑπέκφυγον αἰπὺν ὄλεθρον.]

Ἐνθεν δ' ἐννήμαρ φερόμην, δεκάτῃ δέ με νυκτὶ
νῆσον ἐς Ὀγυγίην πέλασαν θεοὶ, ἔνθα Καλυψὼ
ναίει ἐνπλόκαμος, δεινὴ θεὸς αὐδήεσσα,
ἥ μ' ἐφίλει τ' ἐκόμει τε. τί τοι τάδε μυθολογεύω;
ἤδη γάρ τοι χθιζὸς ἐμυθεόμην ἐνὶ οἴκῳ
σοὶ τε καὶ ἰφθίμῃ ἀλόχῳ· ἐχθρὸν δέ μοι ἔστιν
αὐτὶς ἀριζήλως εἰρημένα μυθολογεύειν.

445, 446.] νοθεύονται δύο. τί γὰρ εἰ εἶδεν, ὅπου οὐ δύναται ὁρᾶν ἡ Σκύλλα, ἀλλ' ἐνὶ ὄρνυται τῷ σπηλαίῳ; Schol. H. Q.

these three lines is that they are contradictory to what is said about the hours of the ebb and flow in the whirlpool. Odysseus appears to have reached Charybdis at sunrise (429), but not till evening did his timbers come up from the gulf. To this it may be added that ἦμος δέ in Homer always stands at the beginning of a verse. The time denoted is towards evening, when a judge may be supposed to have got through his cases, and when the market-place begins to empty. Cp. μέχρι οὐ ἀγορῆς διαλύσιος Hdt. 3. 104.

ἀνέστη here is aorist of custom. For κρίνων, where we might naturally expect κρίνας, cp. sup. 400 ἐπαύσατο θύων, Od. 13. 187 ἔγρετο εὐδων.

442. πόδας καὶ χεῖρε. Notice the confusion of plural and dual (σύγχυσις), 'I let down hands and feet for a plunge (lit. 'so as to be carried down'), and I plumped down in the middle [of the water], beyond the long timbers.' Cp. Od. 15. 479 ἀντλῶ δ' ἐνδούπησε πεσοῦσ' ὡς εἰναλίη κῆξ.

445. 446. The reason given by the

Schol. for the rejection of these two lines (see crit. note) is, that there was really no danger from Scylla, as she could not leave her rock. At any rate we cannot suppose that she could reach as far as Charybdis. This difficulty would be removed by understanding ἐμὲ as the subject to εἰσιδέειν. Zeus pitied Odysseus, and suffered him not to set eyes on Scylla again. This view would also help us to understand how Zeus is here spoken of as the protector of Odysseus from Scylla; whereas, sup. 124, he is bidden in his extremity βωστροῖν Κραταῖν. Ameis suggests that the line may have been compiled from sup. 223, Od. 9. 286; Il. 16. 256, by some editor who thought it required explanation that Scylla did not get Odysseus into her clutches.

450. τί τοι τάδε μυθολογεύω; Here Odysseus turns and addresses Alcinoos directly.

451. χθιζός. See on Od. 7. 244 fall.

453. Join αὐτὶς μυθολογεύειν and ἀριζήλως εἰρημένα.

APPENDIX I.

THE HOMERIC SHIP.

§ 1. ναὺς and σχεδία. § 2. τρόπις. § 3. στείρα. § 4. σταμίνες. § 5. ἱκρία.
§ 6. ἐπηγκενίδες. § 7. φραγμός, ὕλη. § 8. ζυγά. § 9. κληίδες. § 10. ἐρετμά.
§ 11. ἀντλος. § 12. ἱστός, ἱστοπέδη, μεσόδμη. § 13. ἱστοδόκη. § 14. ἱστίον,
ἐπίκριον. § 15. πρότονοι, ἐπίτονος. § 16. κάλοι, ὑπέραι, πόδες. § 17. πηδάλιον,
οἴμιον. § 18. εὐναί, πρυμνήσια.



References to letters above.

A. Mast (ἱστός). B. Sail (ἱστίον). C, C. Forestays (πρότονοι). D. Backstay (ἐπίτονος).
E. Yard (ἐπίκριον). F, F. Halyards (κάλοι). G, G. Braces (ὑπέραι). H, H. Sheets (πόδες).
I. Mast-rest (ἱστοδόκη). K. Rudder (πηδάλιον).

§ 1. It will be the aim of this note to give a description of the construction and appliances of the Homeric ship, as far as it can be gathered from the poems themselves, or can be explained from

later writers. In illustrating the building of the ship in Od. 5, it seems better to treat the *σχεδία* as more or less like the ordinary ship in use at the time. We should remember that the description comes in the middle of a marvellous story, so that we need not suggest impossibilities by adverting to the fact that Odysseus was working single-handed; that he had not the necessary tools for building a ship; that the vessel was ready for sea in four days, etc. It is probable that the poet elaborates the idea as he proceeds, so that the details at the end of the account are out of keeping with the simplicity of the beginning. But it involves fewer incongruities to represent the *σχεδία* as a real ship or boat, than to describe it as a raft, or, rather, a flat-bottomed box; which is the recent view maintained by Brieger (Philolog. 29. p. 200 foll.), and accepted by Hentze, in the last edition of Ameis' Odyssey, and by Autenrieth, in his Wörterb. zu den Homerischen Gedichten, (Leips. 1873). See below on § 6 ad fin. Much assistance has been derived in writing this note from A. C. Lucht's 'Abhandlung über das Schiff der Odyssee,' Altona 1841.

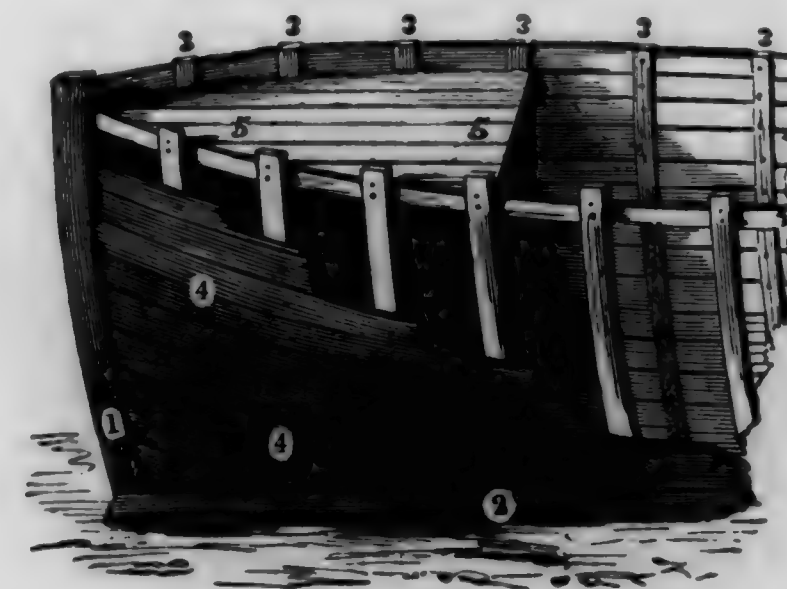
§ 2. *τρόπις*. The first preparation for building a ship was to lay down the *τρόπις* or keel. This must have been a strong balk of timber, broader and flatter than the keel of a modern vessel, as the ships were often obliged to take the ground, and to be hauled up and down on the shore. Owing to this flatness of the bottom of the hull, a ship could easily be supported in a vertical position when on shore by *ἔρματα* (Il. 1. 486), which we may suppose to have been blocks of wood or stone, pushed underneath the hull, near to the keel. During the building of the ship, the keel lay on a row of blocks or trestles, which may have had notches cut in them for its support. At least this is the interpretation which Eustath., on Od. 19. 574, gives of *δρύοχοι*, *κυρίως πάσσαλοι*, *ἐφ' ὧν στοιχηδὸν διατεθειμένων ἡ τρόπις ἵσταται τῶν καινουργουμένων πλοίων διὰ ἰσότητα*. Thus we find the phrase *ἐκ δρυόχων ναπηγεῖσθαι*, 'to build a ship from the keel,' Polyb. 1. 38. 5; and, metaphorically, *δρυόχους τιθέναι δράματος* Aristoph. Thesm. 52. But Procopius, Bell. Goth. 4. 22, understands by *δρύοχοι* the ribs of the ship, *ξύλα ξύμπαντα ἐς τὴν τρόπιν ἐναρμοσθέντα, ἅπερ οἱ μὲν ποιηταὶ δρυόχους καλοῦσι, ἕτεροι δὲ νομέας*. The interpretation of Eustath. however suits far better with the passage in Od. 19, where the line of *δρύοχοι* illustrates perfectly the line of axes, or axe-heads, through which the arrow was to be shot.

Ahrens seeks to connect *τρόπις* with *δρῦς* and *δόρυ*, but it seems far simpler to refer it to *τρέπειν*, and to regard it as the centre-point round which the vessel sways or rocks. When Odysseus is describing to Arete

his shipwreck upon the Ogygian isle, he relates how he supported himself by clasping the keel with his arms (*ἀγκὰς ἐλών* Od. 7. 252). This gives some idea of its size; for the keel was then bare, the sides of the ship having been torn away from it (*ἀπὸ τοίχους | λῦϊτε κλύδων τρόπιος, τὴν δὲ ψιλὴν φέρε κύμα* Od. 12. 420).

§ 3. *στεῖρα*. From the forward end of the keel rises the 'stem,' *στεῖρα*, from *στερεός* and *στεῖρος*, 'firm.' It was necessarily strong and solid, as it had to take the butt ends of all the planks, and to receive the full weight of the shock when the ship was run aground. Hesych. marks the difference between the *στεῖρα* and *τρόπις*, by describing the latter as *τὸ κατώτατον τῆς νεώς*, and the former as *τὸ ἐξέχον τῆς πῦρας ξύλον*. Pollux (Onomast. 1. 85) says even more distinctly, *μέσον τῆς προεμβολίδος καὶ τοῦ ἐμβόλου ἡ στεῖρα καλουμένη*, and (ib. 86) *ὁ στόλος ἐστὶν ὑπὲρ τὴν στεῖραν*, the meaning of *στόλος* being 'the beak,' *ὁ τῆς νεώς ἔμβολος*, *τὸ εἰς ὃν συνεστραμμένον* Hesych. This description of the *στεῖρα* harmonises well with Od. 2. 427 *ἀμφὶ δὲ κύμα | στεῖρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης*.

The position of *τρόπις* and *στεῖρα*, and of the rest of the woodwork of the hull may be illustrated by the accompanying sketch:—



1. *στεῖρα*. 2. *τρόπις*. 3, 3. *σταμίνας*. 4, 4. *ἐπηγκενίδες*. 5, 5. *ἔκρια* (deck).

§ 4. *σταμίνας*. From the keel, on either side, rise the ribs, *σταμίνας*. The word is, probably, rightly so accented from a nominative *σταμῖς* or *σταμίν*, but *σταμίεσσι*, with the *ι* short, *metr. grat.*, is the only form found in poetry. The particular curvature of these ribs decides the shape of the ship. The one which Odysseus built was on the model of a *φορτὶς εὐρεία*, and was much broader in the beam than a ship made for speed. The etymology of *σταμίνας* naturally suggests 'up-standing' timbers; but in Etym. Mag. *σταμίνας* are strangely described as *καταστρώματα τῆς νηὸς ἐφ' ὧν ἱστάμεθα*. The interpretation given by

the Scholl. to σταμίνεσσι ἐπιμήκεσι ξύλοις καὶ στήμονος τάξιν ἐπέχουσιν (which is almost identical with that of Aristarchus, ὀρθὰ ξύλα οἷα στήμοσιν ἐοικότα) gives the picture most graphically; for στήμονες are the vertical threads, or 'warp' in the loom, and the comparison of this row of threads with the erect ribs of a skeleton ship is very intelligible. This is corroborated by the words of Pollux (1. 92), σταμίνες, τὰ ξύλα ἐφ' ὧν αἱ σανίδες ἐπικεῖνται, which is identical with the interpretation of Hesych.; except that he substitutes προσηλδύνται for ἐπικεῖνται, showing how the σανίδες or horizontal planks are 'pinned' to the ribs. With θαμέσι σταμίνεσσι (Od. 5. 252) we may compare the description of Scylla's teeth, τρίστοιχοι ὀδόντες, | πυκνοὶ καὶ θαμέες (Od. 12. 91).

§ 5. ἱκρία. Very different etymologies have been suggested for ἱκρία, and very different interpretations given of the word. Eustath. quotes two derivations, one from ἄκρον, another from ἱκνεῖσθαι. Curtius, with some misgivings, connects it with ἵπος, and ἱποῦσθαι, thus referring it to root ἱπ, and Lat. *ic-o*; in which Autenrieth concurs. For the meaning it will be best to examine the passages in which the word occurs in Homer. In Il. 15. 676 Ajax νηῶν ἱκρί' ἐπ' ἔφχετο, μακρὰ βιβάζων, and (ib. 685) ἐπὶ πολλὰ θοάων ἱκρία νηῶν | φοῖτα μακρὰ βιβάζ. Odysseus, in preparing to resist Scylla, says εἰς ἱκρία νηὸς ἔβαινον πρῶρης (Od. 12. 229). Telemachus, on his visit to Nestor (Od. 3. 353), had proposed to go down to his ship and sleep; but Nestor declares οὐ θην . . νηὸς ἐπ' ἱκρίοφιν καταλέγεται. The falling mast in the ship of Odysseus strikes the helmsman on the head, so that he κάππεσ' ἀπ' ἱκρίοφιν (Od. 12. 414). When Odysseus is on his homeward voyage from Scheria, bedding is laid for him νηὸς ἐπ' ἱκρίοφιν γλαφυρῆς (Od. 13. 74); and, lastly, when Theoclymenus comes on board the ship of Telemachus, his host takes his spear from him καὶ τό γ' ἐπ' ἱκρίοφιν τάνυσεν νεός (Od. 15. 283); and the same spear, when he departs, is again taken up νηὸς ἀπ' ἱκρίοφιν (ib. 552). Now, nothing seems more complete than to suppose that Ajax made his way from 'deck to deck' of the Greek ships as they lay side by side; that Odysseus mounted on the raised 'deck' to attack Scylla; that Telemachus, when he passed the night at his ship, lay on the 'deck,' as he had no cabin; that the helmsman was standing or sitting by the rudder on the 'quarter deck,' when the mast, as it fell aft, struck him; that during the calm summer night Odysseus lay on a mattress on 'deck;' and, that the spear of a visitor was laid down 'on the deck' when he came aboard, and taken up 'off the deck' when he left. The last passage, τάνυσεν ἔγχος ἐπ' ἱκρίοφιν (Od. 15. 283), reminds us of Helen's distaff laid along from edge to edge of her work-basket, ἐπ'

αὐτῇ ἡλακᾶτη τετάνυστο (Od. 4. 135). Supposing then ἱκρία to be rightly rendered 'deck,' it may be asked, why is the plural always used? It would be a sufficient answer to say that a composite structure, such as the flooring of a deck, might well be represented by a plural noun, just as ἱστία stands for the sail and its accompanying rigging; ἄρματα for a chariot and its necessary appliances. But there is a further reason, viz. that the deck of the Homeric ship is not a continuous structure from stem to stern; as Thucydides reminds us, saying (1. 10) that the vessels of that period were 'not covered in,' μὴ κατάφρακτα. There was a small deck at the bows (Od. 12. 230), and another at the stern (Od. 13. 75), while the waist of the ship between the two decks was open (ἄντλος Od. 12. 411). The fact of this double deck, fore and aft, naturally suggested the use of the plural noun.

The shipwright, after he had set up the σταμίνες, would proceed to erect these 'decks' by pinning the planks which formed them to the ribs; and this is the process described in Od. 5. 252 ἱκρία δὲ στήσας, ἀρᾶν θαμέσι σταμίνεσσι, | ποίει, where ἀρᾶν is subordinated to στήσας, as showing how the erection of the decks was possible. The interpretation of Eustath. begins by stating this view very clearly (1553) ἱκρίων . . τό τε ἐπὶ πρύμνης κατὰστρωμα ἐφ' οὗ κυβερνήτης ἱκνεῖται . . καὶ τὸ ἐφεξῆς δὲ κατὰστρωμα τῆς νηός. But he seems to have been puzzled by the phrase ἱκρία στήσας, as if ἱστάναι could refer to nothing but the erection of vertical timbers; so that he suggests τὰ ἐγκοῖλια, 'the curved ribs,' as another interpretation; which would oblige us to explain σταμίνες as 'spurs' or 'stays,' to support the ribs; in which view the Scholl. Ambros. and Palat. concur, rendering ἱκρία here by τὰ ὀρθὰ ξύλα ἐφ' ὧν τὰ τῆς νεὸς καταστρώματα προσπῆγγνται.

Grashof (Das Schiff bei Homer und Hesiod) inclines to this view; but he seems to limit the meaning of ἱκρία to the 'bulwarks,' while Nitzsch understands by the word the whole inner lining of the ship's sides. Ameis, in his first three editions, maintained the rendering 'deck;' but Hentze, the new editor, follows Brieger (quoted above) and makes ἱκρία the true ribs, and σταμίνες the stays of the ribs. Strong evidence in favour of regarding ἱκρία as the flat boarding of a platform is gained from the description by Herodotus (5. 16) of the lacustrine dwellings of some of the Paeonians—ἱκρία ἐπὶ σταυρῶν ὑψηλῶν ἐξευγμένα ἐν μέσῃ ἔστηκε τῇ λίμνῃ . . τοὺς δὲ σταυροὺς τοὺς ὑπεστεῶτας τοῖσι ἱκρίοισι τὸ μὲν κού ἀρχαῖον ἔστησαν κοινῇ πάντες οἱ πολῖται . . κρατέων ἕκαστος ἐπὶ τῶν ἱκρίων καλύβης τε ἐν ᾗ διατῆται καὶ θύρης καταπακτῆς διὰ τῶν ἱκρίων. In this passage σταυροί are the uprights analogous to σταμίνες, and ἱκρία are the level platforms fixed upon them.

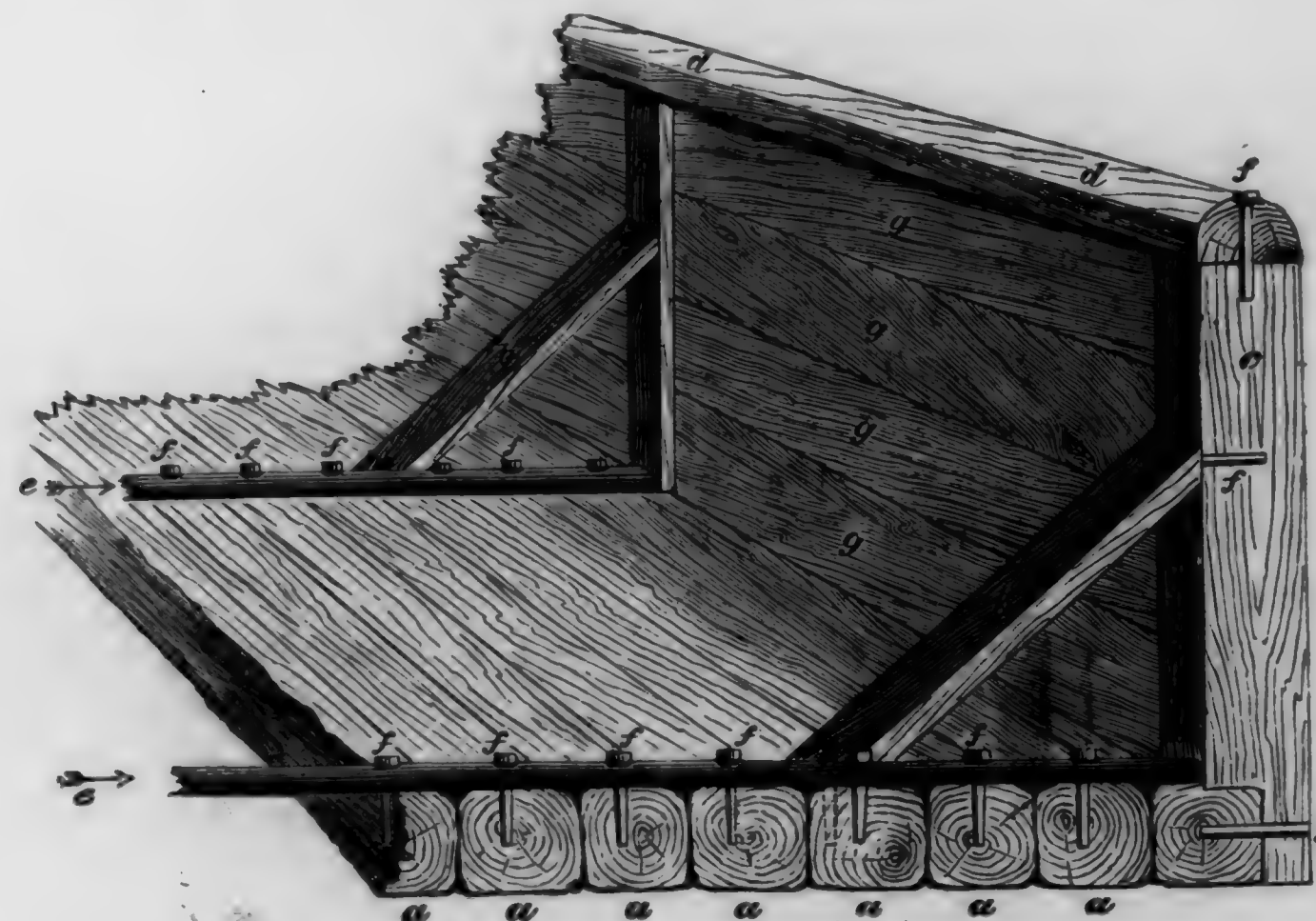
§ 6. ἐπηγεκνίδες. The last work to be done to the hull is described by the words ἐπηγεκνίδεσσι τελεύτα (Od. 5. 253). The word is interpreted by Eustath. as σανίδες ἐπενηγεγμέναι, derived, according to Etym. Mag., παρὰ ἐνέγκω καὶ ἐνείκω. As the position of the vertical σταμῖνες was illustrated by comparing them to the warp on the loom (στήμονες); so the ἐπηγεκνίδες are described by Etym. Gud. as κρόκης τάξιν ἐπέχουσιν, i. e. lying horizontally like the threads of the woof across the warp. And the epithet μακρῆσιν, given to them in this passage, suits very well with the interpretation in Hesych., αἱ ἐς μῆκος καθηλούμεναι σανίδες. Thus ἐπηγεκνίδες may be rendered by 'planking.' The formation of the word is thus given by Eustath. 1533 ἐπηγεκνίδες δὲ σανίδες ἐκ πύργου ἐς πρύμναν τεταμέναι καὶ ἐπενηγεγμέναι, ὅθεν καὶ ἐτυμολογεῖται· παρὰ γὰρ τὸ ἐπενηγεκνί ἐπενηγνίς γίνεται, καὶ κατὰ μετάθεσιν ἐπεγεκνίς, καὶ κατὰ ἔκτασιν ἐπηγεκνίς. The reading ἐπητανίδεσσι, attributed to Rhianus, points to the same meaning, and to an analogous derivation from ἐπιτεταμένους.

It may be suggested that a simpler etymology would be to connect ἐπ-ηγεκνίς with ἀγκών, referring to the necessary 'bending' of the planks, before they can take the curve of the ship, and be attached to the ribs.

We may now venture to translate the passage, Od. 5. 246 foll., as follows, 'Then Calypso brought him borers, and he bored every piece, and fitted them one to another, and he hammered together his boat with trenails and morticings. And as big as a man, well skilled in carpentry, traces out the hull of a broad freight-ship, so big did Odysseus make his broad boat; and he worked away, setting up the decks by fitting them to the ribs standing arow, and he finished off with the long planking.' This represents Odysseus as preparing the separate pieces, boring them with corresponding holes, and fitting some with mortice and tenon, or some simple form of 'scarfing'; so that a few blows of the hammer (ἄρασεν), sufficient to drive home the pegs (γόμεφοι) or force the joints together, soon fixed the frame-work.

A very different view of these details is given by Brieger (Philol. l. c.), who is followed in most particulars by Buchholz (Homerische Realien, 2 vol.). He considers that the floor of the 'raft,' rising slightly on each side from the keel, consisted of barks of timber laid close together. To hold these timbers in position, a strip of elastic wood, say, a young sapling split longitudinally, was laid as a clamp, and pinned down to each timber by a γόμεφος. These strips of wood, so pegged down, constituted the ἀρμενίαι. Where the timbers that thus form the ἔδαφος

end, the ribs (ἔκρια, according to his view) rise erect, and to support these vertical ribs in position, 'struts' or 'spurs' are set at an angle, connecting the ἔκρια with the timbers of the ἔδαφος. These 'struts' are the σταμῖνες. Along the top of these ἔκρια run long slips of wood, connecting them together, as the 'balustrades' of a staircase are connected by 'the hand-rail.' The accompanying sketch follows the illustration in Autenrieth's lexicon, who adopts Brieger's view entirely. But to maintain this view, we must give up the idea of the σχεδὴ being anything like ship, or boat, or even raft. This idea of a flat-bottomed box with vertical sides, apart from its unfitness for sailing, leaves out of sight the important hint given by the word *τορνῶσεται*, Od. 5. 249, which points most distinctly to the curvature of the sides, and probably contains the same notion as the epithet ἀμφιέλισσαι.



a. Timbers forming the ἔδαφος. b. σταμῖνες. c. ἔκρια. d. ἐπηγεκνίδες.
e. ἀρμενίαι. f. γόμεφοι. g. σανίδες? side-planking.

§ 7. φραγμός, ὄλη. The ribs being now set up, the decks fixed to them, and the planking pegged along the sides, the edge of the vessel must have bulwarks added to it. The erection of these is described by the words (Od. 5. 256) φρίξε δὲ μιν ῥίπεσσι διαμπερὲς οἰσύνῃσιν, representing a palisade of wattle work, probably smeared over with clay and pitch, going all round the ship, so as to prevent the water from sweeping the decks and washing into the hold (κύματος εἴλαρ ἔμην). This is precisely the interpretation of Eustath., ὁ ἐκατέρωθεν

περὶ τὰ χεῖλη τῶν πλοίων φραγμός. Then follow in Od. 5 the words πολλὴν δ' ἐπεχέυατο ὕλην, which seem to be rightly interpreted by Schol. B. E. Q. T. 'he threw in much ballast,' sc. ξύλα, λίθους, ψάμμον, πρὸς τὸ μὴ εὐρίπιστον εἶναι τοῖς πνεύμασιν ελαφρὰν οὔσαν. But this interpretation is open to certain objections. First, the regular Homeric use of ἐπιχέειν is not 'to pour in;' but to 'pour or spread over' (cp. Od. 4. 212; 5. 487; Il. 23. 256; 24. 445; etc.); whereas we are obliged to construe ἐπεχέυατο here with the force of ἐνέθηκε. Second, it is surprising to find that the introduction of the ballast takes place before the ship is rolled down to the sea, the additional weight causing additional and unnecessary labour. Still, this sequence of events may be readily explained as a prothysteron. We might meet the difficulty by rendering πολλὴν δ' ἐπεχέυατο ὕλην by 'he laid much material thereon,' as if the words introduced a sort of expegetic description of the thickness of the wattled bulwarks; but it is doubtful if ὕλη can be used here in its later sense of 'material.' Autenrieth takes φράξε . . . ῥίπασσι to mean, 'he calked between the planks with osier twigs;' using, that is, the soft and elastic withes, as we use oakum, to render the seams water-tight.

§ 8. ζυγά. Between the fore and aft decks the hold of the ship was crossed by the ζυγά. These served a double purpose: (1) to stiffen the ship by supporting the sides, τοῖς τοιοῦτοις ζυγοῖς ζευγύναι τοὺς τῶν νεῶν τοίχους (Eustath.); and (2) to serve as rowing benches, otherwise called (as in Hdt. 1. 24) ἐδώλια, interpreted by Hesych. as τὰ τῆς νεῶς ζυγά ἐφ' ὧν οἱ ἐρέσσοντες καθέζονται. Thus the ζυγά are like the Lat. 'transtra,' or 'cross-bars,' explained by Festus as 'tigna quae ex pariete in parietem porriguntur.' The ζυγά were some distance above the floor of the ship, and the space below was regarded as suitable for safe stowage. A truant crew were put in chains there (Od. 9. 99), and the treasures which Odysseus brought from Scheria were stowed away there too (Od. 13. 20).

§ 9. κληῖδες. It is difficult to decide whether the κληῖδες are identical with the ζυγά, or not. The question is complicated by the ambiguity of the word κληῖς, as applied in Homer to a door; for sometimes it signifies the cross-bar that secures it, and sometimes the key by which the bolt is shot; see on Od. 1. 441. Following the former meaning we may well translate κληῖδες 'thwarts,' because they, like the ζυγά, serve to lock or bind the sides of the ship together; and thus the frequent phrase ἐπὶ κληῖσι καθίζον will be rendered, 'sat on the thwarts.' But in Od. 8. 37 we find δησάμενοι . . . ἐπὶ κληῖσιν ἐρετμά, on the strength of which many commentators understand by κληῖδες the

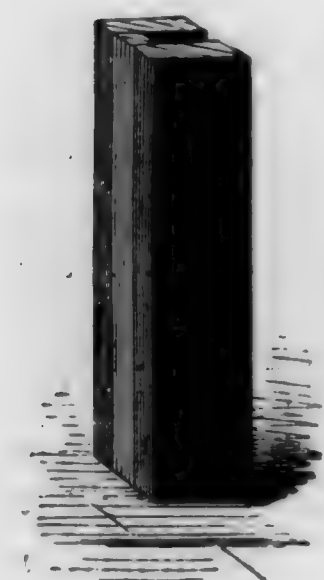
'thole-pins,' on which the oars worked, and to which they were attached by a leathern loop or strap, called τροπός (Od. 4. 782; 8. 53). When, in a moment of panic, the oars drop from the rowers' hands (Od. 12. 205) they remain suspended in these loops, and trail through the water. If we adopt this view we shall render ἐπὶ κληῖσι καθίζειν by 'sit at the rowlocks,' making κληῖδες identical with the later σκαλμοί. Cp. Etym. Mag. s.v. σκαλμός: περὶ δ' δεσμεύουσι κώπης πάσσαλον, Eur. I. T. 1347 ναύτας . . . ἐπὶ σκαλμῶν πλάτας ἔχοντας.

§ 10. ἐρετμά. The oars themselves (ἐρετμοί or ἐρετμά) must have had a very broad blade; for the oracle of Teiresias (Od. 11. 128) shows that the shape of the oar was not unlike that of a winnowing shovel. This blade was called πηδόν (Od. 7. 328; 13. 78) and the handle of the oar κώπη (Od. 10. 129). That the usual wood for making oars was fir we may gather from the use of ἐλάτη for the oar itself in Od. 12. 172.

§ 11. ἄντλος. The word ἄντλος is well described by Elmsley on Eur. Heracl. 168, 'apud vetustissimos scriptores Graecos eam navis partem significare videtur, quae postea κοιλὴ ναῦς sive κοιλία appellata est. Apud Atticos ἄντλος potius de aqua marina quae in imam navem influit quam de ipso loco dicitur.'

§ 12. ἱστός, ἱστοπέδη, μεσόδμη. The mast, ἱστός (ἱστημι), was generally made of fir (Od. 2. 424), and was 'stepped' into the solid wood of the keel; so that when the mast is snapped off at its lowest point, the breakage is described as ἐκ δέ οἱ ἱστὸν ἄραξε (κύμα) ποτὶ τρόπῳ (Od. 12. 422). When Odysseus is sailing past the Sirens' coast he is described as having been lashed to the mast, while he himself stands ὀρθὸς ἐν ἱστοπέδῃ. There is some uncertainty about the meaning of this last word. Referring it, doubtless, to πεδάω, Apoll. Lex. 93. 3 interprets it by ξύλον ὀρθὸν ἀπὸ τῆς τρόπεως ᾧ προσδέεται ὁ ἱστός, while Eustath., Suid. and Hesych. concur in rendering it ὁ ἐν μέσῳ τῆς νεῶς κοῖλος τόπος, ὃν τινες λινίδα καλοῦσιν, εἰς ὃν ὁ ἱστός ἐντίθεται, implying a derivation from πούς. The word occurs three times, Od. 12. 51, 162, 179, and in two other passages the mast is described as reared κοιλῆς ἔντοσθε μεσόδμης (Od. 2. 424; 15. 289). It seems best to regard ἱστοπέδη and μεσόδμη as virtually the same thing, μεσόδμη being a more graphic description of what is elsewhere called ἱστοπέδη, the latter having closer reference to the mast itself, the former a more general reference to the whole ship. But the word μεσόδμη is susceptible of several interpretations, for its etymology merely points to something 'built in the middle' (μέσος-δέμειν), and thus the meaning is necessarily vague, as in such a word as ὑπερτερή (Od. 6. 70). But

great weight must be given to the epithet *κοίλη* which is attached to it, this word always signifying in Homer something that encloses a space. See note on Od. 2. 424. Some light may be thrown on the meaning of *μεσόδμη* from its use in connection with the interior structure of a house in Od. 19. 37, where *καλαὶ μεσόδμαι* are interpreted by Aristarchus as *τὰ μεσόστυλα*. . . *ἐνιοὶ δὲ τὰ μεταξύ τῶν δοκῶν διαστήματα*, cp. Eustath. 1855. 1. This 'depression between two pilasters or beams,' suits perfectly well with the epithet *κοίλος*. To return again to the use of



μεσόδμη in the ship, we may suppose it to have been a three-sided vertical box, with the open side facing the stern; so that the mast when not in use lay altogether free from the *μεσόδμη* except at the extreme point of its lowest end; the whole mast extending horizontally to the stern of the ship. But when the mast was raised it stood erect in this box, which encircled it on three sides for some two feet of its height. The open side could well be secured when the mast had been reared, by a pin or peg passing through two sides of the box. Precisely the same method of securing the mast

may be seen at the present day on any of the barges that ply upon the Thames and Medway. This interpretation of *μεσόδμη* seems in every way preferable to the common one, which represents it as a cross timber with a hole in it, such as we see in light boats nowadays. To raise a heavy mast and drop it into this hole, or to remove it, when the ship was in a seaway, would have been a difficult and dangerous task. Moreover, such a timber should be called *τηγρός* and not *κοίλος*. There is also the advantage in this view that it brings out the virtual identity of the *μεσόδμη*, in the *house* and in the *ship*. Cp. Pseudolucian. Amor. 6 τὸν ἰστὸν ἐκ τῶν μεσοκοίλων ἄραντες. We may be content to translate *ιστοπέδη* by 'step,' and *μεσόδμη* by 'mast-box.'

§ 13. *ιστοδόκη*. The *ιστοδόκη*, mentioned in Il. 1. 434, may very likely have been a fork or crutch at the stern, into which the end of the mast might drop when lowered. A similar contrivance may be seen in use to support the boom of a cutter or schooner when the vessel is in harbour.

§ 14. *ιστίον, ἐπίκριον*. The word *ιστίον*, for a sail, may be connected with *ιστός* in its sense of 'mast,' or in its equally common meaning of 'web' in the loom. The plural may be compared with *ἄρματα*, etc., or it may have direct reference to the various strips of canvas, of

which the sail was constructed, and which were sometimes only laced together, to admit of their separation for convenience of stowage. In Od. 5. 318; 6. 269 *σπεῖρον* is the word used for a sail. The oldest form of the sail was square, what we now call a 'lug-sail;' and it hung from the 'yard,' *ἐπίκριον*, which may have been so called, as Eustath. interprets, *ὡς ἐπὶ τῷ ἱκρίῳ ὄν*. But this fails to express its usual position, and it may perhaps be better referred to *ἄκρον*.

§ 15. *πρότονοι, ἐπίτονος*. The mast was held upright by three ropes, which divided the strain between them. Two of these ropes went forward, and one abaft; this proportion being intelligible if we remember that the *μεσόδμη* was open towards the stern, so that the mast would be more likely to fall in that direction; but it was solid in front, so that one rope was sufficient to check its tendency to fall forward. These two 'forestays' were called *πρότονοι*. They were fastened from the mast-head to the bows, and had to be unfastened before the mast could be lowered. Cp. Il. 1. 434 *ἰστὸν δ' ἰστοδόκῃ πέλασαν προτόνοισιν ὑφέντες*, Od. 2. 425 *ἰστὸν στήσαν . . κατὰ δὲ προτόνοισιν ἔδησαν*. That the *πρότονοι* were two in number is seen from Od. 12. 409 *ἰστοῦ δὲ προτόνους ἔρρηξ' ἀνέμοιο θύελλα | ἀμφοτέρους*. Cp. Schol. on Eur. I. T. 1134 *προτόνους, οἷς ἰσχυροποιεῖται ὁ ἰστός ἐξ ἑκατέρου μέρους εἰς τὴν πῤῃραν*. It was partly by hauling on the 'forestays' that the mast was raised. The 'backstay,' *ἐπίτονος* (Od. 12. 423), was made fast from the mast-head to the stern; so Hesych. calls it *δέρμα ᾧ κατησφάλισται ὁ ἰστός τῆς νεώς*. Suidas took *ἐπίτονος* to mean the ring of twisted rope attached to the yard, to enable it to slip up and down the mast, *ὁ δεσμεύων ἱμᾶς πρὸς τὸν ἰστὸν τὸ κέρας*.

§ 16. *κάλοι, ὑπέραι, πόδες*. In Od. 5. 260 the description of the running rigging is thus given, *ἐν δ' ὑπέραις τε κάλους τε πόδας τ' ἐνέδησεν ἐν αὐτῇ*. Of these three words *κάλοι* may be satisfactorily identified with our 'halyards,' which, as their name implies, are used to haul up the yard (*ἐπίκριον*). The older commentators are generally agreed upon this interpretation. So Schol. V. *τὰ σχοινία δι' ὧν ἀνάγεται καὶ κατὰγεται ἡ κεραία*, and Eustath. gives their position with still greater accuracy, *τὰ ἐν μέσῳ τοῦ κέρατος ἀνάγοντα καὶ χαλῶντα τὸ ἰστίον*. The *κάλοι* probably ran through a hole high up in the mast, or through a ring, or some simple form of pulley, like the later *τροχιλία*. The 'braces,' *ὑπέραι*, are made fast to the ends of the yard-arms, their use being to trim the yard to the particular angle required by the direction of the wind. This is the interpretation given by several Scholl., *τὰ ἄνω εἰς ἄκρον ἑκατέρωθεν τοῦ κέρατος δύο σχοινία δι' ὧν μετὰγεται τὸ κέρας*. The Schol. V. gives a less accurate description, *τοὺς ἐκ τοῦ ἄκρου τῆς ὀθόνης*

ἐξημμένους κάλους, which makes a confusion between ὑπέραι and πόδες. There is no reasonable doubt that πόδες are the 'sheets,' Lat. 'pedes,' i.e. ropes at the lower corners of the sail for the purpose of altering its position, just as the ὑπέραι determined the position of the yard. Eustath. expresses this very intelligibly, καλοῦνται δὲ πόδες διὰ τὸ κάτω εἶναι ἀπεναντίας ταῖς προρρηθείσαις ὑπέραις, ὡς οἶον ὑπερθεῖν κεφαλαῖς τοιοῦτων ποδῶν. Similarly the Schol. on Aristoph. Eq. 436 πόδας δὲ καλοῦσι οἱ ναῦται τοὺς παρ' ἐκάτερα τὰ μέρη ἐκδεδεμένους τῆς ὀθύνης. For the use of the word in later authors cp. Soph. Antig. 715 αὐτῶς δὲ ναὺς ὅστις ἐγκρατὴς [ἐγκρατῇ] πόδα | τείνας ὑπείκει μηδὲν, ὑπτίοις κάτω | στρέψας τὸ λοιπὸν σέλμασιν ναυτῶν, Eur. Orest. 706 καὶ ναὺς γὰρ ἐνταθείσα πρὸς βίαν ποδὶ | ἔβαψεν, ἔστη δ' αὖθις ἦν χαλᾷ πόδα, I. T. 1379 διωνὸς γὰρ κλύδων ὤκειλε ναῦν | πρὸς γῆν, φόβος δ' ἦν ὥστε μὴ τέγξαι πόδα, sc. by turning on her beam-ends, Virg. Aen. 5. 830 'una omnes fecere pedem, pariterque sinistros, | nunc dextros solvere sinus,' Lucan. Phars. 5. 427 'et flexo navita cornu | obliquat laevo pede carbasa.'

§ 17. πηδάλιον, οἴηιον. The ancient ship was steered not with a rudder hung vertically on pivots, according to the modern use, but with an oar at or near the stern, as a life-boat is now steered. The shape of the steering oar or paddle did not greatly differ from the ordinary oar; but possibly the blade (the most important part, as the word πηδάλιον shows) was broader. That on many occasions two such oars were used instead of one may be seen from carvings, coins, etc.; cp. also Eur. I. T. 431 συριζόντων κατὰ πρύμναν εὐναίων πηδαλίων, 'the steering oars resting (or fixed) at the stern.' Certainly only one is alluded to in Od. 5. 255, 270, 315, and Od. 3. 281. In the storm described in Od. 5. 355 the steering-oar is represented as dashed from the helmsman's hand, as he 'sits' steering (cp. ἤμενος Od. 5. 271). Sometimes the helmsman was raised a little above the deck, so as to have more power over his oar; and for this purpose a low stool or bench was fixed athwart the deck, called in Il. 15. 729 θρήνυς ἐπταπόδης.

The word οἴηιον is occasionally used as identical with πηδάλιον, as in Od. 9. 483, 540. The plural οἴηια refers, in Il. 19. 43, to several ships, but in Od. 12. 218 it is applied to one ship alone. It is probable that οἴηιον (from οἴσω) is really the 'handle of the steering-oar;' perhaps a peg inserted in the upper part to facilitate the turning of the blade; or, on the analogy of οἴηκεσι (οἴαξ) Il. 24. 269, it may be a ring through which the shaft of the steering-oar passed, and against which it worked, as against a fulcrum. Cp. Eustath. 1533 Διογενιανὸς δὲ φησιν, οἴακας λέγει οἷς τὰ πηδάλια ἐπιστρέφουσιν, ἥγουν κανόνας καὶ

κρίκους δι' ὧν ἱμάντες διείρονται, καὶ φέρεται μέχρι καὶ νῦν ἡ τῶν οἴακων λέξις, οὐκ ἐπὶ ὅλου τοῦ πηδαλίου.

§ 18. εὐναί, πρυμνήσια. When a ship arrived at her destination she might be run ashore, and hauled up if the stay was to be a long one; but if she was soon to set sail again, or if the nature of the coast made it preferable, she was moored without taking the ground. Cp. Od. 15. 498 ἐκ δ' εὐνάς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν. These εὐναί were blocks of stone with a rope attached to them, which were thrown out of the fore-part of the ship, thus mooring her by the bows. The constant use of the plural implies that more than one was used; perhaps a stone at each side of the bow. It may be surmised that these stone-blocks served as part of the ballast while the ship was at sea; and that when she was drawn up on shore they were placed as supports (ἔρματα Il. 1. 486) at each side of the keel.

The stern, which now faced the shore, was moored there by a cable or cables called πρυμνήσια. These may have been fastened to a tree, or projecting rock, if one stood handy. But in Od. 13. 77 we find the cable fastened to a stone pillar, evidently prepared for the purpose, πείσμα δ' ἔλυσαν ἀπὸ τρητοῖο λίθου. This method of mooring when the ship was to sail at short notice is described in other passages, as, e.g. πάσας δὲ ἐρύσσομεν εἰς αἶλα διαν, | ὕψι δ' ἐπ' εὐνάων ὀρμίσσομεν Il. 14. 77; or, ἐψοῦ δ' ἐν νοτίῳ τήν γ' ὤρμισαν, ἐκ δ' ἔβαν αὐτοί Od. 4. 785. Comparing the last quoted passage with Il. 1. 436; Od. 15. 497, it would seem that the crew could land after having set their moorings; and, as it is generally understood that small boats were not in use, we have to suppose that there were some means of warping the ship close to shore to enable the crew to disembark, and of hauling her out again to her mooring ἐπ' εὐνάων. Such a process is common along our coasts and in our harbours, where boats and fishing vessels are moored with a double rope that passes through a ring or loop in their anchor or mooring-stone, and are hauled up to shore, and out again to their moorings either from the shore, or from the boat itself.

APPENDIX II.

ON SOME VARIOUS FORMS OF THE LEGEND OF THE BLINDED CYCLOPS.

THE story of an ogre blinded or slain by his intended victim is common to many countries. While the details vary, the general features of the legend remain the same, pointing to some common source in very early times. But the variations are sufficiently characteristic to make it unlikely that the different forms of the tale are copies of the Homeric account. The story appears not only in ancient Greece, but in Persia, in Turkey, in Roumania, in Finland, and in Norway.

The materials for this note are taken from J. F. Lauer, *Homerische Studien*, p. 319 foll. (Berlin 1851), and Wilhelm Grimm, *die Sage von Polyphem*, Abhandl. der Königl. Akad. der Wissenschaften, 8vo. Berlin 1857.

(1) The first legend that Grimm notices is from a Latin book called '*Historia septem sapientum*,' by the Monk John of the Abbey of Haute Seille, in the diocese of Nancy, written between 1184 and 1212. A few years after it appears to have been translated into French verse under the title of '*Li Romans de Dolopathos*.' The form of the story, as given by the Monk John, is as follows:—

A famous leader of a band of robbers goes with his comrades to steal the treasures of a giant. They find the giant absent from home, but he soon returns with nine others, and catches the robbers at their work. They divide the captives among them, the captain and nine of his comrades falling to the share of the giant who owns the house. He boils and eats the nine men, reserving the captain till the last because he is too thin. The giant suffers from weak eyes, and the captain, having his permission to attempt a cure, seethes together sulphur, pitch, salt, and arsenic, and pours them, when melted, into the giant's eyes. Furious with pain, the blinded giant lays about him with his club, hoping to kill the robber-captain, who is forced to creep up a ladder and to hang all day and night by his hands from the hen-

roost. When he could hold on no longer, he hides among the sheep, and manages to slip between the legs of the giant, who was guarding the door, by covering himself with the skin of a ram, and fastening horns upon his head. The giant, in pretended admiration at his cleverness, gives him a gold ring, which, by its magical power, forces him to cry out 'Here I am!' 'Here I am!' The giant follows the sound of the cry into the forest, dashing himself against the trees, but gaining on the runaway; who, in despair, finding that he cannot pull off the ring, bites off the finger—ring and all—and so escapes.

(2) The next form of the story belongs to the Oghuzians, a mixed tribe of Turks and Tartars. It was first published by Diez in 1815, from a MS. of the thirteenth century. The title of the story is '*How Bissat slew Depé Ghöz*.'

This Depé Ghöz was the son of a fairy by an Oghuzian shepherd. He was born with a single eye on the crown of the head, and in his earliest childhood gave such dangerous tokens of his native savagery, that he was driven from the house of the Khan Aruz, where he had been brought up. Then came his mother, who placed a ring on his finger, which made him arrow-proof and sword-proof. After this he lived in a cave and preyed upon the people, who could offer no resistance, as none could wound him. So they made a compact to give him for his food two men every day, and 500 sheep, with two servants to cook his victuals. Sons of families were drawn by lot to supply him, among them the sons of Aruz; the youngest son, Bissat, determines to avenge his brothers. Bissat shoots several arrows at Depé Ghöz, who thinks a fly has touched him. At last he espies Bissat, catches him up, and puts him in his leathern boot, intending to eat him at supper time. Bissat cuts his way out of the boot, comes to the sleeping giant and plunges a red hot knife into his eye, and hides among the sheep in the cave. Depé Ghöz knows he is there, and sits at the cave door to catch him as he passes. But Bissat dresses himself in a ram's skin, and when the giant clutches him he slips through, leaving the skin behind. 'Art thou free?' cries Depé Ghöz. 'My God has delivered me,' answers Bissat. Depé Ghöz offers Bissat a ring which will make him proof against sword and arrow; but the ring returns to its master, and Bissat is only saved because it slips off his finger. Then Depé Ghöz decoys him into his treasure-house, intending to bring down the roof on his head and crush him; but Bissat calls on God, and seven doors suddenly fly open, so that Bissat escapes. 'Death cannot touch thee!' the giant exclaims. Then he tries to induce him to take up a sword that cut

through everything it touched, but once more Bissat is saved. Depé Ghöz asks Bissat of his home and parentage. 'My home,' he answers, 'is in the south; the name of my father is "Not-to-be-caught-behind;" my mother is daughter of Kyghan Aflan; I am Bissat, son of Aruz.' The giant supplicates for his life, alternating his prayers with threats; but Bissat makes him kneel down like a camel, and with the giant's own magic sword, hews off his head.

(3) The third voyage of 'Sindbad the Sailor' recounts a very similar adventure. Driven by a storm upon an island, he and his friends take refuge in a castle, which is owned by a terrible ogre, with the mouth of a camel, the ears of an elephant, and the claws of a tiger. He seizes the fattest of the company, runs a spit through him and roasts him. The next day the same horrid scene is re-enacted. On the third day Sindbad and his friends make rafts, and in the evening, while the giant sleeps after eating another man, they heat some of the spits red-hot and plunge them into his eyes, escaping to the shore and waiting for the dawn of day to launch their rafts. But at day-break the ogre comes down to the shore, guided by two other giants, and they hurl volleys of stones upon the rafts, even venturing up to their waists in the water. So all the rafts are destroyed with all the men, except the raft on which Sindbad and two of his friends escape.

(4) The following is a form of the story current in Servia: A priest and his pupil, being overtaken by night, seek shelter in a giant's cave, who had only one eye in his forehead. The mouth of the cave was closed by a block of stone that 100 men could not roll away. The giant roasts and eats the priest, inviting the lad to share the meal and promising to eat him next day. The lad sharpens a bit of wood, and when the giant sleeps pierces his eye with it. He escapes in the morning by the familiar trick of the ram's skin. The giant offers him a stick to drive his sheep with; but, as he holds out his hand for it, the stick cleaves to his finger, and the lad has to draw his knife and cut the finger off. He runs off, driving before him the flocks of the giant, who follows in pursuit. But the lad decoys him to the brink of a lake and then pushes him in and leaves him to drown.

(5) A Roumanian story tells how a father sent out his three sons with the flocks, warning them not to answer if they hear any one call. Three times a call is heard: the third time all answer, and at once a giant appears who takes the three lads and their sheep to his house. That evening he boils and eats the eldest; the next night he sups upon the second son. But the youngest, who has skimmed the fat of

his two brothers off the boiling-pot, melts it and throws it into the giant's face, thus burning out his eyes. The giant hunts for him in his house, but the lad deceives him as to his whereabouts by scattering nuts in different corners. Next day he slips past the giant in a sheep's skin, but foolishly accepts the gift of a gold ring, which cries, as soon as he puts it on his finger, 'Here, blind-man, here!' The lad has to cut off his finger, and throws it into the water, still crying out 'Here, blind-man!' So the giant follows the cry, falls into the water, and is drowned.

(6) There is an Esthonian legend to the effect that one day a farm bailiff was melting lead and casting buttons. The Devil appeared to him, and asked him what he was doing. 'Casting eyes,' said the man. 'Cast me a good large pair,' said the Devil. Thereupon he melted plenty of lead, and persuaded the Devil he must bind him fast, in order to be able to put in his new eyes. 'What is your name?' the Devil asked. 'My name is Issi (Self).' 'A very good name too,' said the Devil. Then the man poured the melted lead into his eyes, and when the Devil filled the air with his complaints, and people asked him 'Who did it?' he could only answer 'Issi teggi' (Self did it). And everyone laughed and said, 'Then you've only Self to thank for it!'

(7) There is a story told by the Finns of a groom named Glypho, who undertook to rescue three princesses imprisoned in a subterranean cavern. He finds one of them in an iron chamber, watched by an old demon called Kammo, who had one eye in his forehead and a monstrous horn. His eyelid had grown so big that it overhung his eye and he could not see the young man, who pierced his eye with a red-hot iron, and cut off his head.

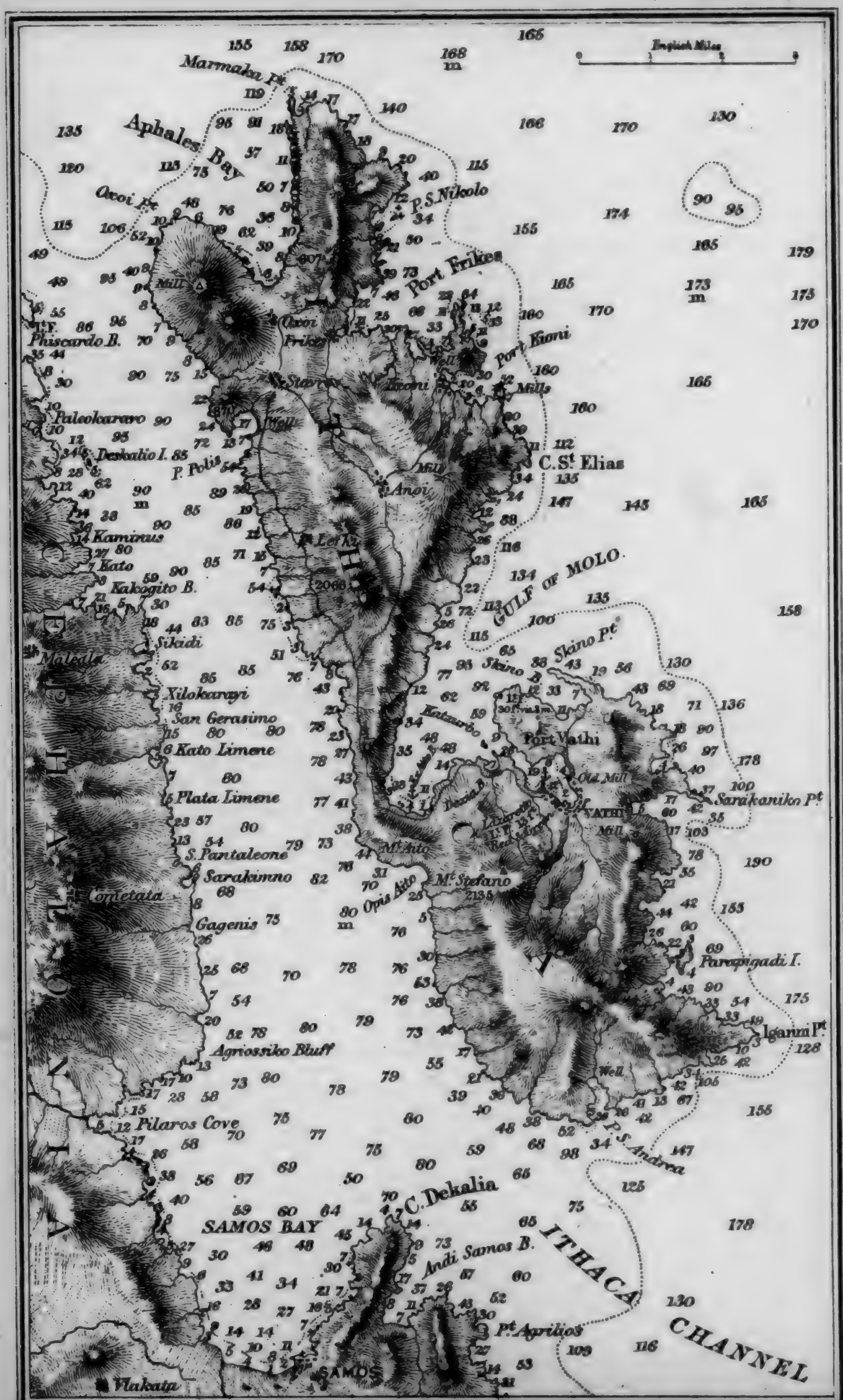
(8) Two almost identical stories are current in Russian Carelia, and in the Harz Mountains.

The Greek legend is complete in itself, and offers some remarkable contrasts to the other adventures of Odysseus. The character of the hero seems to have altered for the occasion. He may show cleverness in Polyphemus' cave, but his old caution has forsaken him: he is foolhardy and thoughtless. The mantle of his wisdom seems for once to have descended on his comrades. It is they who recommend him to take advantage of the absence of the Cyclops, and merely to drive his herds away. But Odysseus insists on seeing him and partaking of his hospitality. Nor is he less reckless when he taunts the Cyclops from ship-board, and incurs new perils after his deliverance.

The variation between the Greek story and the Romans *de Dolopathos* is considerable. There the giant has two eyes, and the robber-captain rescues none of his companions. The pretended cure is a novel feature; but the night and day spent by the man hanging from the hen-roost has a real counterpart in *Odysseus* holding on to the fleece of the ram. The details of the magic rings and the stick that cleaved to the finger are found in several of the stories, but are not Homeric. The adventure of *Sindbad* and his friends on the rafts recalls the last scene in the account of the Cyclops. The Oghuzian story approaches the Homeric most nearly in the method of the blinding, and in the giant having an inkling of his impending fate; but the motive in that legend was revenge, not robbery, from the first; and the arrow that fell on *Depé Ghöz* like a fly reappears in more than one fairy-tale. The device of escaping in a sheep-skin is found in several legends, and has something in common with the form of the story in *Homer*. But the device of *Oūtis* is reproduced only in the *Esthonian* tale, where the farm bailiff gives his name as *Issi*. *Grimm* quotes a similar trick in a story current in the *Vorarlberg*, and in another from *Hesse*.

Grimm thinks that in the legends of giants with a single eye in the forehead we have some reminiscence of Sun-worship; reminding us of the eye of *Ormuzd* in the ritual of the *Parsees*, and of the right eye of the *Demiurge* according to *Egyptian* beliefs, which may be compared with the view that represents *Odin* as one-eyed. A curious modification of such legends is found in *Aeschylus*, who speaks (P. V. 794) of the *Φορκίδες*, as *θηναϊαὶ κόραι* | *τρεῖς κυκνόμορφοι, κοινὸν δὲ μὲν ἔκτεμναι*, and this joint possession of a single eye reappears in the stories of the Northern Trolls.

Lastly, we may suppose that under these legendary tales of giants, blinded or destroyed by men so much weaker than themselves, we have a general representation of brute force over-matched by cunning. Perhaps, too, such stories contain some allusion to the quiet and hidden forces at work in the physical world, which prove themselves to be more potent than those wilder and stormier powers, that seem at first sight to carry all before them.



APPENDIX III.

ITHACA.

§ 1. THE general results of the Homeric description of the topography of Ithaca may be summed up as follows: Ithaca is one of a numerous group of islands lying close together¹, among which are Dulichium, Same, and Zacynthus; it lies farthest westward of the whole group, and its shores are flat. Its physical condition is described by the epithets 'rough' (*τρηχεία* Od. 9. 27), and 'rocky' (*κραναή* I. 247); but the climate is invigorating (*κουροτρόφος* 9. 27), and the soil is fertile (*Ἰθάκης ἐς πίονα δήμων* I. 4. 329). When Athena describes the characteristics of the island to Odysseus, who had just landed there, ignorant of his locality, she speaks of it as a place of world-wide fame²; a rugged land, and unfit for horse-driving, but by no means barren or poor, though of small extent. Plenty of corn grew there, and it was well-watered by rain and dew, and well-wooded. There were standing pools for the cattle, that never were dry, and good pasturage for goats and kine. This description harmonises well with the reasons given by Telemachus for not accepting a present of horses, 'because there is no meadow-land, nor broad runs there, any more than in the neighbouring islands;

¹ ἀμφὶ δὲ νῆσοι
πολλαὶ ναιετάουσι, μάλα σχεδὸν ἀλλήλησι,
Δουλίχιόν τε Σάμη τε καὶ Ὑλήεσσα Ζάκυνθος.
αὕτη δὲ χθαμαλὴ παννυπεράτη εἰν ἂν κείται
πρὸς ζόφον—αἱ δὲ τ' ἀνευθε πρὸς ἥω τ' ἡέλιόν τε... (Od. 9. 22 foll.)

² ἴσασι δὲ μιν μάλα πολλοὶ...
ἦ τοι μὲν τρηχεῖα καὶ οὐχ ἱππήλατός ἐστιν,
οὐδὲ λίην λυπρὴ, ἀτὰρ οὐδ' εὐρεῖα τέτυκται.
ἐν μὲν γὰρ οἱ σῖτος ἀθέσφατος, ἐν δὲ τε οἶνος
γίγνεται· αἰεὶ δ' ὄμβρος ἔχει τεθαλυῖά τ' ἔέρση.
αἰγίβοτος δ' ἀγαθὴ καὶ βούβοτος· ἔστι μὲν ὕλη
παντοίη, ἐν δ' ἀρδμοὶ ἐπηετανοὶ παρῆασι.
τῷ τοι, ξεῖν', Ἰθάκης γε καὶ ἐς Τροίην ὄνομ' ἴκοι,
τὴν περ τηλοῦ φασὶν Ἀχαιῖδος ἔμμεναι αἴης. (I. 23. 239 foll.)

but it is best suited for feeding goats¹. Yet Eumaeus, the swine-herd, is represented as having charge of twelve styes², each containing fifty sows for breeding; besides which were 360 boar-pigs, some of which were brought in every day to supply the table of the suitors.

Among the principal heights in Ithaca was the striking mass (ἀριπρεπές 9. 22) of Mt. Neriton, clothed in forest (καταειμένον ὕλη 13. 351; εἰνοσίφυλλον 9. 22). Another wooded height was Neïon (1. 81), which seems to have overhung the town of Ithaca (Ἰθάκης ὑπονηίου 3. 81); a third eminence was the 'Raven's rock' (κόρακος πέτρη 13. 408), described as being near the spring Arethusa.

At the foot of Neïon lay the harbour, or creek, Rheithron (1. 186); and another land-locked bay was called the harbour of Phorcys³, formed by two projecting spurs of cliff, and so sheltered that vessels could lie therein without moorings.

At the head of the harbour of Phorcys⁴ stood a great olive tree, and near the tree a grotto, described as containing bowls, jars, and looms of stone, where the Naiades wove their sea-purple webs, while the bees stored honey for them in the hollows of the rock. Springs abounded in the grotto, which was entered by two doors—the one to the north accessible to men; the other, facing south, open only to immortals.

¹ ἐν δ' Ἰθάκῃ οὗτ' ἄρ' ὁρόμοι εὐρέες, οὐτε τι λειμῶν
αἰγίβοτος, καὶ μᾶλλον ἐπήρατος ἱπποβότοιο.
οὐ γάρ τις νήσων ἱππήλατος, οὐδ' εὐλείμων,
αἱ θ' ἀλλ' κεκλίεται· Ἰθάκῃ δέ τε καὶ περὶ πασάν. (Od. 4. 605 foll.)

² σφραγίδες δυοκαίδεκα ποιεῖ κ.τ.λ. (14. 13 foll.)

³ Φόρκυνος δέ τις ἔστι λιμὴν, ἀλλοία γέροντος,
ἐν δὴ μὲν Ἰθάκης· δύο δὲ προβλήτες ἐν αὐτῷ
ἀκταὶ ἀπορρῶγες, λιμένος ποτιπεπηγυῖαι,
αἱ τ' ἀνέμων σκεπῶσι δυσάων μέγα κύμα
ἐκτοθεν, ἐντοσθεν δέ τ' ἀνευ δεσμοῖο μένουσι
νῆες εὐσσελμοί, ὅτ' ἀν' ὕρμου μέτρον ἴκωνται. (13. 96 foll.)

⁴ αὐτὰρ ἐπὶ κρατὶς λιμένος τανύφυλλος ἐλαίη·
ἀγχόθι δ' αὐτῆς ἄντρον ἐπήρατον, ἡρωειδὲς,
ἱρὸν νυμφάων, αἱ Νηιάδες καλέονται.
ἐν δέ τε κρητῆρές τε καὶ ἀμφιφορῆες ἔασι
λαῖνοι· ἐνθα δ' ἔπειτα τιθαιβώσσουσι μέλισσαι·
ἐν δ' ἱστοὶ λίθοι περιμήκεες, ἐνθα τε νύμφαι
φάρε' ὑφαίνουσιν ἀλιπόρφυρα, θαῦμα ἰδέσθαι·
ἐν δ' ὕδατ' ἀεάοντα· δύο δέ τέ οἱ θύραι εἰσὶν,
αἱ μὲν πρὸς βορέαο καταβαταὶ ἀνθρώποισιν,
αἱ δ' αὖ πρὸς νότον εἰσὶ θεώτεραι, οὐδέ τι κείνη
ἄνδρες ἐσέρχονται, ἀλλ' ἀθανάτων ὁδὸς ἔστι. (13. 102 foll.)

The town of Ithaca lay at the foot of Mt. Neïon; so that Eumaeus says, 'I will come *δοῦναι* to the town' (*εἰς ἄστυ κάτειμι* 15. 505; *ἦλθε συβώτης τρεῖς σιάλους κατάγων* 20. 162); and Laertes is said to go *δοῦναι* no more to the city (*οὐδὲ πάλινδε κατέρχεται* 11. 188). Near the town¹, and just where the hill-path reached the level ground, a fountain burst out from a rock, in the midst of a grove of poplars. Close above this was an altar in honour of the nymphs of the spring, where way-farers always made an offering.

Higher up was a knoll², sacred to Hermes, and commanding a view of the harbour and the town, so that Eumaeus could see from it the ship which had been sent to waylay Telemachus.

The palace of Odysseus stood in the higher part of the city³, the view from it extending over the harbour and the sea. From the court of the palace Amphinomus, one of the suitors, could watch the vessel that had been despatched in pursuit of Telemachus, entering the harbour⁴.

We gather that there was the usual place of assembly for the citizens (Od. 1. 90; 16. 361; 24. 420, etc.), its particular position being described as *πρὸ ἄστεος εὐρυχόρου* (Od. 24. 468).

The estate of Laertes lay outside the city⁵. He had a house on it for his own accommodation, and a barrack for his slaves, and a well-stocked garden and vineyard⁶.

¹ ἀλλ' ὅτε δὴ στείχοντες ὁδὸν κᾶτα παιπαλῶσσαν
ἄστεος ἐγγὺς ἔσαν, καὶ ἐπὶ κρήνην ἀφίκοντο
τυκτὴν, καλλίροον, ὅθεν ὑδρεύοντο πολῖται,
τὴν ποίησ' Ἰθακος καὶ Νήριτος ἠδὲ Πολύκτωρ·
ἀμφὶ δ' ἄρ' αἰγείρων ὕδατοτρεφῶν ἦν ἄλσος,
πάντοσε κυκλοτερές· κατὰ δὲ ψυχρὸν ῥέεν ὕδωρ
ὑψόθεν ἐκ πέτρης, βοῶν δ' ἐφύπερθε τέτυκτο
νυμφάων, ὅθι πάντες ἐπιρρέζουσιν ὁδῖται. (17. 204 foll.)

² ἤδη ὑπὲρ πόλιος, ὅθι Ἑρμαιοὺς λόφος ἔστιν,
ἦα κιῶν, ὅτε νῆα θοὴν ἰδόμεν κατιούσαν
ἐς λιμέν' ἡμέτερον. (16. 471 foll.)

³ αὐτὰρ ὁ [Ὀδυσσεύς] ἐκ λιμένος προσέβη τρηχεῖαν ἀταρπὸν
χωρὸν ἀν' ὑλήεντα δι' ἄκριας, sc. to the house of Eumaeus. (14. 1, 2.)

⁴ Ἀμφινόμος ἴδε νῆα
στρεφθεὶς ἐκ χώρης, λιμένος πολυβενθέος ἐντός. (16. 351, 2.)

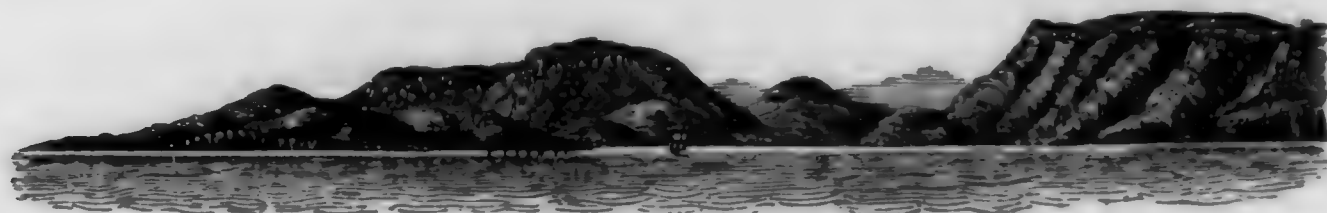
⁵ οἱ δ' ἐπεὶ ἐκ πόλιος κατέβαν, τάχα δ' ἀγρόν ἴκοντο
καλὸν Λαέρταο τετυγμένον, ὃν ῥά ποτ' αὐτὸς
Λαέρτης κτεάτισσεν, ἐπεὶ μάλα πόλλ' ἐμόγησεν.
ἐνθα οἱ οἶκος ἔην, περὶ δὲ κλισίον θέε πάντη. (24. 205 foll.)

⁶ εὖ τοι κομῆδ' ἔχει, οὐδέ τι πάμπαν,
οὐ φυτὸν, οὐ συκὴν, οὐκ ἄμπελος, οὐ μὲν ἐλαίη,
οὐκ ὄγχυη, οὐ πρασιή τοι ἀνευ κομῆδης κατὰ κῆπον. (24. 245 foll.)

Ithaca is represented as separated from Same (Cephalonia) by a narrow frith¹, across which a ferry-boat plied². In the middle of this sound was a rocky island, called Asteris, not large, but sufficient to contain two harbours and to afford concealment to a ship³.

§ 2. We may now give briefly the actual facts respecting the geographical position and topography of the modern Theaki (which it is customary to identify with the Homeric Ithaca). It will be sufficient merely to state them, with the usual explanations given of the most difficult points, in order that we may have the means of determining broadly whether the Homeric description is in any way compatible with the actual features of the island.

Ithaca lies about twenty miles from the coast of Acarnania, and is separated from Cephalonia (Cephalonia) by a narrow strait about three miles across. A line drawn due N. and S. through the centre of Ithaca, will just graze the eastern coast of Leucas, and will pass through Cephalonia and Zacynthus (Zante), the latter island being almost in exactly the same parallels as Ithaca, but due south of it; the principal part of Cephalonia lying to the W. and S.W. of Ithaca. A glance at the accompanying chart of Ithaca will show that the coast is everywhere bold, and the sea round it well deserving of the Homeric epithet ἀγχιβαθής.



Entrance to the Gulf of Molo.

The sketch of the entrance to the Gulf of Molo, as seen from the sea, shows that the eastern side of the island is bold and mountainous; and the western coast presents a still more lofty appearance. The length of the island from N. to S. is sixteen English miles; its greatest breadth about four. The island may be represented as a limestone ridge, divided nearly in two by the deep inlet of the Gulf of Molo, that leaves an isthmus not more than half a mile broad to

¹ ἐν πορθμῷ Ἰθάκης τε Σάμοιό τε παιπαλοέσσης. (Od. 4. 671.)

² πορθμῆες δ' ἄρα τοὺς γε διήγαγον. (20. 187.)

³ ἔστι δὲ τις νῆσος μέσση ἀλλ' πετρήεσσα,
μεσσηγὺς Ἰθάκης τε Σάμοιό τε παιπαλοέσσης,
Ἀστερίς, οὐ μεγάλη λιμένες δ' ἐνὶ ναύλοχοι αὐτῇ
ἀμφίδυμοι τῇ τὸν γε μένον λοχόαντες Ἀχαιοί. (4. 844 foll.)

connect the northern and southern divisions of the island. The highest point of the ridge in the northern half rises to an elevation of 2066 feet, at Anoī ('Ανωγή); and Mt. Stefano in the south attains a height of 2135 feet; the summit of the ridge where it is narrowed in the isthmus goes by the name of Mt. Aito ('Αετός). Port Vathi, itself an inlet from the Gulf of Molo, is the site of the modern capital, which extends in 'one narrow stripe of white houses round the southern extremity of the horse-shoe port or "deep" (βαθύ), whence it derives its name. Large ships can moor in perfect safety, close to the doors of their owners¹. West of Port Vathi is a small bay or creek called Dexia, while to the north a rocky point protects a third indentation of the coast called Skino Bay. The channel between Cephalonia and Ithaca shows uniformly deep soundings, no trace of any shallows or reef being marked, except the rock of Deskalio, some few yards in circumference, lying near the northern end of the strait. The mountains of Ithaca are for the most part bare of timber, but there are one or two fertile valleys that run up into them. Very little corn, insufficient for the wants of the inhabitants, is grown there, the chief product being currants, of which a considerable quantity is exported. Few, if any, animals are bred there for food or for farming purposes².

§ 3. It remains now for us to see how far it is either possible or necessary to reconcile these two accounts of the island. Was Homer acquainted with Ithaca? Had he ever visited it? Is his description that of an eye-witness? Is it the reproduction and embellishment of some general hearsay?

The controversy is both old and new. It began as early as the days of Strabo, and it still divides the learned. In modern times the principal authority for the identification of the Homeric Ithaca with Theaki has been Sir William Gell, who, in his monograph upon the topography and antiquities of Ithaca (Lond. 1807) not only satisfied himself as to the general identity of the islands, but found almost all the Homeric details on the spot. Neriton was to be identified with Anoī, Neīon with Mt. Stefano; the garden of Laertes could be placed at Lefki (Λευκοί) on the slope of Neriton; the fountain Arethusa was still flowing. The grotto and the harbour of Phorcys were discernible in Dexia Bay, and it was still possible to trace the ruins of the palace of Odysseus.

¹ Murray's Handbook for Greece, p. 82.

² Teuffel (in Pauly's Real. Encycl. s.v. Ithaca).

Hercher's criticism¹ upon the subsequent treatment of the question is severe, but scarcely unjust. 'Gell's successors,' he says, 'did not feel themselves called upon to protest against his visionary views; they were rather inclined to take shame to themselves, if they failed to see anything in these localities, where he had found everything so clear and intelligible. They contented themselves with maintaining the independence of their judgment, by shifting the estate and garden of Laertes from one hill-top to another, and by substituting for Gell's grotto of the nymphs, which had disappeared, a new one "aus dem Naturalienkabinet der Insel." One of the principal of these 'successors' was Goodisson, who in his book on the Ionian Greeks (London 1822) develops still further Gell's views, which were also approved and adopted by Kruse, in his 'Hellas' (Leipzig 1827). A thorough partisan of the same school was Ernst Schreiber, in the volume entitled 'Ithaca' (Leipzig 1829). The first reaction against this universally accepted view set in with Völcker, in his 'Homerische Geographie,' published at the same time as Schreiber's book. He stoutly maintained that the Homeric description of the group of islands forming the kingdom of Odysseus could not be reconciled with facts, and that Gell's discoveries in Ithaca were nothing better than illusions. An elaborate pamphlet on the Homeric Ithaca was published in 1832 by Rühle von Lilienstern, in which Völcker's positions were warmly attacked, and solutions offered of some of the difficulties which he had stated; the intention of the volume being to corroborate the views put forward by Gell. The general results of his pamphlet were accepted, as against the views of Völcker, by R. H. Klausen (in the Zeitschr. für Alterthumswiss. 1835), who had no doubt that Homer was thoroughly familiar with Ithaca. Hercher (in the article in 'Hermes,' quoted above) criticises in the most caustic style the credulity of Gell and his adherents, insisting that they accepted the fact of Homer's familiarity with the island as *un fait accompli*, instead of honestly confronting the Homeric description with the actual topography of the island. In Hercher's view Ithaca belongs, for Homer, to the mythic realm of the western seas, and is therefore localised by him as πανπερτάτη πρὸς ζόφον (Od. 9. 25), so that any attempt to identify the Ithaca of the poem with the actual island can be nothing short of folly; nor does Hercher deal any gentler measure to his own countryman Thiersch², who was no less fortunate

¹ Hermes, vol. i. p. 263 foll.

² Briefe über Griechenland in Morgenbl. 1832.

than Gell in discovering the actual grotto of the nymphs, though in a different spot. Dr. Schliemann is the latest visitor, and, in his 'Ithaque, La Peloponnèse, Troie,' Paris 1869, he describes, with full satisfaction to himself, his descent into the grotto of the nymphs in the cliffs of Dexia Bay; the ruins of the walls that marked the outline of the palace of Odysseus; the mountain-path traversed by Odysseus and Telemachus (Od. 24. 205 foll.), and other details. The island of Asteris he fails to identify, remarking justly that the rock of Deskalio does not satisfy the Homeric description.

Those scholars who adopt or develop the views of Gell do not however agree among themselves even in important particulars. For example, while the majority of them place Mt. Neriton in the northern half of the island, and Neïon in the south, Schliemann exactly reverses their position. The harbour of Phorcys is sometimes distinguished from, sometimes identified with, the harbour Rheithron; it is placed by one writer in Dexia Bay, by another in Port Frikes. The island of Asteris is according to some authorities the same as Deskalio; according to others, an islet now submerged: while Rühle von Lilienstern supposes it to have been Cape Dekalia, a promontory of Cephallenia that looks up the sound, and which, he thinks, may once have been an island.

§ 4. The most probable view, in our opinion, is that Homer intended to make the home of his hero in the actual island of Ithaca; but in the absence of any personal acquaintance with the scene, the poet could only draw upon such vague information as might be accessible, as to the geographical position of the place; the details being only a poet's conception of the natural scenery common to many Greek islands, and probably reproduced with more or less similarity in many places with which he was actually familiar. We are almost of necessity driven to such a view by the decisive passage in Od. 9. 25 foll., which seems, beyond a doubt, to place Ithaca in a wrong position relatively to the other islands of the group, and to give a false impression of the appearance it presents from the sea.

Dulichium, Same, and Zacynthus are the other three islands named with Ithaca. The site of the first is unknown. Strabo (10. 2. 19) would identify it with one of the Echinades, ἀλλ' ἡ χοῦς τὰς μὲν ἐξηπείρωκεν αὐτῶν ἤδη, τὰς δὲ μέλλει, πολλὴ καταφερομένη. Others have taken it to be the S.E. portion of Cephallenia, the other division being called Same, or Samos. The plain statement in Homer is that Ithaca lies πανπερτάτη πρὸς ζόφον, 'farthest westward.' It seems quite impossible to accept Strabo's explanation (10. 2. 12) 'northward;' or

Rühle von Lilienstern's modification of the same, when he interprets ζόφος as including all to N.W. and S.W.; leaving the S. and E. for πρὸς ἡῶ τ' ἡελίου τε. These last words are so distinctly descriptive of the E. that they settle the meaning of ζόφος to be W. It seems, in order to prevent a plain contradiction between χθαμαλή and πανυπερτάτη, that we must join πανυπερτάτη πρὸς ζόφον (as Ameis, Fäsi, and Autenrieth) in the sense of 'extrema versus occidentem.' No exact parallel to this use of πανυπερτάτη can be found, the nearest being Il. 23. 451 ἦστο γὰρ ἐκτὸς ἀγῶνος ὑπέρτατος ἐν περιωπῇ, where however the elevated position of his station is also alluded to. But in sea-distances we must remember how the word ὑψοῦ is used to mean 'far out.'

The next difficulty lies in χθαμαλή (Od. 9. 25). The etymology of the word from χαμα (compare χαμαί, and, for the insertion of θ, the form χθών) puts it exactly on the same footing as the Lat. 'humilis,' from 'humus;' and the use of the word in Homer is remarkably uniform. It is used of low beds on the ground (Od. 11. 193); of a low wall (Il. 13. 683); of one rock lower (χθαμαλώτερον) than another (Od. 12. 101). It occurs as an epithet of the island Aeaea (Od. 10. 194), where Odysseus mounts a commanding eminence, and sees that the coast lies 'low' all round. We have only to look at the chart, and notice the soundings close to the coast, to be convinced that the shores of Ithaca do not merit this epithet; unless we try to dilute the meaning of χθαμαλή so far as to make it merely describe the 'relative' lowness of the coast, as contrasted with the mountain-heights inland; which would be to rob it of all its characteristic meaning at once. Strabo's interpretation (10. 2. 12) of χθαμαλή as πρόσχωρος τῇ ἡπείρῳ, certainly is not contained in the word itself, though he seeks to bring the meaning out by representing Ithaca as lying under the heights of the Acarnanian mountains. The conjecture χθαμαλῇ to serve as an epithet of ἀλί, though approved by Schreiber, is not likely to find many supporters. Dr. Hayman seems to lay an unnatural stress upon αὐτῇ, when he says that it points the contrast between the general level of the island and its own leading feature Mt. Neriton; while Wordsworth (Pictorial Greece, p. 357), laying no stress at all upon the contrasting words, seeks to refer αὐτῇ δέ to Zacynthus; as he supposes Virgil does by the order of his enumeration of the islands (Aen. 3. 270). But, besides the difficulty introduced by assigning no force to the adversative δέ, it is hard to see why Zacynthus should be particularised at all; and why (supposing the reference to be possible) the subject should again change in τρηχεῖ' ἀλλ' ἀγαθὴ κουροτρόφος (Od. 9. 27).

There is no islet near Ithaca which will satisfy the conditions of the Homeric Ἀστερίς (see p. 558, n. 3). The existence of the islet was a matter of doubt in classical times (Strab. 10. 2. 16). The words of Strabo himself (1. 3. 18) are καὶ ἡ Ἀστερία ἠλλακται ἢν Ἀστερίδα φησὶν ὁ ποιητής. . . νυνὶ δὲ οὐδ' ἀγκυροβόλιον εὐφυνὲς ἔχει. The identification of Ἀστερίς with the rock Deskalio at the northern end of the Ithaca channel, which satisfied Gell, is given up as hopeless by Schliemann, 'La petite île de Dascalion n'a que 99 mètres de long et 32 mètres dans sa plus grande largeur; elle consiste en un rocher plat et n'est qu'à deux mètres au-dessus de l'eau. Selon Homère, l'île d'Asteris avait un double port; Dascalion n'a pas même un enfoncement d'un mètre, et, vu la grande profondeur de la mer tout autour, il est inadmissible que de telles modifications aient pu survenir dans la topographie de l'île' (Ithaque, p. 75). Schliemann is inclined to adopt the view of Strabo, that the real Asteris has disappeared in consequence of an earthquake or of some volcanic action; but the singular uniformity of the soundings in the channel makes this supposition improbable.

The suggestion of Rühle von Lilienstern and Klausen that we must look for Asteris in Cape Dekalia (Chelia) on the east coast of Cephalonia, now joined to the mainland, is equally disproved by an examination of the chart. The soundings round the promontory seem to show that no convulsive upheaval has disturbed the line of coast, and there has certainly been no deposit of sand or shingle to join an outlying islet with the mainland.

See an elaborate *résumé* of the question in Buchholz (Homerische Realien, vol. 1. pp. 120 foll.) of which ample use has been made in this note for references to modern German authorities.

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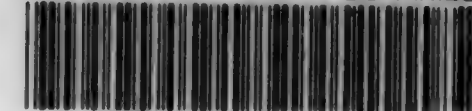
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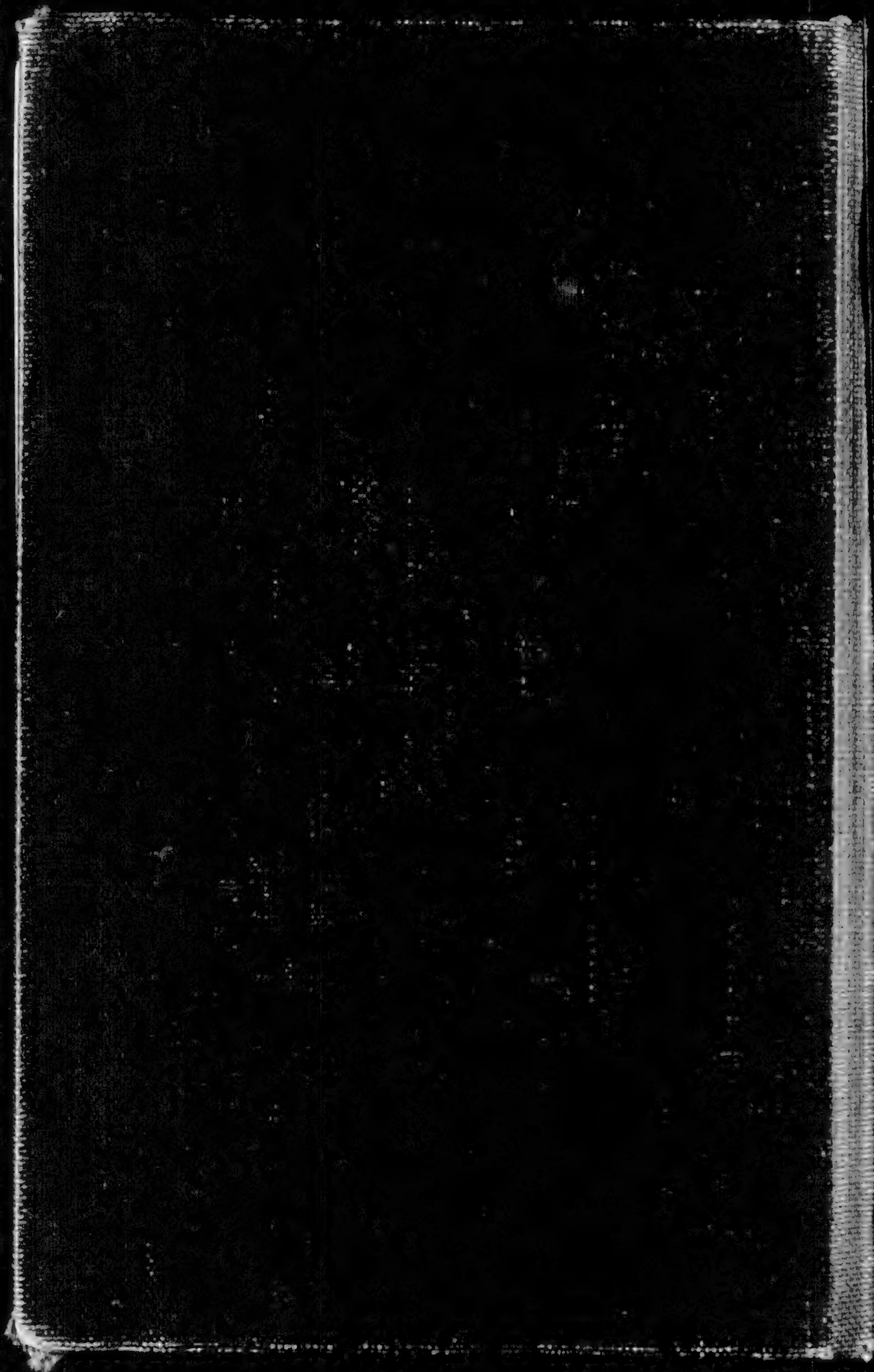
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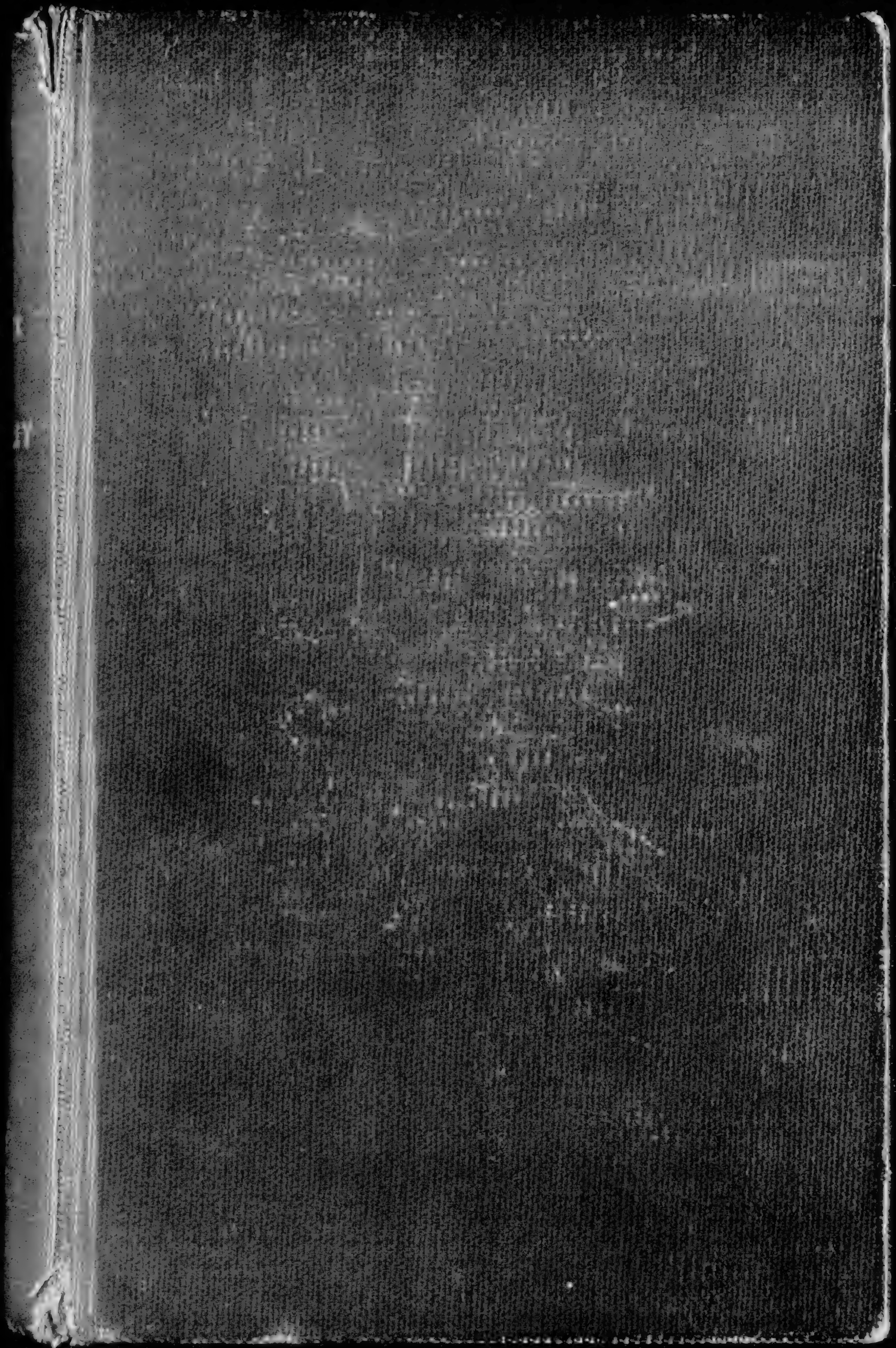
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EDITED

WITH ENGLISH NOTES AND APPENDICES

BY

D. B. MONRO, M.A.

PROVOST OF ORIEL COLLEGE, OXFORD

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PREFACE

THIS volume is designed as a continuation of the commentary on the Odyssey which was begun, more than a quarter of a century ago, by the late Mr. Riddell of Balliol. As all scholars are aware, the first part of the projected work, comprising books i-xii, was completed by Dr. Merry and published in 1875. A second edition, with a good deal of new matter, appeared in 1885.

In the present state of scholarship an editor of Homer is almost obliged to form some opinion on the multifarious issues which make up the 'Homeric question.' I have therefore been led to add Appendices of somewhat unusual length, containing a statement of the views which seem to me on the whole the most in accordance with the existing evidence. In the course of this work I found it desirable to reproduce the substance (and occasionally the language) of two papers on the Epic Cycle which appeared in the *Journal of Hellenic Studies* (in the volumes for 1883 and 1884). I have to thank the Hellenic Society for permitting this, and also for allowing me to use the illustrations of the Homeric House which will be found on pp. 490, 491, 497.

A similar acknowledgement is due to Dr. Valtýr Guðmundsson for the sketch of a mediaeval Icelandic *megaron* on p. 218, and to Mr. W. A. Craigie of Oriel for directing my attention to the interesting parallel which it offers to the Mycenaean house. I have also had much help on this and other archaeological points from Mr. J. L. Myres of Christ Church and Mr. G. C. Richards of Oriel. Mr. Raper of Trinity has aided me by his opinion on many doubtful passages.

D. B. MONRO.

OXFORD,
August 12, 1901.

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Ο Δ Τ Σ Σ Ε Ι Α Σ Ν

'Οδυσσέως ἀπόπλους παρὰ Φαιάκων καὶ ἀφίξις εἰς Ἰθάκην.

ὧς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ,
κηληθμῷ δ' ἔσχοντο κατὰ μέγαρα σκιδόντα.
τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
"ὦ Ὀδυσσεῦ, ἐπεὶ ἵκευ ἐμὸν ποτὶ χαλκοβατὲς δῶ,
ὑψερεφές, τῷ σ' οὐ τι παλιμπλαγχθέντα γ' οἶω
ἄψ ἀπονοστήσειν, εἰ καὶ μάλα πολλὰ πέπονθας.
ὑμέων δ' ἀνδρὶ ἐκάστω ἐφίεμενος τάδε εἶρω,
ὅσσοι ἐνὶ μεγάροισι γερούσιον αἶθοπα οἶνον
αἰεὶ πίνετ' ἐμοῖσιν, ἀκουάζεσθε δ' αἰδοῦ.
εἵματα μὲν δὴ ξείνῳ ἐϋξέστη ἐνὶ χηλῷ
κεῖται καὶ χρυσὸς πολυδαίδαλος ἄλλα τε πάντα
δῶρ', ὅσα Φαιήκων βουληφόροι ἐνθάδ' ἔνεικαν.

5 παλιμπλαγχθέντα Ar., vulg.: πάλιν πλαγχθέντα P S. See H. G. § 125, d.

5-6. The words here are taken from Il. 1. 59 νῦν ἄμμε παλιμπλαγχθέντας οἶω ἄψ ἀπονοστήσειν εἰ κεν θάνατόν γε φύγοιμεν, but with a change of application which has made them somewhat obscure. In the Iliad ἄψ ἀπονοστήσειν refers to returning disappointed to Greece, and thus carries on the idea expressed by παλιμπλαγχθέντας. Here a return home is not a disappointment, and cannot be described by such a phrase as παλιμπλαγχθέντα. Some commentators meet the difficulty by confining the negative to that phrase: 'I think that, not having been driven from your course, you will return home.' But, apart from other objections, an interpretation by which ἄψ ἀπονοστήσειν and παλιμπλαγχθέντα are made to express contrasted things is

II.

surely excluded by Il. 1. 59. The necessity for such an interpretation only arises from taking ἄψ ἀπονοστήσειν of return to Ithaca. The meaning is simply that Ulysses will not return driven back from the house of Alcinous, but will have his desire. So Naegelsbach, *Anmerk. zur Ilias*³ (on Il. 1. 59).

5. τῷ. There seems to be enough evidence in Homer for an adverbial τῷ, distinct from the dative τῷ.

9. ἀκουάζεσθε 'please yourselves with listening' (Il. 4. 343). Verbs of this formation have an ampliative and often unfavourable meaning: cp. μίμνω and μιμνάω, μίγνυμι and μιγάσμαι, βίπτω and βιπτάω, ἡγέομαι and ἡγηλάω (17. 217), ἀβροτάω, ἀεκάσμαι, οἰνοποτάω, πτωσκάω, νευστάω, ῥυστάω.

B

ἀλλ' ἄγε οἱ δῶμεν τρίποδα μέγαν ἥδ' ἐλέβητα
ἀνδρακάς· ἡμεῖς δ' αὖτε ἀγειρόμενοι κατὰ δῆμον
τισόμεθ'· ἀργαλέον γὰρ ἔνα προικὸς χαρίσασθαι."

15

ὣς ἔφατ' Ἀλκίνοος, τοῖσιν δ' ἐπιήνδανε μῦθος.
οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἥως,
νῆάδ' ἐπεσσεύοντο, φέρον δ' εὐήνορα χαλκόν.
καὶ τὰ μὲν εὖ κατέθηχ' ἱερὸν μένος Ἀλκινόοιο
αὐτὸς ἰὼν διὰ νηὸς ὑπὸ ζυγά, μή τιν' ἐταίρων
βλάβπτοι ἐλαυνόντων, ὅποτε σπερχοῖατ' ἐρετμοῖς·
οἱ δ' εἰς Ἀλκινόοιο κίον καὶ δαῖτ' ἀλέγυνον.

20

Τοῖσι δὲ βοῦν ἱέρευσ' ἱερὸν μένος Ἀλκινόοιο
Ζηνὶ κελαινεφείῃ Κρονίδῃ, δς πᾶσιν ἀνάσσει.
μῆρα δὲ κήαντες δαίνυντ' ἐρικυδέα δαῖτα
τερπόμενοι· μετὰ δέ σφιν ἐμέλπετο θεῖος ἀοιδός,
Δημόδοκος, λαοῖσι τετιμένος· αὐτὰρ Ὀδυσσεὺς
πολλὰ πρὸς ἥελιον κεφαλὴν τρέπε παμφανώνοντα,
δῦναι ἐπειγόμενος· δὴ γὰρ μενέαινε νέεσθαι.
ὥς δ' ὅτ' ἀνὴρ δόρποιο λιλαίεται, ᾧ τε πανῆμαρ
νεῖδον ἀν' ἔλκητον βόε οἶνοπε πηκτὸν ἄροτρον·
ἀσπασίως δ' ἄρα τῷ κατέδυ φάος ἡελίοιο

25

30

13 ἥδ' ἢ] ἢ Eust. who however found ἥδ' in the better MSS. 14 ἀνδρα κάθ' v. l. known to Eust. 16 μῦθος] θυμῷ P H S U. 19 νῆα δ' Ar., F M: νῆ' ἀρ' vulg. 22 ἐρετμοῖς] Perhaps ἐρετμῷ, cp. πηδῷ (l. 78).

15. τισόμεθα 'will repay ourselves.' προικὸς 'as a free gift,' without such repayment; originally a partitive gen., 'of his bounty' (cp. χαρίζομένη παρὲν-των), but used as an adverb, like the Attic προῖκα, = *gratis*, *imprune*. The Homeric form is probably προῖξ, προῖκός (or rather προῖκος, since προῖκός is so accented on the analogy of monosyllabic nouns): so προῖκτης 'a gift-man,' 'one who lives on doles,' and the Ionic fut. καταπροῖξομαι. The word is evidently a compound of πρό. See also 17. 413.

18. Morning of the 34th day of the action of the poem.

21. ὑπὸ ζυγά, with κατέθηκε.

24. On the play of language see 144, 14. 69, 371, 15. 10, 16. 2, 17. 332.

27. Cp. 4. 17. On μέλπεσθαι of *singing* see Lehrs, *Arist.* p. 138.

30. δῦναι ἐπειγόμενος 'in haste, eager for (his) setting.'

32. πηκτόν 'put together,' an epithet describing the workmanship of a plough. So ποιητός of a house (13. 306), διωατός of a bed (19. 56), τυκτός of a floor (17. 169), &c. We need not translate 'well made,' though that may be implied. The point is that the object (whatever it is) is a work of mechanical skill.

33. ἀσπασίως. Cobet and Nauck would get rid of this adverb by substituting the adj. Here e. g. Cobet would read ἀσπασίῳ (cp. ἀσμένῳ μοι ἐστί), and Nauck ἀσπασίον, as ἀσπαστόν in l. 35. But cp. Il. 7. 118, 11. 327.

δόρπον ἐποίχεσθαι, βλάβεται δέ τε γούνατ' ἰόντι
ὥς Ὀδυσῆ' ἀσπαστὸν ἔδυ φάος ἡελίοιο.

35

αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα,
Ἀλκινόῳ δὲ μάλιστα πιφασκόμενος φάτο μῦθον·
"Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
πέμπετέ με σπείσαντες ἀπήμονα, χαίρετε δ' αὐτοί·
ἤδη γὰρ τετέλεσται ἃ μοι φίλος ἤθελε θυμός,
πομπή καὶ φίλα δῶρα, τὰ μοι θεοὶ Οὐρανῶνες
ὀλβια ποιήσειαν. ἀμύμονα δ' οἴκοι ἄκοιτιν
νοστήσας εὐροίμι σὺν ἀρτεμέεσσι φίλοισιν.
ὑμεῖς δ' αὖθι μένοντες εὐφραίνετε γυναῖκας
κουριδίας καὶ τέκνα· θεοὶ δ' ἀρετὴν ὀπάσειαν
παντοίην, καὶ μή τι κακὸν μεταδήμιον εἴη."

40

45

ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἥδ' ἐκέλευον
πεμπέμεναι τὸν ξεῖνον, ἐπεὶ κατὰ μοῖραν ἔειπε.
καὶ τότε κήρυκα προσέφη μένος Ἀλκινόοιο·
"Ποντόνοε, κρητῆρα κερασσάμενος μέθυ νεῖμον
πᾶσιν ἀνὰ μέγαρον, ὅφρ' εὐξάμενοι Διὶ πατρὶ
τὸν ξεῖνον πέμπωμεν ἐὴν ἐς πατρίδα γαίαν."

50

ὣς φάτο, Ποντόνοος δὲ μελίφρονα οἶνον ἐκίρνα,
νώμησεν δ' ἄρα πᾶσιν ἐπισταδόν· οἱ δὲ θεοῖσιν
ἔσπεισαν μακάρεσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
αὐτόθεν ἐξ ἐδρέων. ἀνὰ δ' ἴστατο δῖος Ὀδυσσεύς,
Ἀρήτῃ δ' ἐν χειρὶ τίθει δέπας ἀμφικύπελλον,
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

55

"χαῖρέ μοι, ὦ βασίλεια, διαμπερές, εἰς δ' κε γῆρας
ἔλθῃ καὶ θάνατος, τὰ τ' ἐπ' ἀνθρώποισι πέλονται.

60

34 βλάβεται] For this anomalous present it is always possible to read βλάβετο, which would be the form of the aor. mid.: see *H. G.* § 30. 35 Ὀδυσῆ'] See on 5. 398. 42 Φοῖκοι may be restored by writing ἀμύμονα Φοῖκοι (with epexegetic asyndeton). 53 ἐκίρνα] so 7. 182, 10. 356: but κίρνη in 14. 78, 16. 52. 56 ἐδέων v. l. ap. Eust. 57 χειρὶ vulg.: χερσὶ M U al.: cp. Il. 1. 585.

34. δόρπον ἐποίχεσθαι 'for going about his supper,' i. e. 'in that he can now go about his supper.'

45. ἀρετὴν 'good': not restricted, as in later Greek, to 'merit' or 'excellence.' Cp. 14. 402 εὐκλείη τ' ἀρετὴ τε, and the verb ἀρετᾶν 'to prosper' (19. 114); also 12. 211, 14. 212, 18. 251.

54. ἐπισταδόν: see 12. 392, 18. 425.

56. αὐτόθεν 'in their places,' 'even as they sat': cp. Il. 19. 77 αὐτόθεν ἐξ ἔδρης οὐδ' ἐν μέσσοισιν ἀναστάς.

αὐτὰρ ἐγὼ νέομαι· σὺ δὲ τέρπεο τῷδ' ἐνὶ οἴκῳ
παισὶ τε καὶ λαοῖσι καὶ Ἀλκινόῳ βασιλῇ."

Ὡς εἰπὼν ὑπὲρ οὐδὸν ἐβήσετο διὸς Ὀδυσσεύς.

τῷ δ' ἅμα κήρυκα προΐει μένος Ἀλκινόοιο,
ἡγεῖσθαι ἐπὶ νῆα θοὴν καὶ θίνα θαλάσσης· 65
Ἀρήτη δ' ἄρα οἱ δμῶας ἅμ' ἔπεμπε γυναῖκας,
τὴν μὲν φᾶρος ἔχουσιν εὐπλυνὲς ἡδὲ χιτῶνα,
τὴν δ' ἐτέρην χηλὸν πυκινὴν ἅμ' ὅπασσε κομίζειν·
ἡ δ' ἄλλη σῖτόν τ' ἔφερεν καὶ οἶνον ἐρυθρόν.

Αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἡδὲ θάλασσαν, 70
αἰψὰ τὰ γ' ἐν νηϊ γλαφυρῇ πομπῆες ἀγανοὶ
δεξιόμενοι κατέθεντο, πόσιν καὶ βρῶσιν ἅπασαν·
καδ δ' ἄρ' Ὀδυσσῆϊ στόρεσαν ῥῆγός τε λίνον τε
νηὸς ἐπ' ἰκρίοφιν γλαφυρῆς, ἵνα νήγρετον εὐδοί,
πρυμνῆς· ἂν δὲ καὶ αὐτὸς ἐβήσετο καὶ κατέλεκτο 75
σιγῇ· τοὶ δὲ καθίζον ἐπὶ κληῖσιν ἕκαστοι
κόσμῳ, πείσμα δ' ἔλυσαν ἀπὸ τρητοῖο λίθοιο.
εὐθ' οἱ ἀνακλινθέντες ἀνερρίπτουν ἅλα πηδῶ,
καὶ τῷ νήδυμος ὕπνος ἐπὶ βλεφάροισιν ἔπιπτε,
νήγρετος ἡδιστος, θανάτῳ ἀγχίστα ἐοικώς. 80
ἡ δ' ὥς τ' ἐν πεδίῳ τετράοροι ἄρσενες ἵπποι,
πάντες ἅμ' ὀρμηθέντες ὑπὸ πληγῇσιν ἰμάσθλης,
ὕψος ἀειρόμενοι ῥίμφα πρήσσουσι κέλευθον,
ὥς ἄρα τῆς πρύμνῃ μὲν αἰέρετο, κύμα δ' ὀπισθε

61 οἴκῳ] χάρῳ P H al.: from 10. 271. 66 γυναῖκας] ἡ ἑτέρα τῶν Ἀριστάρχου
"νέεσθαι" εἶχε (Did.): so H¹, v. l. in X. 68 ὅπασσε] ἔπεμπε F P M Eust. 80
ἡδιστος, apart from the F of ἡδύς, is weak after νήδυμος (i.e. *Fῆδυμος*). Read
perhaps *ἡμιστος* (or *ἡκιστος*) 'most gentle,' 'feeblest' (Il. 23. 531).

62. παισὶ. The dat. is instrumental, with a partly 'comitative' sense: cp. Il. 21. 45, Od. 14. 244.

69. ἡ δ' ἄλλη. The article marks contrast, 'another again,' H. G. § 260.

78. ἀνακλινθέντες 'swinging back': the aorist describing the movement, H. G. § 77.

πηδῶ, the sing. used distributively.

79. νήδυμος, an early corruption of *Fῆδυμος*: see the note on Od. 4. 793.

81. ἡ δ' κτλ. The sentence is taken up again in l. 84 ὥς ἄρα τῆς κτλ. The harshness of the anacoluthon is softened by the nom. ἵπποι in the next clause: cp. 14. 85, Il. 4. 433, 17. 755.

τετράορος, contr. for τετρα-ῥορος: cp. συν-ῥορος, παρ-ῥορος (δείρω of yoking horses, cp. Il. 10. 499, 15. 680).

84. For πρύμνῃ some read *πρόρη*, as giving a truer picture. But how could *πρύμνῃ* have crept into the text?

πορφύρεον μέγα θῦε πολυφλοίσβοιο θαλάσσης. 85
ἡ δὲ μάλ' ἀσφαλέως θέεν ἔμπεδον· οὐδέ κεν ἱρηξ
κίρκος ὁμαρτήσειεν, ἐλαφρότατος πετεηνῶν.
ὥς ἡ ῥίμφα θεούσα θαλάσσης κύματ' ἔταμνεν,
ἄνδρα φέρουσα θεοῖς ἐναλίγκια μῆδε' ἔχοντα,
ὅς πρὶν μὲν μάλα πολλὰ πάθ' ἄλγεα δν κατὰ θυμὸν 90
ἀνδρῶν τε πτολέμους ἀλεγεινά τε κύματα πείρων,
δὴ τότε γ' ἀτρέμας εὐδε, λελασμένος ὕσσ' ἐπεπόνθει.

Εὐτ' ἀστὴρ ὑπερέσχε φαάντατος, ὅς τε μάλιστα
ἔρχεται ἀγγέλλων φάος Ἡοῦς ἡριγενείης,
τῆμος δὴ νήσῳ προσεπῖλνατο ποντοπόρος νηῦς. 95

Φόρκυνος δὲ τίς ἐστι λιμὴν ἀλίοιο γέροντος
ἐν δῆμῳ Ἰθάκης· δύο δὲ προβλήτες ἐν αὐτῷ
ἀκταὶ ἀπορρῶγες, λιμένος ποτιπεπτηνῖαι,
αἱ τ' ἀνέμων σκεπῶσι δυσσάων μέγα κύμα
ἔκτοθεν· ἐντοσθεν δὲ τ' ἀνευ δεσμοῖο μένουσι 100
νήες εὐσσελμοι, ὅτ' ἂν ὄρμου μέτρον ἴκωνται.
αὐτὰρ ἐπὶ κρατὸς λιμένος τανύφυλλος ἐλαίη,
ἀγχόθι δ' αὐτῆς ἄντρον ἐπήρατον ἡροειδές,
ἱρὸν νυμφάων αἰ νηϊάδες καλέονται.
ἐν δὲ κρητῆρές τε καὶ ἀμφιφορῆς ἔασι 105
λαῖνοι· ἐνθα δ' ἔπειτα τιθαιβώσσουσι μέλισσαι.
ἐν δ' ἱστοὶ λίθιοι περιμήκεες, ἐνθα τε νύμφαι
φάρε' ὑφαίνουσιν ἀλιπόρφυρα, θαῦμα ἰδέσθαι.

88 ἔταμνεν G M D al.: ἔτεμνεν F H U: ἔτετμεν P X. 98 ὑποπεπτηνῖαι F al.
100 ἔκτοθεν U al.: ἔκτοσθεν vulg.: read perhaps ἔκτοσθ'.

86. ἱρηξ κίρκος. In combinations of this kind the second term is usually the specific one: cp. βοῦς ταῦρος, σὺς κάπρος, ὄφις δράκων (Hes. Theog. 321).

89. θεοῖς ἐναλίγκια, a brachylogy, 'like the (counsels of the) gods': cp. Il. 17. 51 κόμαι Χαρίτεσσιν ὁμοῖαι, Od. 2. 121, 4. 279.

91. πτολέμους and κύματα carry on the construction of πολλὰ πάθ' ἄλγεα, while πείρων, 'passing through them,' belongs only to κύματα. Thus it is not properly an instance of zeugma.

93. ὑπερέσχε is intrans., 'rises.' This is the dawn of the 35th day.

98. ποτιπεπτηνῖαι lit. 'crouching towards,' 'sinking down in front of the harbour,' and so closing it in. ποτι- with the gen. is used like πρὸς in l. 110, of direction or aspect.

99. ἀνέμων κύμα 'the waves raised by the winds,' cp. Il. 2. 396, 11. 305.

δυσσάων, by metrical licence, *δυσσάων* being impossible in the hexameter.

101. ὄρμου μέτρον 'the measure of anchorage,' i.e. the distance at which ships are fastened by a cable to the shore (if fastening is needed).

108. φάρεα 'webs,' cp. 19. 138.

ἐν δ' ὕδατ' ἀενάοντα. δύω δέ τέ οἱ θύραι εἰσίν,
αἱ μὲν πρὸς Βορέαο καταβαταὶ ἀνθρώποισιν,
αἱ δ' αὖ πρὸς Νότου εἰσὶ θεώτεραι· οὐδέ τι κείνη
ἄνδρες ἐσέρχονται, ἀλλ' ἀθανάτων ὁδὸς ἐστίν.
Ἐνθ' οἳ γ' εἰσέλασαν πρὶν εἰδότες. ἡ μὲν ἔπειτα
ἠπεύρω ἐπέκελσεν, ὅσον τ' ἐπὶ ἡμισυ πάσης,
σπερχομένη· τοῖον γὰρ ἐπείγετο χέρσ' ἐρετῶν.
οἳ δ' ἐκ νηὸς βάντες ἐϋζύγου ἠπειρόνδε
πρῶτον Ὀδυσσῆα γλαφυρῆς ἐκ νηὸς ἄειραν
αὐτῷ σύν τε λίνῳ καὶ ῥήγεϊ σίγαλδεντι,
καδ δ' ἄρ' ἐπὶ ψαμάθῳ ἔθεσαν δεδμημένον ὕπνῳ,
ἐκ δὲ κτήματ' ἄειραν, ἃ οἱ Φαίηκες ἀγαυοὶ
ᾠπασαν οἴκαδ' ἰόντι διὰ μεγάθυμον Ἀθήνην.
καὶ τὰ μὲν οὖν παρὰ πυθμὲν ἐλαίης ἀθρόα θῆκαν
ἐκτὸς ὁδοῦ, μή πῶς τις ὁδιτῶν ἀνθρώπων,
πρὶν Ὀδυσῆ' ἔγρεσθαι, ἐπελθὼν δηλήσαιο·
αὐτοὶ δ' αὖ οἰκόνδε πάλιν κίον· οὐδ' ἐνοσίχθων
λήθετ' ἀπειλάων, τὰς ἀντιθέῳ Ὀδυσῆϊ
πρῶτον ἐπηπείλησε, Διὸς δ' ἐξείρετο βουλήν.
“Ζεῦ πάτερ, οὐκέτ' ἔγωγε μετ' ἀθανάτοισι θεοῖσι
τιμῆεις ἔσομαι, ὃ τέ με βροτοὶ οὐ τι τίουσι,
Φαίηκες, τοί πέρ τοι ἐμῆς ἔξ εἰσι γενέθλης.
καὶ γὰρ νῦν Ὀδυσῆ' ἐφάμην κακὰ πολλὰ παθόντα
οἴκαδ' ἐλεύσεσθαι, νόστον δέ οἱ οὐ ποτ' ἀπηύρων
πάγχυ, ἐπεὶ σὺ πρῶτον ὑπέσχεο καὶ κατένευσας.
οἳ δ' εὐδοντ' ἐν νηϊ θοῇ ἐπὶ πόντον ἄγοντες

115 τοῖον P X D L W Eust., τοῖων G F H M S U: cp. 3. 496., 24. 62, Il. 22. 241.
120 κτήματ' χρήματ' M al. This variation is frequent in the MSS.
123 μή πῶς G F H²: μή πῶ Ar., P H X D S U: μή ποῦ M L W Eust. 125 αὐ
U: αὐτ' vulg. 129 ὅτι vulg. 130 τοί πέρ τοι F: τοί πέρ τε vulg.

111. θεώτεραι, not 'more divine,' but 'divine' in contrast to the human door: cp. 15. 422, H. G. 5. 122.

114. ὅσον τ' ἐπὶ ἡμισυ = ἐφ' ὅσον τὸ ἡμισυ γίγνεται, 'to half its length.' Cp. Il. 10. 351 ὅσον τ' ἐπὶ οὐρα πέλονται, 21. 251 ὅσον τ' ἐπὶ δούρῳ ἐρῶν.

118. αὐτῷ σύν τε λίνῳ 'with the linen cloth as it was.'

121. διὰ 'by the agency of.'

123. Ar. read μή πῶ τις 'that no one yet, before Ulysses should wake, might &c.' But this use of πῶ can hardly be defended.

127. πρῶτον 'once,' as in l. 133.

129. ὃ τε 'in respect that.'

130. 'Who after all (τοί) are sprung from me.'

κάτθεσαν εἰν Ἰθάκῃ, ἔδοσαν δέ οἱ ἄσπετα δῶρα,
χαλκὸν τε χρυσὸν τε ἄλλης ἐσθῆτά θ' ὕφαντήν,
πόλλ', ὅσ' ἂν οὐδέ ποτε Τροίης ἐξήρατ' Ὀδυσσεύς,
εἷ περ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληϊδος αἴσαν.”

Τὸν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·
“ὦ πόποι, ἐννοσίγαι' εὐρυσθενές, οἷον ἔειπες.
οὐ τί σ' ἀτιμάζουσι θεοί· χαλεπὸν δέ κεν εἴη
πρεσβύτατον καὶ ἄριστον ἀτιμίῃσιν ἰάλλειν.
ἀνδρῶν δ' εἷ πέρ τις σε βίῃ καὶ κάρτεϊ εἴκων
οὐ τι τίει, σοὶ δ' ἐστὶ καὶ ἐξοπίσω τίσις αἰεί.
ἔρξον ὅπως ἐθέλεις καὶ τοι φίλον ἔπλετο θυμῷ.”

Τὸν δ' ἠμείβετ' ἔπειτα Ποσειδάων ἐνοσίχθων·
“αἰψά κ' ἐγὼν ἔρξαιμι, κελαινεφές, ὥς ἀγορεύεις·
ἀλλὰ σὸν αἰεὶ θυμὸν ὀπίζομαι ἡδ' ἀλεείνω.
νῦν αὖ Φαίηκων ἐθέλω περικαλλέα νῆα
ἐκ πομπῆς ἀνιοῦσαν ἐν ἡεροειδέϊ πόντῳ
ραῖσαι, ἵν' ἤδη σχῶνται, ἀπολλήξωσι δὲ πομπῆς
ἀνθρώπων, μέγα δέ σφιν ὄρος πόλει ἀμφικαλύψαι.”

Τὸν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·
“ὦ πέπον, ὥς μὲν ἐμῷ θυμῷ δοκεῖ εἶναι ἄριστα,
ὁππότε κεν δὴ πάντες ἐλαυνομένην προῖδωνται
λαοὶ ἀπὸ πτόλιος, θεῖναι λίθον ἐγγύθι γαίης
νηϊ θοῇ ἵκελον, ἵνα θαυμάζωσιν ἅπαντες

135 ἄσπετα G F M D: ἀγλαὰ P H S U al. 152 πόλιν P H J, ss M^c X.

142. ἀτιμίῃσιν ἰάλλειν 'to fling into dishonour,' or (better) 'to fling at, assail, with acts of dishonour.' Elsewhere ἰάλλω is only found with an acc. of the thing thrown: but cp. βάλλω.

143. εἴκων 'giving way to,' 'allowing himself to be moved by': cp. 14. 157., 22. 288.

144. There is a play of words between τίει 'pays honour,' and τίσις 'payment,' in the sense of 'vengeance.'

152. ἀμφικαλύψαι is rather far from the governing verb, ἐθέλω in l. 149. It seems from the scholia that there was an ancient variant, probably the fut. indic. ἀμφικαλύψω.

154-158. The infinitives θεῖναι and

ἀμφικαλύψαι are construed as an epexegetis of δοκεῖ εἶναι ἄριστα, so that there is no grammatical apodosis to ὥς μὲν: 'as seems best to me, viz. to turn their ship into stone, &c. (so I say).'

A small island near the entrance of the old harbour of Corfu is pointed out as the Phaeacian ship, and perhaps is sufficiently 'like a swift ship' to have give rise to the story (Plin. N. H. iv. 53). It is not, however, the only claimant. 'A rock outside the harbour of Trapani (in Sicily) is said to have been a Turkish war vessel, turned into stone by the Madonna' (Mr. A. Lang in Longman's Magazine, Jan. 1898, quoting Mr. Butler's *Authoress of the Odyssey*).

ἄνθρωποι, μέγα δέ σφιν ὄρος πόλει ἀμφικαλύψαι."

Αὐτὰρ ἐπεὶ τό γ' ἄκουσε Ποσειδάων ἐνοσίχθων,
βῆ ρ' ἵμεν ἐς Σχερίην, ὅθι Φαίηκες γεγάασιν. 160

ἐνθ' ἔμεν· ἡ δὲ μάλα σχεδὸν ἤλυθε ποντοπόρος νηὺς
ρίμφα διωκομένη· τῆς δὲ σχεδὸν ἦλθ' ἐνοσίχθων,
ὅς μιν λᾶαν ἔθηκε καὶ ἐρρίζωσεν ἔνερθε
χειρὶ καταπρηνεί ἐλάσας· ὁ δὲ νόσφι βεβήκει.

Οἱ δὲ πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον 165
Φαίηκες δολιχέρητμοι, ναυσίκλυτοι ἄνδρες.

ὦδε δέ τις εἶπεςκεν ἰδὼν ἐς πλησίον ἄλλον·
"ὦ μοι, τίς δὴ νῆα θοὴν ἐπέδησ' ἐνὶ πόντῳ
οἴκαδ' ἐλαυνομένην; καὶ δὴ προῦφαίνεται πᾶσα."

ᾠς ἄρα τις εἶπεςκε· τὰ δ' οὐκ ἴσαν ὡς ἐτέυκτο. 170
τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπεν·

"ὦ πόποι, ἦ μάλα δὴ με παλαίφατα θέσφαθ' ἰκάνει
πατρὸς ἐμοῦ, ὃς ἔφασκε Ποσειδάων ἀγάσασθαι
ἡμῖν, οὐνεκα πομπὸι ἀπήμονές εἰμεν ἀπάντων.

φῆ ποτε Φαίηκων ἀνδρῶν περικαλλέα νῆα 175
ἐκ πομπῆς ἀνιούσαν ἐν ἡεροειδέϊ πόντῳ

ῥαϊσέμεναι, μέγα δ' ἡμιν ὄρος πόλει ἀμφικαλύψειν.
ὡς ἀγόρευ' ὁ γέρων· τὰ δὲ δὴ νῦν πάντα τελεῖται.

ἀλλ' ἄγεθ', ὡς ἂν ἐγὼ εἶπω, πειθώμεθα πάντες·
πομπῆς μὲν παύσασθε βροτῶν, ὅτε κέν τις ἴκηται 180

ἡμέτερον προτὶ ἄστν· Ποσειδάωνι δὲ ταύρους
δώδεκα κεκριμένους ἱερεύσομεν, αἷ κ' ἐλεήσῃ,

173 ἀγάσασθαι Ar. vulg.; ἀγάσθαι G U. In the parallel 8.565 ἀγάσασθαι G, ἀγασσάσθαι T. In 4.181 ἀγάσασθαι is given by F, but is excluded by the sense of μέλλεν, viz. 'must have been jealous': H. G. § 238. 175 περικαλλέα] ἐνεργέα M J U, cp. 8.567. 180 παύσασθε vulg.; παύεσθε P H M.

158. For μέγα δέ Aristophanes read μηδέ, no doubt in view of the prayers of the Phaeacian elders (l. 183). But these need not affect what Zeus says now.

162. διωκομένη 'coursing along': cp. the phrase ἄρμα διώκειν.

173. ἀγάσασθαι 'had been surprised,' i.e. 'offended,' 'made jealous.' Notice the difference between ἔφασκε 'alleged,'

and φῆ 'said.' The prophecy begins at φῆ, and with it the necessity for a future inf. A few MSS. have ἀγάσθαι, and this was probably an ancient variant. The present is perhaps the more suitable tense, as not implying that his jealousy had reached its height. The form ἀγασσάσθαι, given in modern editions, has little support, external or otherwise.

μηδ' ἡμῖν περίμηκες ὄρος πόλει ἀμφικαλύψῃ."

ᾠς ἔφαθ', οἱ δ' ἔδεισαν, ἐτοιμάσαντο δὲ ταύρους. 185
ὡς οἱ μὲν ρ' εὐχοντο Ποσειδάωνι ἄνακτι

δήμου Φαίηκων ἡγήτορες ἡδὲ μέδοντες,
ἑσταότες περὶ βωμόν· ὁ δ' ἔγρετο δῖος Ὀδυσσεὺς
εὐδὼν ἐν γαίῃ πατρώῃ, οὐδέ μιν ἔγνω,

ἦδη δὴν ἀπεών· περὶ γὰρ θεὸς ἡέρα χεῦε 190
Παλλὰς Ἀθηναίη, κούρη Διός, ὅφρα μιν αὐτὸν

ἄγνωστον τεύξειεν ἕκαστά τε μυθήσαιο,
μή μιν πρὶν ἄλοχος γνοίῃ ἀστοί τε φίλοι τε,

πρὶν πᾶσαν μνηστήρας ὑπερβασίην ἀποτίσαι.

τοῦνεκ' ἄρ' ἄλλοειδέ' ἐφαίνεται πάντα ἄνακτι, 195
ἀτραπιτοὶ τε διηνεκέες λιμένες τε πάνορμοι

πέτραι τ' ἡλίβατοι καὶ δένδρεα τηλεθάοντα.

στῇ δ' ἄρ' ἀναΐξας καὶ ρ' εἴσιδε πατρίδα γαῖαν·

ᾧμωξέν τ' ἄρ' ἔπειτα καὶ ὦ πεπλήγετο μῆρῳ

χερσὶ καταπρηνέσ', ὀλοφυρόμενος δ' ἔπος ηὔδα·

"ὦ μοι ἐγὼ, τέων αὐτε βροτῶν ἐς γαῖαν ἰκάνω; 200

190 αὐτὸν] Ar., most MSS.: αὐτῷ Aristoph.

194 φαίνεται G M X D: φαίνεσκειτο F P H U G² γρ. X; see the note. After 197 k and Schol. M add τὴν δ' Ὀδυσσεὺς γήθησεν ἰδὼν καὶ ἐναντίος ἦλθε (l. 226).

189. ἦδη δὴν ἀπεών belongs to εὐδὼν ἐν γαίῃ πατρώῃ, while περὶ γὰρ κτλ. gives the reason of οὐδέ μιν ἔγνω. Cp. the relation of the clauses in 4.191-192., 8.477-478.

190. αὐτόν 'himself,' i.e. his person: cp. l. 313 σὲ γὰρ αὐτὴν παντὶ ἔσκεν.

191. ἄγνωστον κτλ. The meaning is, not that the mist was to make Ulysses invisible, but that Athene wished to prepare him for the work before him by consultation, and by changing his appearance, as she does in ll. 429-438. Evidently ἄγνωστον τεύξειεν here refers to the same process as ἄγνωστον τεύξω in l. 397. If Athene had not taken these measures, Ulysses would have gone straight to his palace, and all would have been lost. Chronologically the conversation (ἕκαστά τε μυθήσαιο) comes before the change: so that there is a prothysteron, due to the tendency to put the more definite act first.

194. ἄλλοειδέ' ἐφαίνεται. The MSS. are divided pretty equally between φαίνεται and φαίνεσκειτο. The latter involves scanning ἄλλοειδέα in three long syllables—which Buttman (*Lex. theod.*) rightly rejected—or else writing ἄλλοιδέα, a form which is against analogy. On the other hand, a metrical lengthening of the ο in ἄλλοειδέα is not a greater licence than the poet admits when it is necessary (cp. *δυσαίων* in l. 99, and instances given in H. G. § 386: see Knös, *Dig.* p. 121 note; Schulze, *Quaest. Ep.* p. 288). Again, the frequentative φαίνεσκειτο is out of place here, as Buttman observed. The history of the matter probably is that ἄλλοειδέα came to be scanned — — —, as would be the case in Attic, and then φαίνεσκειτο was adopted for the metre. The slight change of φαίνεται to ἐφαίνεται does not need MS. support: it is called for by the need of a caesura.

ἢ ῥ' οἷ γ' ὑβρισταί τε καὶ ἄγριοι οὐδὲ δίκαιοι,
 ἦε φιλόξενοι καὶ σφιν νόος ἐστὶ θεοῦδης;
 πῇ δὴ χρήματα πολλὰ φέρω τάδε; πῇ δὲ καὶ αὐτὸς
 πλάζομαι; αἶθ' ὄφελον μείναι παρὰ Φαιήκεσσιν
 αὐτοῦ· ἐγὼ δέ κεν ἄλλον ὑπερμενέων βασιλῆων 205
 ἐξικόμην, ὅς κέν μ' ἐφίλει καὶ ἔπεμπε νέεσθαι.
 νῦν δ' οὐτ' ἄρ' πῇ θέσθαι ἐπίσταμαι, οὐδὲ μὲν αὐτοῦ
 καλλείψω, μή πῶς μοι ἔλωρ ἄλλοισι γένηται.
 ὦ πόποι, οὐκ ἄρα πάντα νοήμονες οὐδὲ δίκαιοι
 ἦσαν Φαιήκων ἡγήτορες ἠδὲ μέδοντες, 210
 οἷ μ' εἰς ἄλλην γαίαν ἀπήγαγον ἢ τέ μ' ἔφαντο
 ἄξιον εἰς Ἰθάκην εὐδείελον, οὐδ' ἐτέλεσαν.
 Ζεὺς σφεας τίσαιτο ἱκετήσιος, ὅς τε καὶ ἄλλους
 ἀνθρώπους ἐφορᾷ καὶ τίνυται ὅς τις ἀμάρτη.
 ἀλλ' ἄγε δὴ τὰ χρήματ' ἀριθμήσω καὶ ἴδωμαι, 215
 μή τί μοι οἴχωνται κοίλης ἐπὶ νηὸς ἄγοντες."
 "Ὡς εἰπὼν τρίποδας περικαλλέας ἠδὲ λέβητας
 ἡρίθμει καὶ χρυσὸν ὑφαντά τε εἵματα καλά.
 τῶν μὲν ἄρ' οὐ τι πόθει· ὁ δ' ὀδύρετο πατρίδα γαίαν
 ἐρπύζων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης, 220
 πόλλ' ὀλοφυρόμενος. σχεδόθεν δέ οἱ ἦλθεν Ἀθήνη,
 ἀνδρὶ δέμας εἰκυῖα νέφ, ἐπιβώτορι μῆλων,
 παναπάλφ, οἷοί τε ἀνάκτων παῖδες ἔασι,
 δίπτυχον ἀμφ' ὤμοισιν ἔχουσ' εὐεργέα λώπην.
 ποσσὶ δ' ὑπὸ λιπαροῖσι πέδιλ' ἔχε, χερσὶ δ' ἄκοντα. 225

204 πλάζομαι F H M γρ. U²: πλάγξομαι vulg. 205 κεν] τιν' X D U²: κέν
 τιν' U. 213 τίσαιτο Ar.: τισάσθω Zen. The imper. may have seemed improper
 (ἀπρεπές) applied to a deity. 216 οἴχωνται F U: οἴχονται vulg. 225 χερσὶ F U.

201-202. ἢ . . ἦε, a double question
 —'are they savage or hospitable?' So
 l. 234.

203. φέρω appears to be indicative,
 like πλάζομαι: 'where am I with all
 this wealth in my hands?' But possibly
 we should read πλάγξομαι or πλάζωμ',
 and take both verbs as deliberative
 subjunctives.

204. ὄφελον, sc. χρήματα.

205. The reading τιν' for κεν is per-
 haps defensible, the aor. indic. carrying
 on the (unfulfilled) wish: cp. Il. 6. 348
 ἔνθα με κῆρ' ἀπύερε.

209. οὐκ ἄρα ἦσαν 'they are not, as
 I thought they were.'

212. εὐδείελον, see l. 234.

216. μή οἴχωνται 'to see whether
 they have not gone': cp. 24. 491 ἐξελθάν
 τις ἴδοι μὴ δὴ σχεδὸν ὤσι.

τὴν δ' Ὀδυσσεὺς γήθησεν ἰδὼν καὶ ἐναντίος ἦλθε,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "ὦ φίλ', ἐπεὶ σε πρῶτα κιχάνω τῷδ' ἐνὶ χώρῳ,
 χαῖρέ τε καὶ μή μοί τι κακῷ νόῳ ἀντιβολήσῃς,
 ἀλλὰ σάω μὲν ταῦτα, σάω δ' ἐμέ· σοὶ γὰρ ἔγωγε 230
 εὖχομαι ὥς τε θεῶ καὶ σευ φίλα γούναθ' ἱκάνω.
 καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐὺ εἰδῶ·
 τίς γῆ, τίς δῆμος, τίνες ἄνδρες ἐγγεγάασιν;
 ἢ ποῦ τις νήσων εὐδείελος, ἦέ τις ἄκτῃ
 κεῖθ' ἀλλὶ κεκλιμένη ἐριβώλακος ἠπείροιο;" 235
 Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
 "νήπιός εἰς, ὦ ξεῖν', ἢ τηλόθεν εἰλήλουθας,
 εἰ δὴ τήνδε γε γαίαν ἀνείρεαι. οὐδέ τι λίην
 οὔτω νώνυμός ἐστιν· ἴσασι δέ μιν μάλα πολλοί,
 ἡμὲν ὅσοι ναίουσι πρὸς ἡῶ τ' ἡέλιόν τε, 240
 ἠδ' ὅσοι μετόπισθε ποτὶ ζόφον ἡέρβεντα.
 ἢ τοι μὲν τρηχεῖα καὶ οὐχ ἱππήλατός ἐστιν,
 οὐδὲ λίην λυπρή, ἀτὰρ οὐδ' εὐρεία τέτυκται.
 ἐν μὲν γὰρ οἱ σῖτος ἀθέσφατος, ἐν δέ τε οἶνος
 γίγνεται· αἰεὶ δ' ὄμβρος ἔχει τεθαλυῖά τ' ἔερση. 245
 αἰγίβοτος δ' ἀγαθὴ καὶ βούβοτος· ἔστι μὲν ὕλη
 παντοίη, ἐν δ' ἀρδμοὶ ἐπηετανοὶ παρέασι.
 τῷ τοι, ξεῖν', Ἰθάκης γε καὶ ἐς Τροίην ὄνομ' ἔκει,
 τὴν περ τηλοῦ φασὶν Ἀχαιῖδος ἔμμεναι αἴης."
 "Ὡς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς, 250
 χαίρων ἢ γαίῃ πατρώῃ, ὥς οἱ ἔειπε
 Παλλὰς Ἀθηναίη, κούρη Διὸς αἰγιόχοιο·

228 πρῶτον ἱκάνω G. 233 ἐγγεγάασιν G F: ἐκγεγάασιν vulg.
 238 τήνδε γε U: τήνδε X D L W: τήνδε τε vulg. 243 οὐδ' Ar., F U: οὐκ vulg.

230. σάω, unless it is a mere mistake
 for σάου (see Cobet, *Misc. Crit.* p. 293),
 points to a non-thematic contracted
 form: cp. ἐπέπλων.

234. εὐδείελος 'shining': Hor. Od.
 I. 14. 19 'nitentes Cycladas.'

235. ἀλλὶ κεκλιμένη, cp. 4. 608. Join
 ἄκτῃ ἠπείροιο.

238. The vulg. τήνδε τε is impossible;
 it is not supported by the similar form
 given by MSS. in 15. 484. The reading
 τήνδε γε (if you ask about *this* land),
 is found in one of the best MSS.

241. μετόπισθε, i.e. westwards: the
 west being the end, as the east is the
 beginning, of the day.

καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 οὐδ' ὃ γ' ἀληθέα εἶπε, πάλιν δ' ὃ γε λάζετο μῦθον,
 αἰεὶ ἐνὶ στήθεσσι νόον πολυκερδέα νωμῶν·
 255 "πυνθανόμην Ἰθάκης γε καὶ ἐν Κρήτῃ εὐρείῃ,
 τηλοῦ ὑπὲρ πόντου· νῦν δ' εἰλήλουθα καὶ αὐτὸς
 χρήμασι σὺν τοῖσδεσσι· λιπὼν δ' ἔτι παισὶ τοσαῦτα
 φεύγω, ἐπεὶ φίλον νῖα κατέκτανον Ἰδομενῆος,
 260 Ὀρσίλοχον πόδας ὠκύν, ὃς ἐν Κρήτῃ εὐρείῃ
 ἀνέρας ἀλφηστὰς νίκα ταχέεσσι πόδεσσιν,
 οὐνεκά με στερέσαι τῆς ληϊδος ἤθελε πάσης
 Τρωϊάδος, τῆς εἵνεκ' ἐγὼ πάθον ἀλγεα θυμῷ,
 ἀνδρῶν τε πτολέμους ἀλεγεινά τε κύματα πείρων,
 265 οὐνεκ' ἄρ' οὐχ ᾧ πατρὶ χαριζόμενος θεράπευον
 δήμῳ ἐνὶ Τρώων, ἀλλ' ἄλλων ἥρχον ἐταίρων.
 τὸν μὲν ἐγὼ κατιόντα βάλον χαλκήρεϊ δουρὶ
 ἀγρόθεν, ἐγγὺς ὁδοῖο λοχησάμενος σὺν ἐταίρῳ·
 νῦξ δὲ μάλα δνοφερὴ κάτεχ' οὐρανόν, οὐδέ τις ἡμέας
 270 ἀνθρώπων ἐνόησε, λάθον δέ ἐ θυμὸν ἀπούρας.
 αὐτὰρ ἐπεὶ δὴ τὸν γε κατέκτανον ὀξέϊ χαλκῷ,
 αὐτίκ' ἐγὼν ἐπὶ νῆα κιὼν Φοίνικας ἀγανοὺς
 ἐλλισάμην, καὶ σφιν μενοεικέα ληϊδα δῶκα·
 τοὺς μ' ἐκέλευσα Πύλονδε καταστήσαι καὶ ἐφέσσαι
 275 ἢ εἰς Ἥλιδα δῖαν, ὅθι κρατέουσιν Ἑπειοί.
 ἀλλ' ἦ τοί σφεας κείθεν ἀπώσατο ἰς ἀνέμοιο
 πόλλ' ἀεκαζομένους, οὐδ' ἤθελον ἐξαπατήσαι.
 κείθεν δὲ πλαγχθέντες ἰκάνομεν ἐνθάδε νυκτός.

256 Κρήτῃ] Τροίῃ P.

273 ληϊδα] ἦα Aristoph.

254. 'Took back his speech,' i.e. left unsaid what he would have said if he had spoken the truth.

255. νωμῶν 'turning about,' 'revolving.' πολυκερδέα 'very cunning,' cp. l. 291.

258. ἔτι τοσαῦτα 'as much more.'

262. τῆς ληϊδος. The art. is perhaps used in a possessive sense, με τῆς = τῆς ἐμῆς, cp. 8. 195., 18. 380., 19. 535.

265. θεράπευον 'served as θέρων.'

The negative applies also to χαριζόμενος, 'I did not court his favour by serving.'

268. ἀγρόθεν (κατιόντα): cp. 15. 428.

274. Πύλονδε καταστήσαι, a pregnant construction, 'to bring to Pylos and set down there': cp. 14. 295., 15. 367.

ἐφέσσαι 'to put me on board,' cp. 15. 277 νηὶς ἐφέσσαι, and 14. 295 ἐπὶ νηὶς ἐέσσατο. The prothysteron is of a common type—the main action is put first: cp. 14. 209, 526., 15. 81, 548.

σπουδῇ δ' ἐς λιμένα προερέσσαμεν, οὐδέ τις ἡμῖν
 280 δόρπου μνήστις ἔην, μάλα περ χατέουσιν ἐλέσθαι,
 ἀλλ' αὐτὼς ἀποβάντες ἐκείμεθα νηὶς ἅπαντες.
 ἔνθ' ἐμὲ μὲν γλυκὺς ὕπνος ἐπήλυθε κεκμηῶτα,
 οἱ δὲ χρήματ' ἐμὰ γλαφυρῆς ἐκ νηὶς ἐλόντες
 285 κάτθεσαν, ἔνθα περ αὐτὸς ἐπὶ ψαμάθοισιν ἐκείμην.
 οἱ δ' ἐς Σιδονίην εὐ ναιομένην ἀναβάντες
 ᾤχοντ'· αὐτὰρ ἐγὼ λιπόμην ἀκαχήμενος ἦτορ."
 Ὡς φάτο, μείδησεν δὲ θεὰ γλαυκῶπις Ἀθήνη,
 χειρὶ τέ μιν κατέρεξε· δέμας δ' ἤϊκτο γυναικὶ
 290 καλῇ τε μεγάλῃ τε καὶ ἀγλαὰ ἔργα ἰδυίῃ·
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "κερδαλέος κ' εἴη καὶ ἐπὶ κλοπος ὅς σε παρέλθοι
 ἐν πάντεσσι δόλοισι, καὶ εἰ θεὸς ἀντιάσειε.
 295 σχέτλιε, ποικιλομήτα, δόλων ἀτ', οὐκ ἄρ' ἐμελλες,
 οὐδ' ἐν σῇ περ ἐὼν γαίῃ, λήξειν ἀπατάων
 μύθων τε κλοπίων, οἳ τοι πεδόθεν φίλοι εἰσίν.
 ἀλλ' ἄγε, μηκέτι ταῦτα λεγόμεθα, εἰδότες ἄμφω
 κέρδε', ἐπεὶ σὺ μὲν ἐσσι βροτῶν ὅχ' ἄριστος ἀπάντων
 300 βουλῇ καὶ μύθοισιν, ἐγὼ δ' ἐν πᾶσι θεοῖσι
 μῆτι τε κλέομαι καὶ κέρδεσιν· οὐδὲ σύ γ' ἔγνως
 Παλλὰδ' Ἀθηναίην, κούρην Διός, ἥ τέ τοι αἰεὶ
 ἐν πάντεσσι πόνοισι παρίσταμαι ἠδὲ φυλάσσω,
 καὶ δέ σε Φαιήκεσσι φίλον πάντεσσιν ἔθηκα.
 νῦν αὖ δεῦρ' ἰκόμην, ἵνα τοι σὺν μῆτιν ὑφῆνω

279 προερέσσαμεν Ar. (οὕτως αὖ πᾶσαι Did., i.e. all the editions used by Ar.), G P H D: προερύσσαμεν F M X U al. 282 ἐπήλυθε] ἐπέλλαβε vulg., see 10. 31. 289 om. G P. 293 ἀτ'] better ἀατ'. 295 πεδόθεν P Eust.: παιδόθεν vulg.

281. αὐτὼς 'as we were,' without attempting more.

291. κερδαλέος 'crafty,' cp. πολυκερδής in l. 255, and so κέρδεα in ll. 297, 299.

292. 'Even if a god presented himself,' 'even were it a god': cp. l. 312.

293. σχέτλιε 'hard,' said in a friendly and admiring tone: cp. ll. 22. 41, 86.

295. πεδόθεν, cp. funditus: but prob-

ably the notion is that of constancy, as in ἐμπεδος. The variant παιδόθεν is easily explained by itacism. Schulze (*Quaest. Ep.* p. 86, n. 1) conjectures that the original word was παῖθεν. But the substitution in all MSS. of a modern equivalent for an archaic word like παῖθεν must have taken place, if at all, at a relatively early time—too early to produce the unmetrical παιδόθεν.

χρήματά τε κρύψω, ὅσα τοι Φαίηκες ἀγαυοὶ
 ὥπασαν οἴκαδ' ἰόντι ἐμῇ βουλῇ τε νόῳ τε,
 εἴπω θ' ὅσα τοι αἶσα δόμοις ἐνὶ ποιητοῖσι
 κήδε' ἀνασχέσθαι· σὺ δὲ τετλάμεναι καὶ ἀνάγκη,
 μηδέ τῳ ἐκφάσθαι μήτ' ἀνδρῶν μήτε γυναικῶν,
 πάντων, οὐνεκ' ἄρ' ἦλθες ἀλώμενος, ἀλλὰ σιωπῇ
 πάσχειν ἄλγεα πολλά, βίας ὑποδέγμενος ἀνδρῶν."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "ἀργαλέον σε, θεά, γνῶναι βροτῷ ἀντιάσαντι,
 καὶ μάλ' ἐπισταμένῳ· σὲ γὰρ αὐτὴν παντὶ εἴσκεις.
 τοῦτο δ' ἐγὼν εὖ οἶδ', ὅτι μοι πάρος ἠπίη ἦσθα,
 ἦος ἐνὶ Τροίῃ πολεμίζομεν υἱὲς Ἀχαιῶν.
 αὐτὰρ ἐπεὶ Πριάμοιο πόλιν διεπέρσαμεν αἰπήν,
 βῆμεν δ' ἐν νήεσσι, θεὸς δ' ἐκέδασσεν Ἀχαιοὺς,
 οὐ σέ γ' ἔπειτα ἴδον, κούρη Διός, οὐδ' ἐνόησα
 νηὸς ἐμῆς ἐπιβᾶσαν, ὅπως τί μοι ἄλγος ἀλάλκοις,
 [ἀλλ' αἰεὶ φρεσὶν ἦσιν ἔχων δεδαιγμένον ἦτορ
 ἠλώμην, ἦός με θεοὶ κακότητος ἔλυσαν.]
 πρὶν γ' ὅτε Φαιήκων ἀνδρῶν ἐν πτόνι δῆμῳ
 θάρσυνάς τ' ἐπέεσσι καὶ ἐς πόλιν ἤγαγες αὐτή.
 νῦν δέ σε πρὸς πατρός γουνάζομαι—οὐ γὰρ οἶω
 ἔκειν εἰς Ἰθάκην εὐδείελον, ἀλλὰ τιν' ἄλλην
 γαῖαν ἀναστρέφομαι· σὲ δὲ κερτομέουσιν οἶω
 ταῦτ' ἀγορευέμεναι, ἵν' ἐμὰς φρένας ἡπεροπεύσῃς—

304 χρήματα G F D U al.: κτήματα vulg.

307 ἀνασχέσθαι] ἀναπλήσαι M J Eust.

(G F U &c.) and may be right: Fick, *Bezz. Beitr.* xiv. 316.

305 οἴκαδ'] qu. ἐνθάδ'.

317 ἐκέδασσεν is given by good MSS.

325 ἦκειν MSS.

309. οὐνεκα 'that,' a meaning confined in Homer to the Odyssey.

320-323. These lines are generally condemned as spurious. As regards the first two there can be little doubt. The clause πρὶν γ' ὅτε κτλ. does not fit ll. 320-321, but is construed with οὐ σέ γ' ἔπειτα ἴδον (l. 318). Hence ll. 320-321 must be interpolated. A parenthesis such as they form is quite un-Homeric. The case against ll. 322-323 is not so clear. The ancients argued that

Ulysses could not know of the presence of Athene in Phaeacia, since the goddess did not reveal herself to him there. The objection supposes a degree of accuracy that is hardly to be expected in a poem. But it may be admitted that ll. 322-323 have in some degree the air of an insertion intended to reconcile the present speech with the Phaeacian episode (esp. 7. 12-81). The four lines are rejected by Nitzsch, *Sagenpoesie*, p. 173.

326. κερτομέουσιν 'seeking to vex.'

εἶπέ μοι εἰ ἐτέον γε φίλην ἐς πατρίδ' ἰκάνω."

Τὸν δ' ἡμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·

"αἰεὶ τοι τοιοῦτον ἐνὶ στήθεσσι νόημα·

τῷ σε καὶ οὐ δύναμαι προλιπεῖν δύστηνον ἔοντα,

οὐνεκ' ἐπητής ἐσσι καὶ ἀγχίνοος καὶ ἐχέφρων·

ἀσπασίως γάρ κ' ἄλλος ἀνὴρ ἀλαλήμενος ἐλθὼν

ἴετ' ἐνὶ μεγάροις ἰδέειν παῖδάς τ' ἄλοχόν τε·

σοὶ δ' οὐ πῶ φίλον ἐστὶ δαήμεναι οὐδὲ πυθέσθαι,

πρὶν γέ τι σῆς ἀλόχου πειρήσῃαι, ἥ τέ τοι αὐτως

ἦσται ἐνὶ μεγάροις, διζυραὶ δέ οἱ αἰεὶ

φθίνουσιν νύκτες τε καὶ ἡμέραι δάκρυ χεύουσα.

αὐτὰρ ἐγὼ τὸ μὲν οὐ ποτ' ἀπίστεον, ἀλλ' ἐνὶ θυμῷ

ἦδ' ἐν νοστήσεις ὀλέσας ἀπο πάντας ἐταίρους·

ἀλλὰ τοι οὐκ ἐθέλησα Ποσειδάωνι μάχεσθαι

πατροκασιγνήτῳ, ὅς τοι κότον ἔνθετο θυμῷ,

χωόμενος ὅτι οἱ υἱὸν φίλον ἐξαλάωσας.

ἀλλ' ἄγε τοι δείξω Ἰθάκης ἔδος, ὅφρα πεποιθήσῃς.

Φόρκυνος μὲν ὅδ' ἐστὶ λιμὴν ἀλίοιο γέροντος,

ἦδε δ' ἐπὶ κρατὸς λιμένος τανύφυλλος ἐλαίη·

[ἀγχοῖθι δ' αὐτῆς ἄντρον ἐπήρατον ἡρωειδές,

ἱρὸν νυμφάων αἰ νηϊάδες καλέονται.]

τοῦτο δέ τοι σπέος ἐστὶ κατηρεφές, ἔνθα σὺ πολλὰς

ἔρδεσκες νύμφῃσι τεληέσσας ἐκατόμβας·

τοῦτο δὲ Νήριτόν ἐστιν ὄρος καταειμένον ὕλην."

"Ὡς εἰπούσα θεὰ σκέδασ' ἥερα, εἰσατο δὲ χθών·

γῆθησέν τ' ἄρ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς

χαίρων ἢ γαίῃ, κύσε δὲ ζείδωρον ἄρουραν.

αὐτίκα δὲ νύμφῃς ἡρήσατο χεῖρας ἀνασχών·

"νύμφαι νηϊάδες, κοῦραι Διός, οὐ ποτ' ἔγωγε

333-338 were rejected by Aristarchus.

347-348 om. G F U al.

342 κότον G D U al.: χόλον F P H al.

349 ἐστὶ] εὐρὸν G F X al.

332. ἐπητής 'charming,' 'polite': cp. ἐπητής 'civility,' 21. 306.

336. πειρήσῃαι, i.e. 'observe for yourself'—not trusting to report (πυθέσθαι): while any other man would have made

for his home without even enquiring.

347-348. Repeated wrongly in some MSS. from ll. 103-104. The cave is first mentioned in l. 349, and with the deictic τοῦτο: 'and there &c.'

ὄψεσθ' ὑμ' ἐφάμην· νῦν δ' εὐχολῆς ἀγανῆσι
χαίρει· ἀτὰρ καὶ δῶρα διδώσομεν, ὥς τὸ πάρος περ,
αἶ κεν ἐὰ πρόφρων με Διὸς θυγάτηρ ἀγελείη
αὐτόν τε ζῶειν καὶ μοι φίλον υἱὸν ἀέξῃ."

360

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
"θάρσει, μή τοι ταῦτα μετὰ φρεσὶ σῇσι μελόντων.
ἀλλὰ χρήματα μὲν μυχῶ ἄντρον θεσπεσίῳ
θείομεν αὐτίκα νῦν, ἵνα περ τάδε τοι σῶα μίμνη·
αὐτοὶ δὲ φραζώμεθ' ὅπως ὅχ' ἄριστα γένηται."

365

Ὡς εἰποῦσα θεὰ δῦνε σπέος ἡεροειδές,
μαιομένη κευθμῶνας ἀνὰ σπέος· αὐτὰρ Ὀδυσσεὺς
ἄσπον πάντ' ἐφόρει, χρυσὸν καὶ ἀτειρέα χαλκὸν
εἵματά τ' εὐποίητα, τά οἱ Φαίηκες ἔδωκαν.
καὶ τὰ μὲν εὖ κατέθηκε, λίθον δ' ἐπέθηκε θύρῃσι
Παλλὰς Ἀθηναίης, κούρη Διὸς αἰγιόχοιο.

370

Τὼ δὲ καθεζομένῳ ἱερῇσ παρὰ πυθμέν' ἐλαίης
φραζέσθην μνηστήρσιν ὑπερφιάλοισιν ὄλεθρον.
τοῖσι δὲ μύθων ἦρχε θεὰ γλαυκῶπις Ἀθήνη·
"διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
φράζεο ὅπως μνηστήρσιν ἀναιδέσι χεῖρας ἐφήσεις,
οἳ δὴ τοι τρίετες μέγαρον κάτα κοιρανέουσι,
μνώμενοι ἀντιθέην ἄλοχον καὶ ἔδνα διδόντες·
ἡ δὲ σὸν αἰεὶ νόστον ὀδυρομένη κατὰ θυμὸν
πάντας μὲν ῥ' ἔλπει καὶ ὑπίσχεται ἀνδρὶ ἐκάστῳ,

380

358 διδώσομεν] παρέχομεν Aristoph. 359 πρόφρων με] The place of the με is unusual (*H. G.* § 365): possibly the original reading was πρόφρασσα, the proper fem. of πρόφρων. The enclitic με might be understood with αὐτόν in the next line.

365 ὅπως ἔσται τάδε ἔργα P H. 369 τά οἱ Φαίηκες ἔδωκαν] τά οἱ Φαίηκες ἀγαυοὶ | ὥπασαν οἰκάδ' ἰόντι διὰ μεγάλῳμον Ἀθήνην X D L: cp. II. 120-121.

376 φράζεο νῦν μνηστήρσιν ὑπερφιάλοισιν ὄλεθρον P H S J L W (as in l. 373).

357. εὐχολῆς 'with my prayers,' 'now that you again hear my prayers.' χαίρει is hardly more than a form of greeting, but it is construed with the dative εὐχολῆς as though it had the literal meaning 'be gladdened.'

358. διδώσομεν. Ulysses associates Telemachus with himself, as we see from l. 360. For the form cp. 24. 314.

360. ἀέξῃ, an anacoluthon; cp. 16. 6.

364. ἵνα 'where,' 'so that there —.' σῶα. The form σῶος is probably post-Homeric, for σῶος: see on 19. 300., 22. 28, and cp. the Attic neut. pl. σῶα, which points to σῶα.

377. κοιρανέουσι, ironically, 'are lording it.'

379. 'Lamenting about thy return,' i.e. crying for it: cp. II. 2. 290 ὀδύρονται οἰκόνδε νέεσθαι.

ἀγγελίας προΐείσα, νόος δέ οἱ ἄλλα μενοινᾷ."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

"ὦ πόποι, ἦ μάλα δὴ Ἀγαμέμνονος Ἀτρεΐδαο

φθίσεσθαι κακὸν οἶτον ἐνὶ μεγάροισιν ἔμελλον,

εἰ μή μοι σὺ ἕκαστα, θεά, κατὰ μοῖραν ξείπες.

385

ἀλλ' ἄγε μῆτιν ὕφηνον, ὅπως ἀποτίσομαι αὐτούς·

πὰρ δέ μοι αὐτῇ στήθι, μένος πολυθαρσὲς ἐνείσα,

οἶον ὅτε Τροίης λύομεν λιπαρὰ κρήδεμνα.

αἶ κέ μοι ὥς μεμαυῖα παρασταίης, γλαυκῶπι,

καί κε τριηκοσίοισιν ἐγὼν ἄνδρεσσι μαχοίμην

390

σὺν σοί, πότνα θεά, ὅτε μοι πρόφρασσ' ἐπαρήγοις."

Τὸν δ' ἡμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·

"καὶ λίην τοι ἔγωγε παρέσσομαι, οὐδέ με λήσεις,

ὅππότε κεν δὴ ταῦτα πενώμεθα· καί τιν' οἶω

αἵματί τ' ἐγκεφάλῳ τε παλαξέμεν ἄσπετον οὐδας

395

ἀνδρῶν μνηστήρων, οἳ τοι βίοντον κατέδουσιν.

ἀλλ' ἄγε σ' ἄγνωστον τεύξω πάντεσσι βροτοῖσι·

κάρψω μὲν χροά καλὸν ἐνὶ γναμπτοῖσι μέλεσσι,

ξανθὰς δ' ἐκ κεφαλῆς ὀλέσω τρίχας, ἀμφὶ δὲ λαῖφος

ἔσσω ὃ κε στυγέσιν ἰδὼν ἄνθρωπον ἔχοντα,

400

κνυζώσω δέ τοι ὅσσε πάρος περικαλλέ' ἐόντε,

ὥς ἂν ἀεικέλιος πᾶσι μνηστήρσιν φανήης

400 στυγέσιν ἰδὼν ἄνθρωπος MSS.: στυγέει τις ἰδὼν ἄνθρωπον v. l. ap. Eust.

381. ἀγγελίας 'messages.' No passage in Homer obliges us to assume the existence of a masc. ἀγγελίας: see Buttmann, *Lexil.* s. v.

388. κρήδεμνα 'the diadem of towers': from II. 16. 100 ὅφρ' οἶοι Τροίης ἱερὰ κρήδεμνα λύομεν. This picturesque phrase is a sort of refinement upon the more ordinary metaphor by which the battlements of a town are called its 'head': as in II. 2. 117 ὅς δὴ πολλὰν πόλιν κατέλυσε κάρηνα.

400. The common reading is ὃ κε στυγέσιν ἰδὼν ἄνθρωπος ἔχοντα 'which any man who should see thee wearing would loathe.' This is unsatisfactory, because (as was pointed out by Nitzsch, *Sagenpoesie der Griechen*, p. 176) ἄν-

θρωπος would not be used by Homer in the indefinite sense required, = 'any man,' τις. On the other hand the participle ἰδὼν may be = ἰδὼν τις 'any one that sees': cp. ὅσον τε γέγωνε βοήσας 'as far as one is heard when he shouts,' and the other places quoted in *H. G.* § 243, 3, c. Hence it seems best to adopt ἄνθρωπον from the variant mentioned by Eustathius. Of course στυγέει τις ἰδὼν, which Eustathius gives with ἄνθρωπον, is impossible, and is only due to the failure to see that ἰδὼν has the indefinite force required.

It is curious that the word ἄνθρωπος is very rare in Homer in the singular. This is the only place in the Odyssey in which it occurs.

σῇ τ' ἀλόχῳ καὶ παιδί, τὸν ἐν μεγάροισιν ἔλειπες.
 αὐτὸς δὲ πρῶτιστα συβώτην εἰσαφικέσθαι,
 ὃς τοι ὕδ' ἐπίουρος, ὁμῶς δέ τοι ἦπια οἶδε,
 παῖδά τε σὸν φιλέει καὶ ἐχέφρονα Πηνελόπειαν.
 δῆεις τὸν γε σύεσσι παρήμενον· αἱ δὲ νέμονται
 παρ Κόρακος πέτρῃ ἐπὶ τε κρήνῃ Ἀρεθούσῃ,
 ἔσθουσαι βάλανον μενοεικέα καὶ μέλαν ὕδωρ
 πίνουσαι, τὰ θ' ὕεσσι τρέφει τεθαλυῖαν ἀλοιφήν.
 ἐνθα μένειν καὶ πάντα παρήμενος ἐξερέεσθαι,
 ὅφρ' ἂν ἐγὼν ἔλθω Σπάρτην ἐς καλλιγύναικα
 Τηλέμαχον καλέουσα, τεδὸν φίλον υἱόν, Ὀδυσσεύ·
 ὃς τοι ἐς εὐρύχορον Λακεδαίμονα παρ Μενέλαον
 ὄχετο πευσόμενος μετὰ σὸν κλέος, εἴ που ἔτ' εἴης."
 Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "τίπτε τ' ἄρ' οὐ οἱ εἶπες, ἐνὶ φρεσὶ πάντα ἰδυῖα;
 ἦ ἵνα που καὶ κείνος ἀλώμενος ἀλγεα πάσχη
 πόντον ἐπ' ἀτρύγετον, βίοτον δέ οἱ ἄλλοι ἔδουσι."
 Τὸν δ' ἡμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·
 "μὴ δὴ τοι κείνός γε λίην ἐνθύμιος ἔστω.
 αὐτὴ μιν πόμπευον, ἵνα κλέος ἐσθλὸν ἄροιτο
 κείσ' ἐλθὼν· ἀτὰρ οὐ τιν' ἔχει πόνον, ἀλλὰ ἔκηλος
 ἦσται ἐν Ἀτρεΐδαο δόμοις, παρὰ δ' ἄσπετα κείται.
 ἦ μὲν μιν λοχόωσι νέοι σὺν νηϊ μελαίνῃ,

414 παρ H U al.: πρὸς vulg. 415 εἴ] ἦ U: ἦν P H al. 417 τ' ἄρ' P H X al.:
 γὰρ G F U al. 419 ἔδουσι M X D Eust.

405 = 15. 39. The pronoun *τοῖ* is generally construed with *ἦπια οἶδε* 'he is of friendly mind to thee.' With regard to *ὁμῶς* opinions differ. Ameis refers it to *ὕδ' ἐπίουρος*: Eumaeus was as much devoted to Ulysses himself as to his possessions, the swine. Others refer forwards to the words *παῖδά τε κτλ.* 'equally to thee' = 'even as he is towards thy son and Penelope.' This, however, will not suit 15. 39, where the line *παῖδά τε κτλ.* does not follow. It seems much too harsh to separate *ὁμῶς τοῖ*. The difficulty is really logical, arising from a certain blending of the ideas of *friendship* or *loyalty*, given in

ἦπια οἶδε, with that of *agreement*, expressed by *ὁμῶς*. Eumaeus was 'at one with Ulysses in the loyalty of his heart.' So Il. 4. 360 *ὡς τοι θυμὸς . . . ἦπια δῆνεα οἶδε· τὰ γὰρ φρονέεις ἃ τ' ἐγὼ περ.* And so in prose, Thuc. iii. 9 *ἴσοι τῇ γνώμῃ ὄντες καὶ εὐνοίᾳ*. In such passages we see the endeavour to express the complex notion of *sympathy*.

407. *παρήμενον* 'abiding with,' as Il. 1. 421 *νηυσὶ παρήμενος ὠκυπόροισιν*.

415. 'After thy story,' i.e. seeking what was told, what he could hear, of Ulysses. Bekker reads *ἦ που*: but *ἦ* is only used = 'if' in the disjunctive *ἦ—ἦ*.

419. *ἔδουσι* = 'while others devour.'

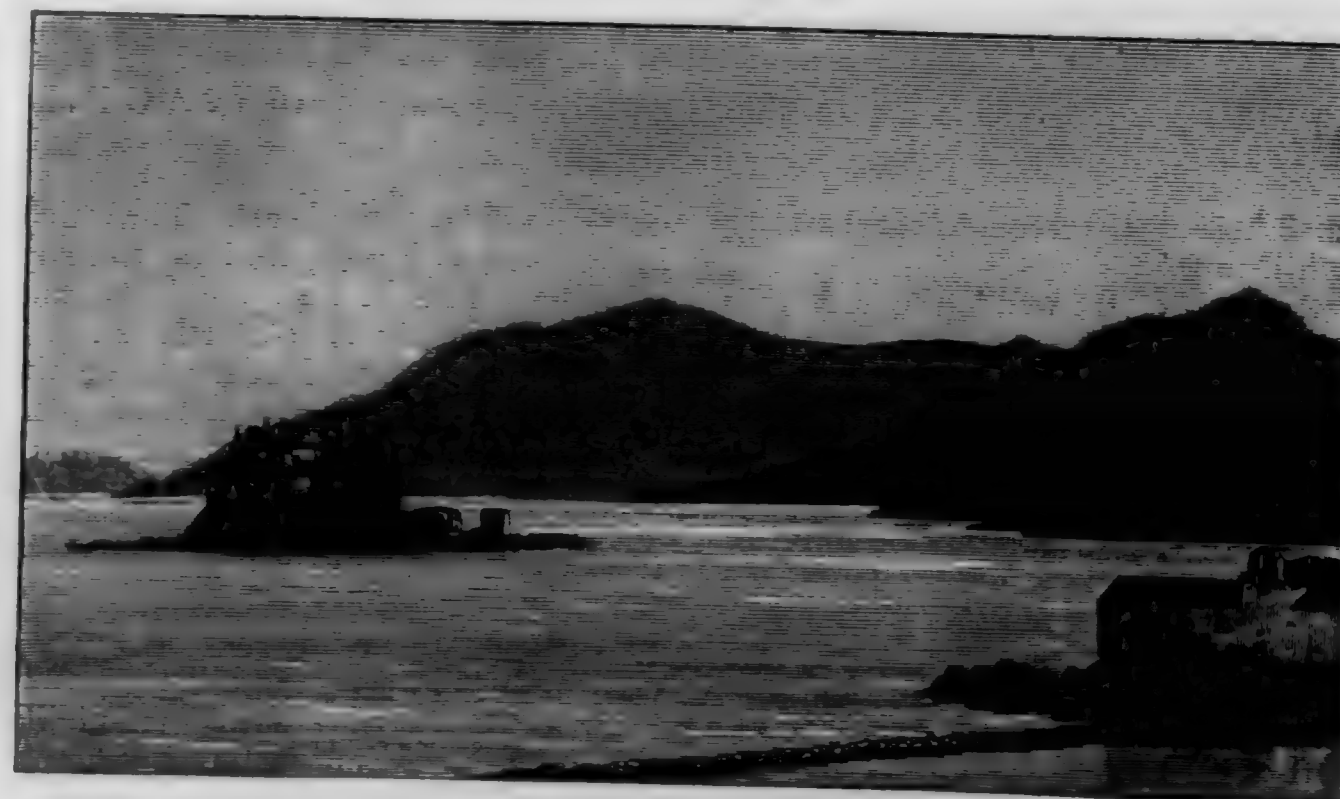
ἰέμενοι κτεῖναι, πρὶν πατρίδα γαῖαν ἰκέσθαι·
 ἀλλὰ τὰ γ' οὐκ οἶω· πρὶν καὶ τινα γαῖα καθέξει
 ἀνδρῶν μνηστήρων, οἳ τοι βίοτον κατέδουσιν."
 Ὡς ἄρα μιν φαμένη ράβδῳ ἐπεμάσσατ' Ἀθήνη.
 κάρψε μὲν οἱ χροῶα καλὸν ἐνὶ γναμπτοῖσι μέλεσσι,
 ξανθὰς δ' ἐκ κεφαλῆς ὄλεσε τρίχας, ἀμφὶ δὲ δέρμα
 πάντεσσιν μελέεσσι παλαιοῦ θῆκε γέροντος,
 κνύζωσεν δέ οἱ ὅσσε πάρος περικαλλέ' ἔοντε·
 ἀμφὶ δέ μιν ράκος ἄλλο κακὸν βάλεν ἠδὲ χιτῶνα,
 ῥωγαλέα ρυπόωντα, κακῷ μεμορυγμένα καπνῷ·
 ἀμφὶ δέ μιν μέγα δέρμα ταχείης ἔσσ' ἐλάφοιο
 ψιλόν· δῶκε δέ οἱ σκῆπτρον καὶ αἰκέα πῆρην,
 πυκνὰ ῥωγαλέην· ἐν δὲ στρόφος ἦεν ἀορτήρ.
 Τῷ γ' ὥς βουλευσάντε διέτμαγεν· ἡ μὲν ἔπειτα
 ἐς Λακεδαίμονα δῖαν ἔβη μετὰ παῖδ' Ὀδυσῆος.

428 om. H Eust. 430 μὲν οἱ MSS.: originally *κάρψεν μὲν* (Bekk.), or *κάρψεν*
φοι (Herm. Orph. 779). 435 *ρυπόωντα* F Eust.; cp. *σκιάοντα* (Il. 1. 157).

431. Ulysses is here supposed to be *ξανθός*: but see 16. 176 (with the note), also 6. 231.

434. ἄλλο 'other' (than his own).

437. *ψιλόν* 'bare,' the wool worn off.
 440. The book ends in the middle of a sentence: *ἡ μὲν . . . αὐτὰρ δ κτλ.* 'she went to Sparta, while he &c.'



THE OLD HARBOUR OF CORFU.

ΟΔΥΣΣΕΙΑΣ Ξ

Ὀδυσσεύς πρὸς Εὐμαίον ὁμιλία.

Αὐτὰρ ὁ ἐκ λιμένος προσέβη τρηχίαν ἀταρπὸν
χῶρον ἀν' ὑλήεντα δι' ἄκριας, ἧ οἱ Ἀθήνη
πέφραδε δῖον ὑφορβόν, ὃ οἱ βιότοιο μάλιστα
κῆδετο οἰκῶν οὖς κτήσατο δῖος Ὀδυσσεύς.

Τὸν δ' ἄρ' ἐνὶ προδόμφῳ εὖρ' ἤμενον, ἔνθα οἱ αὐλὴ 5
ὑψηλὴ δέδμητο περισκέπτῳ ἐνὶ χώρῳ,
καλὴ τε μεγάλη τε, περιδρομος· ἦν ῥα συβώτης
αὐτὸς δείμαθ' ὕεσσιν ἀποικομένειο ἀνακτος,
νόσφιν δεσποίνης καὶ Λαέρταο γέροντος,
ῥυτοῖσιν λάεσσι καὶ ἐθρίγκωσεν ἀχέρδῳ· 10
σταυροὺς δ' ἐκτὸς ἔλασσε διαμπερὲς ἔνθα καὶ ἔνθα,
πυκνοὺς καὶ θαμέας, τὸ μέλαν δρυὸς ἀμφικεάσσας·
ἔντοσθεν δ' αὐλῆς συφεοὺς δυοκαίδεκα ποίει
πλησίον ἀλλήλων, εὐνὰς συσὶν· ἐν δὲ ἐκάστῳ·
πεντήκοντα σύες χαμαιευνάδες ἐρχατόωντο, 15
θήλειαι τοκάδες· τοὶ δ' ἄρσενες ἐκτὸς ἱαυον,
πολλὸν παυρότεροι· τοὺς γὰρ μινύθεσκον ἔδοντες

12 θαμέας] μεγάλους G X D: cp. Il. 12. 57, Od. 14. 521. 16 τοὶ A G F al.:
οἱ P H al.

2. δι' ἄκριας 'through' or 'among
the hill-tops.'

3. πέφραδε 'showed' (the way to):
15. 424.

7. περιδρομος 'with an open space
round it,' serving as the glacis of the
fortress, to guard against surprise.

10. ῥυτοῖσιν, probably not 'drawn,'
but 'dug,' 'quarried.' This sense, as
Schulze points out (*Quaest. Ep.* p. 318),
may be traced in *ἔρυσίχθων*, and Lat.
ruo, eruo (*ruita caesa* = minerals and
timber).

12. τὸ μέλαν 'the dark part,' viz. the
heart of the oak.

ἀμφικεάσσας 'splitting off all round,'
i.e. splitting so as to separate the softer

outside and leave the heart. The article
is used (as with comparatives) to mark
a contrast, here between the darker and
the lighter wood: *H. G.* § 260 (c).

Aristarchus took τὸ μέλαν to be the
bark (*φλοιός*), and this view is adopted
by Ameis and others. But the bark
would hardly be called 'the black part
of the wood,' and the process of stripping
it off would not be splitting.

13-16. These lines are almost a
parody of the description of Priam's
palace, Il. 6. 244-249.

16. ἱαυον 'lay,' passed the night:
the word does not necessarily imply
sleep, as appears e. g. from Il. 9. 325
ἀπνους νύκτας ἱαυον.

14. ΟΔΥΣΣΕΙΑΣ Ξ

21

ἀντίθεοι μνηστήρες, ἐπεὶ προΐαλλε συβώτης
αἰεὶ ζατρεφέων σιάλων τὸν ἄριστον ἀπάντων·
οἱ δὲ τριηκόσιοί τε καὶ ἐξήκοντα πέλοντο. 20
πὰρ δὲ κύνες θήρεσσιν ἐοικότες αἰὲν ἱαυον
τέσσαρες, οὓς ἔθρεψε συβώτης ὄρχαμος ἀνδρῶν.
αὐτὸς δ' ἀμφὶ πόδεσσιν ἐοῖς ἀράρισκε πέδιλα,
τάμνων δέρμα βόειον εὐχροές· οἱ δὲ δὴ ἄλλοι
ᾤχοντ' ἀλλυδὶς ἄλλος ἅμ' ἀγρομένοισι σύεσσιν, 25
οἱ τρεῖς· τὸν δὲ τέταρτον ἀποπροέηκε πόλινδε
σὺν ἀγέμεν μνηστήρσιν ὑπερφιάλοισιν ἀνάγκη,
ὄφρ' ἱερεύσαντες κρειῶν κορσαίατο θυμόν.

Ἐξαπίνης δ' Ὀδυσῆα ἴδον κύνες ὑλακόμωροι.
οἱ μὲν κεκλήγοντες ἐπέδραμον· αὐτὰρ Ὀδυσσεὺς 30
ἔζετο κερδοσύνη, σκῆπτρον δέ οἱ ἔκπεσε χειρός.
ἔνθα κεν ᾗ πὰρ σταθμῷ ἀεικέλιον πάθεν ἄλγος·
ἀλλὰ συβώτης ὦκα ποσὶ κραιπνοῖσι μετασπῶν
ἔσσυτ' ἀνὰ πρόθυρον, σκύτος δέ οἱ ἔκπεσε χειρός.
τοὺς μὲν ὁμοκλήσας σεῦεν κύνας ἀλλυδὶς ἄλλον 35
πυκνήσιν λιθάδεσσιν· ὁ δὲ προσέειπεν ἄνακτα·

21 αἰὲν] ἐκτὸς G³ T Eust. 22 was suspected by Callistratus διὰ τὴν
ἐξαπίνην τῶν κυνῶν καὶ τὸ ἐπίθετον (Schol. H X). The epithet ὄρχαμος ἀνδρῶν
is not unusual; but it is singular that the number of the dogs should be the
same as that of the servants of Eumaeus. Possibly l. 22 originally referred to
the δμῶες—a preceding line or lines, in which they were mentioned for the first
time, having been lost. As the text stands οἱ ἄλλοι in l. 24 is obscure.

28 κρειῶν] For this form, in which the εἰ for ε is unexplained, we can always
substitute κρεάων, a form preserved by the MSS. in H. Merc. 130. 30 κεκλη-
γῶτες καὶ κεκλήγοντες διχῶς αἱ Ἀριστάρχου Did.: -ῶτες G, γρ. H²: -οντες vulg.

35 ἄλλον Ar. D J U: ἄλλη vulg.

26. οἱ τρεῖς 'three of them,' *H. G.*
§ 260 (c).

29. ὑλακόμωρος is a kind of parody
of the heroic epithets *ἐγχεσίμωρος*,
ἰόμωρος. We cannot tell what precise
meaning (if any) was given by the latter
part of the word. See on Il. 2. 692.

30. κεκλήγοντες. In the history of
this participle we may trace (1) an
original (i.e. pre-Homeric) *κεκληγῶτες*,
the plur. of (Homeric) *κεκληγῶς*; (2) a
metaplastic *κεκλήγοντες* of the thematic
conjugation, probably the only Homeric
form of the plural; and (3) *κεκληγῶτες*,
a corruption due on the one hand to

κεκληγῶς, and on the other to such
plurals as *ἔστεῶτες*, *τεθνεῶτες*, and the
like. The metaplastic pf. part. in -ων,
-οντος is Aeolic; but whether *κεκληγ-
γοντες* in Homer has come from the
Aeolic dialect is a different question.
See *H. G.* App. F.

33. μετασπῶν 'taking in hand': *ἔπω*
in this use is probably from a root *sep*,
and therefore a different word from
ἔπομαι sequor (root *seq*): see Brugmann,
Grundr. II. 657, p. 1021.

34. πρόθυρον 'gateway,' sc. of the
αὐλή. σκύτος 'the leather,' viz. which
he was cutting into sandals (l. 24).

“ὦ γέρον, ἦ ὀλίγου σε κύνες διεδηλήσαντο
 ἔξαπίνης, καὶ κέν μοι ἐλεγχείην κατέχευας.
 καὶ δέ μοι ἄλλα θεοὶ δόσαν ἄλγεά τε στοναχάς τε·
 ἀντιθέου γὰρ ἀνακτος ὀδυρόμενος καὶ ἀχεύων 40
 ἦμαι, ἄλλοισιν δὲ σύας σιάλους ἀτιτάλλω
 ἔδμεναι· αὐτὰρ κείνος ἐελδόμενός που ἐδωδῆς
 πλάζετ’ ἐπ’ ἄλλοθρόων ἀνδρῶν δῆμόν τε πόλιν τε,
 εἴ που ἔτι ζῶει καὶ ὄρᾳ φάος ἡελίοιο.
 ἀλλ’ ἔπεο, κλισίηνδ’ ἴομεν, γέρον, ὄφρα καὶ αὐτὸς 45
 σίτου καὶ οἴνοιο κορεσσάμενος κατὰ θυμὸν
 εἴπῃς ὀππόθεν ἔσσι καὶ ὀππόσα κήδε’ ἀνέτλῃς.”
 “Ὡς εἰπὼν κλισίηνδ’ ἠγήσατο δῖος ὕφορβός,
 εἶσεν δ’ εἰσαγαγὼν, ῥῶπας δ’ ὑπέχευε δασείας,
 ἐστόρεσεν δ’ ἐπὶ δέρμα ἰονθάδος ἀγρίου αἰγός, 50
 αὐτοῦ ἐνεύναιον, μέγα καὶ δασύ. χαῖρε δ’ Ὀδυσσεὺς
 ὅττι μιν ὥς ὑπέδεκτο, ἔπος τ’ ἔφατ’ ἐκ τ’ ὀνόμαζε·
 “Ζεὺς τοι δοίη, ξεῖνε, καὶ ἀθάνατοι θεοὶ ἄλλοι
 ὅττι μάλιστ’ ἐθέλεις, ὅτι με πρόφρων ὑπέδεξο.”
 Τὸν δ’ ἀπαμειβόμενος προσέφησ, Εὐμαῖε συβῶτα· 55
 “ξεῖν’, οὐ μοι θέμις ἔστ’, οὐδ’ εἰ κακίων σέθεν ἔλθοι,
 ξεῖνον ἀτιμῆσαι· πρὸς γὰρ Διὸς εἰσιν ἅπαντες
 ξεῖνοί τε πτωχοί τε· δόσις δ’ ὀλίγη τε φίλη τε
 γίγνεται ἡμετέρῃ· ἡ γὰρ δμῶων δίκη ἐστὶν
 αἰεὶ δειδιότων, ὅτ’ ἐπικρατέωσιν ἀνακτες 60
 οἱ νέοι. ἦ γὰρ τοῦ γε θεοὶ κατὰ νόστον ἔδησαν,
 ὅς κεν ἔμ’ ἐνδυκέως ἐφίλει καὶ κτῆσιν ὅπασσεν,

60 ἐπικρατέουσιν G F P T Eust.

41. ἦμαι ‘I hide,’ cp. παρήμενος 13.
 407. The metre is defective: perhaps the impf. ἦμην should be read, = ‘I have been sitting’ (H. G. § 73).
 51. αὐτοῦ ἐνεύναιον ‘his own very bed-covering’: cp. l. 102.
 56. κακίων ‘one more miserable.’
 57. πρὸς Διὶ, see on 6. 207.
 58. Eumacrus means simply ὀλίγη, as the context shows: but he uses the set phrase ὀλίγη τε φίλη τε as a euphemism, in order to soften what he wishes to say.
 59. ‘For that is the manner of bonds-

men,’ viz. to be cautious and penurious.
 61. οἱ νέοι, article as in l. 12 (supra).
 62. ἐνδυκέως. This word belongs to the Odyssey and the two last books of the Iliad. The meaning must be ‘kindly,’ ‘in gentle fashion,’ or else ‘zealously,’ *con amore*. The only clue to the derivation is the adj. ἀδευκής (also a word of the Od.), which probably means ‘harsh,’ ‘unkind,’ and is said to be from an Aeolic δεικος ‘sweetness.’ There is no ground for supposing a connexion with γλυκύς or dulcis.

οἶά τε ᾧ οἰκῇ ἄναξ εὐθυμος ἔδωκεν,
 οἶκόν τε κληρόν τε πολυμνήστην τε γυναῖκα,
 ὅς οἱ πολλὰ κάμησι, θεὸς δ’ ἐπὶ ἔργον ἀέξῃ, 65
 ὥς καὶ ἐμοὶ τόδε ἔργον ἀέξεται, ᾧ ἐπιμίμνω·
 τῷ κέ με πόλλ’ ὤνησεν ἄναξ, εἰ αὐτόθ’ ἐγήρα·
 ἀλλ’ ὄλεθ’—ὥς ὦφελλ’ Ἑλένης ἀπὸ φύλον ὀλέσθαι
 πρόχνη, ἐπεὶ πολλῶν ἀνδρῶν ὑπὸ γούνατ’ ἔλυσε·
 καὶ γὰρ κείνος ἔβη Ἀγαμέμνονος εἵνεκα τιμῆς 70
 Ἴλιον εἰς εὐπωλον, ἵνα Τρώεσσι μάχοιτο.”
 “Ὡς εἰπὼν ζωστήρι θοῶς συνέεργε χιτῶνα,
 βῆ δ’ ἴμεν ἐς συφεούς, ὅθι ἔθνεα ἔρχατο χοίρων.
 ἔνθεν ἔλων δὴ ἔνεικε καὶ ἀμφοτέρους ἰέρευσεν,
 εὐσέ τε μίστυλλέν τε καὶ ἀμφ’ ὀβελοῖσιν ἔπειρεν. 75
 ὀπτήσας δ’ ἄρα πάντα φέρων παρέθηκ’ Ὀδυσῆϊ
 θέρμ’ αὐτοῖς ὀβελοῖσιν· ὁ δ’ ἄλφιστα λευκὰ πάλυνεν
 ἐν δ’ ἄρα κισσυβίφ κίρνη μελιθδέα οἶνον,
 αὐτὸς δ’ ἀντίον ἔζεν, ἐποτρύνων δὲ προσηύδα·
 “ἔσθιε νῦν, ὦ ξεῖνε, τά τε δμῶεσσι πάρεστι, 80
 χοῖρέ· ἀτὰρ σιάλους γε σύας μνηστήρες ἔδουσιν,
 οὐκ ὀπιδα φρονέοντες ἐνὶ φρεσὶν οὐδ’ ἐλεητύν.
 οὐ μὲν σχέτλια ἔργα θεοὶ μάκαρες φιλέουσιν,
 ἀλλὰ δίκην τίουσι καὶ αἵσιμα ἔργ’ ἀνθρώπων.
 καὶ μὲν δυσμενέες καὶ ἀνάρσιοι, οἳ τ’ ἐπὶ γαίης 85

67 φοῖκοθ’ conj. Van Leeuwen.

75 εὐσέ τε A Eust.: εὔσεν vulg.

65. ἐπὶ ἀέξῃ ‘makes to grow on-wards’: ἐπὶ as in ἐπίδοσις, &c.

69. πρόχνη, lit. ‘on the knees,’ used metaphorically of utter downfall (as Il. 21. 460 ἀπόλονται πρόχνη κακῶς), but here with a play on the literal sense: ‘may the race of Helen fall and be brought to its knees, even as she has loosed the knees of many men.’

77. αὐτοῖς ὀβελοῖσιν ‘with the spits as they were,’ without drawing them out of the meat.

82. ὀπιδα. The word generally occurs in the phrase θεῶν ὀπις ‘the regard of the gods,’ i. e. their watch kept on human transgression. Here and in l. 88 ὀπις by itself has this special meaning,

so that οὐκ ὀπιδα φρονέοντες is = θεῶν ὀπιν οὐκ ἀλέγοντες (Il. 16. 388, the only place where ὀπις occurs in the Iliad): cp. Od. 20. 215 οὐδ’ ὀπιδα τρομέουσι θεῶν, and 21. 28.

The constr. of the two accusatives ὀπιδα and ἐλεητύν is somewhat different: ‘not bethinking them of the judgment of the gods, nor (alive to) compassion.’

85. καὶ μὲν δυσμενέες. This nom. has no verb, the sentence being taken up again in l. 88 καὶ μὲν τοῖς κτλ. with a different construction. But the anacoluthon is softened by the nom. in the intervening clause οἳ τ’ ἐπὶ γαίης ἀλλοτρίης βῶσιν: cp. the note on 13. 81.

ἄλλοτρίης βῶσιν καὶ σφι Ζεὺς ληΐδα δῶη,
 πλησάμενοι δέ τε νῆας ἔβαν οἰκόνδε νέεσθαι,
 καὶ μὲν τοῖς ὕπιδος κρατερὸν δέος ἐν φρεσὶ πίπτει.
 οἶδε δέ τοι ἴσασι, θεοῦ δέ τιν' ἔκλυον αὐδὴν,
 κείνου λυγρὸν ὄλεθρον, ὃ τ' οὐκ ἐθέλουσι δικαίως
 μνᾶσθαι οὐδὲ νέεσθαι ἐπὶ σφέτερ', ἀλλὰ ἔκηλοι
 κτήματα δαρδάπτουσιν ὑπέρβιον, οὐδ' ἐπὶ φειδώ.
 ὅσαι γὰρ νύκτες τε καὶ ἡμέραι ἐκ Διὸς εἰσιν,
 οὐ ποθ' ἐν ἱερέουσ' ἱερήϊον, οὐδὲ δὴ οἶω
 οἶνον δὲ φθινύθουσιν ὑπέρβιον ἐξαφύοντες.
 ἦ γὰρ οἱ ζῶη γ' ἦν ἄσπετος· οὐ τι νι τόσση
 ἀνδρῶν ἡρώων, οὐτ' ἠπείροιο μελαίνης
 οὐτ' αὐτῆς Ἰθάκης· οὐδὲ ξυνεείκοσι φωτῶν
 ἔστ' ἄφενος τοσσοῦτον· ἐγὼ δέ κέ τοι καταλέξω.
 δώδεκ' ἐν ἠπείρῳ ἀγέλαι· τόσα πῶεα οἶων,
 τόσσα συῶν συβόσια, τόσ' αἰπόλια πλατέ' αἰγῶν
 βόσκουσι ξεῖνοί τε καὶ αὐτοῦ βώτορες ἄνδρες.
 ἐνθάδε δ' αἰπόλια πλατέ' αἰγῶν ἔνδεκα πάντα
 ἐσχατιῇ βόσκοντ', ἐπὶ δ' ἄνδρες ἐσθλοὶ ὄρονται.
 τῶν αἰεὶ σφιν ἕκαστος ἐπ' ἡματι μῆλον ἀγινεῖ,
 ζατρεφένων αἰγῶν ὅς τις φαίνεται ἄριστος.
 αὐτὰρ ἐγὼ σὺς τάσδε φυλάσσω τε ρύομαί τε,
 καὶ σφι συῶν τὸν ἄριστον ἐὺ κρίνας ἀποπέμπω."
 ὦς φάθ', ὃ δ' ἐνδυκέως κρέα τ' ἥσθιε πίνε τε οἶνον

89 δέ τοι M: δέ τι vulg. 92 οὐδ' ἐπὶ vulg.: οὐδ' ἐπὶ v. l. ap. Eust.
 94 δὴ οἶω] δὴ οἶα MSS. 104 ἐσχατιῇ Ar. The acc. with βόσκομαι occurs
 in the hymn to Hermes (27, 72, 232, 559), not in Homer.

89. Join ἴσασι κείνου λυγρὸν ὄλεθρον. The common reading τι ἴσασι gives a less satisfactory meaning, besides making τι a long syllable.

90. ὃ τε 'in respect that,' 'as they show by the fact that —.'

91. ἔκηλοι 'untroubled,' sans gêne.

95. ὑπέρβιον is adverbial, as in l. 92.

97. Gen. of the space within which.

101. συβόσια. The ι is counted as long by metrical licence, the word being otherwise impossible in the hexameter. So καταλοφάδια 10. 169. In

both cases the spelling -εια is against all analogy (Schulze, *Quaest. Ep.* 255).

102. αὐτοῦ 'his own,' cp. l. 51.

104. ἐπὶ ὄρονται 'are watchers (οὔροι, ἐπίουροι) over them': see on 3. 471, Il. 23. 112.

105. ἐπ' ἡματι 'for the day,' 2. 284., 12. 105, Il. 10. 48.

109. ἐνδυκέως qualifies the whole clause κρέα τ' ἥσθιε πίνε τε οἶνον, and is further explained by the two adverbs ἀρπαλέως ἀκέων. See on l. 62.

κρέα, see J. Schmidt, *Pluralib.* p. 338.

ἀρπαλέως ἀκέων, κακὰ δὲ μνηστήρσι φύτευεν.
 αὐτὰρ ἐπεὶ δείπνησε καὶ ἤραρε θυμὸν ἐδωδῇ,
 καὶ οἱ πλησάμενος δῶκε σκύφον, ᾧ περ ἔπινεν,
 οἶνου ἐνὶ πλείον· ὃ δ' ἐδέξατο, χαίρει δὲ θυμῷ,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "ὦ φίλε, τίς γάρ σε πρίατο κτεάτεσσιν ἐοῖσιν,
 ὥδε μάλ' ἀφνειὸς καὶ καρτερὸς ὥς ἀγορεύεις;
 φῆς δ' αὐτὸν φθίσθαι Ἀγαμέμνονος εἵνεκα τιμῆς.
 εἰπέ μοι, αἶ κέ ποθι γνῶω τοιοῦτον ἔοντα.
 Ζεὺς γάρ που τό γε οἶδε καὶ ἀθάνατοι θεοὶ ἄλλοι,
 εἴ κέ μιν ἀγγείλαιμι ἰδῶν· ἐπὶ πολλὰ δ' ἀλήθην."
 Τὸν δ' ἠμείβετ' ἔπειτα συβώτης, ὄρχαμος ἀνδρῶν·
 "ὦ γέρον, οὐ τις κείνον ἀνὴρ ἀλαλήμενος ἐλθὼν
 ἀγγέλλων πείσειε γυναῖκά τε καὶ φίλον υἱόν,
 ἀλλ' ἄλλως κομιδῆς κεχρημένοι ἄνδρες ἀλήται
 ψεύδοντ', οὐδ' ἐθέλουσιν ἀληθέα μυθήσασθαι.
 ὅς δέ κ' ἀλητεύων Ἰθάκης ἐς δῆμον ἵκηται,
 ἐλθὼν ἐς δέσποιναν ἐμὴν ἀπατήλια βάζει·
 ἢ δ' εὖ δεξαμένη φιλέει καὶ ἕκαστα μεταλλᾷ,
 καὶ οἱ ὀδυρομένη βλεφάρων ἀπο δάκρυα πίπτει,
 ἢ θέμις ἐστὶ γυναικὸς ἐπεὶ πόσις ἄλλοθ' ὀληται.
 αἰψά κε καὶ σύ, γεραιέ, ἔπος παρατεκτῆναιο,
 εἴ τίς τοι χλαῖνάν τε χιτῶνά τε εἵματα δοίη.
 τοῦ δ' ἤδη μέλλουσι κύνες ταχέες τ' οἶωνοὶ
 ῥινὸν ἀπ' ὀστεόφιν ἐρύσαι, ψυχὴ δὲ λέλοιπεν·

112 σκύφον Ar., σκύφος Aristoph. (Athen. xi. 498). 119 τό γε G F al.:
 τότε vulg. 130 ἐπεὶ G Z: ἐπὶ vulg. 131 γεραιέ] γέρνει G. 132 Διοκλῆς
 ἀθετεῖ (Schol. H Q). 134 ἐρύσαι Ar. (αἱ πᾶσαι σχεδὸν Did.), vulg.: ἐρύειν
 G U al.

112. καὶ οἱ is the apodosis, 'then did he (sc. Eumaeus) fill &c.' The act being necessarily that of the host, the name of Eumaeus is not added.

118. αἶ κέ ποθι γνῶω 'in case I shall know,' i.e. 'find that I know.'

120. εἴ κέ μιν ἀγγείλαιμι ἰδῶν 'if I may bring news of having seen him.'

122-132. The connexion of the speech is: 'We cannot believe any of the wanderers who bring news of him; they

make up false tales in order to get entertainment: you may be one of them': i.e. 'There are so many false tales brought by wanderers that we must disbelieve you too.'

123. πείσειε, opt. after οὐ, H. G. § 299 (f).

133. μέλλουσι with the aorist inf. means 'are like to have —,' 'must have —,' cp. Il. 18. 362., 21. 83., 24. 46, Od. 4. 181 (ἀγάσασθαι G P D T).

ἢ τὸν γ' ἐν πόντῳ φάγον ἰχθύες, ὅστέα δ' αὐτοῦ 135
 κείται ἐπ' ἡπείρου ψαμάθῳ εἰλυμένα πολλῇ.
 ὥς ὁ μὲν ἔνθ' ἀπόλωλε, φίλοισι δὲ κήδε' ὀπίσσω
 πᾶσιν, ἐμοὶ δὲ μάλιστα, τετεύχεται· οὐ γὰρ ἔτ' ἄλλον
 ἡπιον ὧδε ἄνακτα κιχήσομαι, ὅππῃς ἐπέλθω,
 οὐδ' εἴ κεν πατὴρ καὶ μητέρος αὐτίς ἴκωμαι 140
 οἶκόν, ὅθι πρῶτον γενόμεν καὶ μ' ἔτρεφον αὐτοί.
 οὐδέ νυ τῶν ἔτι τόσσον ὀδύρομαι, ἰεμένος περ
 ὀφθαλμοῖσιν ιδέσθαι ἔων ἐν πατρίδι γαίῃ·
 ἀλλὰ μ' Ὀδυσσῆος πόθος αἰνυται οἰχομένοιο.
 τὸν μὲν ἐγὼν, ὦ ξείνε, καὶ οὐ παρεόντ' ὀνομάζειν 145
 αἰδέομαι· πέρι γάρ μ' ἐφίλει καὶ κήδετο θυμῷ·
 ἀλλὰ μιν ἡθείον καλέω καὶ νόσφιν ἔοντα."

Τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·
 "ὦ φίλ', ἐπεὶ δὴ πάμπαν ἀναίνεαι, οὐδ' ἔτι φῆσθα
 κείνον ἐλεύσεσθαι, θυμὸς δέ τοι αἰὲν ἄπιστος· 150
 ἀλλ' ἐγὼ οὐκ αὐτῶς μυθήσομαι, ἀλλὰ σὺν ὄρκῳ,
 ὥς νεῖται Ὀδυσσεύς· εὐαγγέλιον δέ μοι ἔστω
 αὐτίκ' ἐπεὶ κεν κείνος ἰὼν τὰ δ' δώμαθ' ἴκηται·
 [ἔσσαι με χλαῖνάν τε χιτῶνά τε, εἵματα καλά·]
 πρὶν δέ κε καὶ μάλα περ κεχρημένος, οὗ τι δεχοίμην. 155
 ἐχθρὸς γάρ μοι κείνος ὁμῶς Ἀἰδαο πύλῃσι
 γίγνεται, ὃς πενήν εἰκὼν ἀπατήλια βάζει.
 ἵστω νῦν Ζεὺς πρῶτα θεῶν ξενίῃ τε τράπεζα,

142 νυ FPHD: τι G M Eust. ἰεμένος H al.: ἀχνύμενος vulg., Eust. (from 4. 104., 21. 250, Il. 22. 424, &c.). 154 om. G F P H M U: from 14. 396., 16. 79, &c.

145-147. The meaning seems to be that the swineherd does not name Odysseus in speaking of him, but uses the word ἡθείος, which is properly a form of respectful address. Elsewhere we only find the voc. ἡθείε or (once) ἡθείη κεφαλῇ. The modern use of titles shows many instances of the same kind.

149. ἀναίνεαι, properly 'refuse.' Cp. the use of μή in oaths and strong denial.

158-162. These five lines recur in 19. 303-307, and form the conclusion of the speech in which Ulysses assures

Penelope of his speedy return. The last line, τοῦ μιν φθίνοντος μηνὸς τοῦ δ' ἱσταμένοιο, even fixes the day; for it describes the day called at Athens ξην καὶ νέα, the last of one month and first of another, which was the very day following the dialogue with Penelope. The chronology is further emphasized by the fact that it was the feast-day of Apollo (20. 156, 276-278., 21. 258). Thus Ulysses ends his speech in the most effective way, promising his own return on the day then about to dawn.

ἱστίῃ τ' Ὀδυσσῆος ἀμύμονος, ἣν ἀφικάνω·
 ἣ μὲν τοι τάδε πάντα τελεῖται ὥς ἀγορεύω· 160
 [τοῦδ' αὐτοῦ λυκάβαντος ἐλεύσεται ἐνθάδ' Ὀδυσσεύς,
 τοῦ μὲν φθίνοντος μηνός, τοῦ δ' ἱσταμένοιο,]

162 om. P. 162-164. The Harleian MS. has the following scholium: ὑποπτεύονται οἱ τρεῖς ὡς ἀσύμφωνοι πρὸς τὰ πρὸ αὐτῶν καὶ ὡς ὑποπτοὶ καὶ ὡς ἄπιστοι· πῶθεν γὰρ ἦδει εἰ καὶ ἐκ Δωδώνης ὑποστρέφων οὐ πλοῖται; There is nothing in the MS. to show which three lines are referred to. Buttmann assigned the scholium to 162-164. Dindorf adds in confirmation of this that in the Venetian MS. the five lines 160-164 are marked with asterisks: but this fact, if it has any value as evidence, surely tends rather to make it doubtful which three lines were suspected. Nor does the substance of the scholium clear up the doubt. The meaning seems to be that the stranger's words would be suspicious; for how could he know exactly when Ulysses would arrive in Ithaca? (For οὐ πλοῖται it is necessary to read εὐπλοῖται.) This, however, only applies to l. 162; and 19. 306-307 show that 161 and 162 stand or fall together. Probably, then, the three lines anciently suspected were 160-162.

In this place the case is different. The speech does not end with τοῦ μὲν φθίνοντος κτλ., but we have a sort of second conclusion in 163-164 οἴκαδε νοστήσει κτλ., which is something of an anti-climax. These last lines have accordingly been questioned (but see the critical notes). It seems to me more probable that the two lines 161-162—or perhaps, as Kirchhoff held, the seven lines 158-164 that contain the oath—belong originally to the nineteenth book, and have been brought in wrongly here. This is a common form of corruption in Homer; whereas the interpolation of 163-164 would be difficult to account for. It is evident, too, on all principles of art, that in this place the prophecy about Ulysses ought to be general in its terms—οἴκαδε νοστήσει καὶ τίσεται—thus agreeing with the language of Helen to Telemachus in 15. 177. More threatening words are naturally used by Ulysses himself a little later (18. 146 ff. μάλα δὲ σχεδὸν κτλ.). But the precise and emphatic τοῦδ' αὐτοῦ λυκάβαντος κτλ. is best kept to heighten the interest at the last and most critical point in the story.

This view of 161-162 (in which I have been partly anticipated by Dr. Hayman) is strongly confirmed by the interpretation which it enables us to give of the word λυκάβας. The word is otherwise known only in Alexandrian and later authors, who doubtless took it from Homer. They explained it as meaning literally the 'path of light,' i.e. of the sun, and so

as a poetical word for 'a year.' Admitting the etymology, we should rather expect it to mean 'a day,' or (more precisely) a νυχθήμερον, the period of time in which daylight goes and comes again. For λυκάβας is the 'going of light,'—not of the sun (or moon). Further, this explanation of λυκάβας gives a much better sense in the Odyssey. Critics have already noticed the absurdity of the announcement that Ulysses will come 'within this same year,' followed by a mention of the day, which happens to be the very next day (Buttmann on Schol. H. Od. 14. 162). In any case the words 'within this same year' must have sounded as a mockery to Penelope, who was literally on the eve of abandoning hope and consenting to accept one of the suitors. But if Ulysses said 'within a day' (in the sense of twenty-four hours), all is plain. The Slaying of the Suitors was on the day following the night of the dialogue with Penelope. Hence λυκάβας is correct, and indeed the only correct word (ἡμέρα being generally used of 'day' in contrast to night: cp. ἡματι τῷδε in 20. 116 after dawn). On the other hand in the dialogue with Eumaeus here Ulysses could not say τοῦδ' αὐτοῦ λυκάβαντος, since it still wanted four days to the μνηστηροφονία.

The period of the νυχθήμερον was probably reckoned from sunset to sunset: see Il. 19. 141. So in counting days, Od. 14. 93 ὅσαι γὰρ νύκτες τε καὶ ἡμέραι ἐκ Διὸς εἰσιν.

159. ἱστίῃ. In Homer the hearth is

οἴκαδε νοστήσει, καὶ τίσεται ὃς τις ἐκείνου
ἐνθάδ' ἀτιμάζει ἄλοχον καὶ φαίδιμον υἱόν."

Τὸν δ' ἀπαμειβόμενος προσέφη, Εὐμαίε συβῶτα· 165
"ὦ γέρον, οὐτ' ἄρ' ἐγὼν εὐαγγέλιον τόδε τίσω,
οὐτ' Ὀδυσσεὺς ἔτι οἶκον ἐλεύσεται· ἀλλὰ ἔκηνος
πῖνε, καὶ ἄλλα παρὲξ μεμνώμεθα, μηδὲ με τούτων
μίμνησκ'. ἦ γὰρ θυμὸς ἐνὶ στήθεσσι ἐμοῖσιν
ἄχνηται, ὅπποτε τις μνήσῃ κεδνοῖο ἀνακτος. 170
ἀλλ' ἦ τοι ὄρκον μὲν ἑάσομεν, αὐτὰρ Ὀδυσσεὺς
ἔλθοι ὅπως μιν ἔγωγ' ἐθέλω καὶ Πηνελόπεια
Λαέρτης θ' ὁ γέρων καὶ Τηλέμαχος θεοειδής.
νῦν αὖ παιδὸς ἄλαστον ὀδύρομαι, δν τέκ' Ὀδυσσεύς,
Τηλεμάχου· τὸν ἐπεὶ θρέψαν θεοὶ ἔρνεϊ ἴσον, 175
καὶ μιν ἔφην ἔσσεσθαι ἐν ἀνδράσιν οὐ τι χέρεια
πατρὸς ἐοῖο φίλοιο, δέμας καὶ εἶδος ἀγῆτόν,
τὸν δέ τις ἀθανάτων βλάβῃ φρένας ἔνδον εἴσας
ἢ τις ἀνθρώπων· ὁ δ' ἔβη μετὰ πατρὸς ἀκουήν
ἐς Πύλον ἡγαθήν· τὸν δὲ μνηστῆρες ἀγαυοὶ 180
οἴκαδ' ἰόντα λοχῶσιν, ὅπως ἀπὸ φῦλον ὀληται
νώνυμον ἐξ Ἰθάκης Ἀρκεισίου ἀντιθέοιο.
ἀλλ' ἦ τοι κείνον μὲν ἑάσομεν, ἦ κεν ἄλῳ
ἦ κε φύγῃ καὶ κέν οἱ ὑπέρσχη χεῖρα Κρονίων.
ἀλλ' ἄγε μοι σύ, γεραίε, τὰ σ' αὐτοῦ κήδε' ἐνίσπες, 185
καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐὺ εἰδῶ·
τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκήες;
ὅπποίης τ' ἐπὶ νηὸς ἀφίκεο· πῶς δέ σε ναῦται

163 νοστήσας F P H U. 169-170 θυμὸς... ἀχνηται G L W: θυμὸν... ἀχνηται
F P H X D U. 171 ὄρκον] κείνον Zen. 174-184 obel. in M: perhaps
because Eumaeus could not know of the ambush. 176 χέρεια Ar.: χερεῖα MSS.
177 δέμας L W, Eust.: φρένας vulg. 178 τὸν Ar., F P H: τοῦ G U al.

a sacred object, but is not a goddess,
like the later Ἑστία. It only occurs in
this form of oath; the ordinary word
for 'hearth' in Homer is ἑσάρη.

The house of Eumaeus was not the
'hearth of Ulysses.' The words apply
only to his own palace, cp. 17. 156., 19.
304.

171. Eumaeus declines the oath which

Ulysses offered, but which (if 158 ff. are
rejected) he had not actually taken.

177. ἀγῆτόν, masc., in apposition to
οὐ τι χέρεια. On χέρεια see H. G. § 121.

178. τὸν δέ, apodosis to ἐπεὶ (l. 175).

179. μετὰ πατρὸς ἀκουήν, like μετὰ
σὸν κλέος 13. 415.

187-190, = 1. 170-173.

ἡγαγον εἰς Ἰθάκην; τίνες ἔμμεναι εὐχετόωντο;
οὐ μὲν γάρ τί σε πεζὸν ὀδομαι ἐνθάδ' ἰκέσθαι." 190

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"τοιγὰρ ἐγὼ τοι ταῦτα μάλ' ἀτρεκέως ἀγορεύσω.
εἴη μὲν νῦν νῶϊν ἐπὶ χρόνον ἡμὲν ἐδωδῇ
ἡδὲ μέθυ γλυκερὸν κλισίης ἐντοσθεν ἐοῦσι,
δαίνυσθαι ἀκέοντ', ἄλλοι δ' ἐπὶ ἔργον ἔποιεν· 195
ῥῆιδίως κεν ἔπειτα καὶ εἰς ἐνιαυτὸν ἅπαντα
οὐ τι διαπρήξαιμι λέγων ἐμὰ κήδεα θυμοῦ,
ὅσσα γε δὴ ξύμπαντα θεῶν ἰότητι μόγησα.
ἐκ μὲν Κρητῶν γένος εὐχομαι εὐρείων,
ἀνέρος ἀφνειοῖο παῖς· πολλοὶ δὲ καὶ ἄλλοι 200
νῆες ἐνὶ μεγάρῳ ἡμὲν τράφεν ἡδ' ἐγένοντο
γνήσιοι ἐξ ἀλόχου· ἐμὲ δ' ὠνητὴ τέκε μήτηρ
παλλακίς, ἀλλά με ἴσον ἰθαιγενέεσσιν ἐτίμα
Κάστωρ Ἰλακίδης, τοῦ ἐγὼ γένος εὐχομαι εἶναι·
ὃς τότ' ἐνὶ Κρήτεσσι θεὸς ὥς τίετο δῆμῳ 205
ὀλβῷ τε πλούτῳ τε καὶ νιάσι κυδαλίμοισιν.
ἀλλ' ἦ τοι τὸν κῆρες ἔβαν θανάτοιο φέρουσαι
εἰς Αἴδαο δόμους· τοὶ δὲ ζῶν ἐδάσαντο
παῖδες ὑπέρθυμοι καὶ ἐπὶ κλήρους ἐβάλοντο,
αὐτὰρ ἐμοὶ μάλα παῦρα δόσαν καὶ οἰκί' ἐνειμαν. 210
ἡγαγόμεν δὲ γυναιῖκα πολυκλήρων ἀνθρώπων

189 εὐχετόωντο F H M D U: -ται G P al. 202 ἀλόχου F P H X: ἀλόχων
G D al. 203 ἴσον] ἴσα P. ἰθαιγενέεσσιν G F: ἰθαγ. P H X D U al.
205 ὃς τότ' G D al.: ὃς ποτ' F P H U. 208 τοὶ δὲ] ἐπὶ δὲ G.

195. δαίνυσθαι, inf. of consequence,
'wherewith to feast.'

196. ἅπαντα, with ἐνιαυτόν, as in 15.
455: cp. the expression τελεσφόρον εἰς
ἐνιαυτόν.

197. We expect a word meaning 'I
could go on' (διατελοῖν or the like),
to which οὐ διαπρήξαιμι is equivalent.

201. Better τράφον, see on 11. 2. 661.

203. ἰθαιγενέεσσι. The quantity of
the ι is not certain. The ι of the text
is supported by Ἰθαμένης (ι) in 11. 16.
586: but both passages can be amended,
as Fick proposed, by reading Ἰσ' here

and Σθένειον for Σθενέλαον in the Iliad.

209. 'Cast lots for it,' i.e. divided it
and assigned the shares by lot. The
order ἐδάσαντο καὶ... ἐβάλοντο marks
the division as the main thing, of which
casting lots was a detail: cp. 13. 274.

210. οἰκία, sc. μάλα παῦρα, repeated
from the preceding clause: cp. 11. 16.

271 ὃς μέγ' ἄριστος Ἀργείων παρὰ νηυσὶ
καὶ ἀγχέμαχοι θεράποντες (sc. οὐ ἄριστοί
εἰσιν).

211. ἀνθρώπων. The plur. stands for
the family or tribe of the wife: cp. 11.
3. 49 νυδὸν ἀνδρῶν αἰχμητῶν.

εἵνεκ' ἐμῆς ἀρετῆς, ἐπεὶ οὐκ ἀποφώλιος ἦα
οὐδὲ φυγοπτόλεμος· νῦν δ' ἤδη πάντα λέλοιπεν·
ἀλλ' ἔμπης καλάμην γέ σ' οἶομαι εἰσορόωντα
γιγνώσκειν· ἦ γάρ με δύη ἔχει ἥλιθα πολλή.
215 ἦ μὲν δὴ θάρσος μοι Ἄρης τ' ἔδосαν καὶ Ἀθήνη
καὶ ῥήξηνορίην, ὅποτε κρίνοιμι λόχονδε
ἄνδρας ἀριστήας, κακὰ δυσμενέεσσι φυτεῶν·
οὐ ποτέ μοι θάνατον προτεόσσετο θυμὸς ἀγῆνωρ,
220 ἀλλὰ πολὺ πρῶτιστος ἐπάλμενος ἔγχει ἔλεσκον
ἀνδρῶν δυσμενέων ὃ τέ μοι εἴξειε πόδεσσι.
τοῖος ἔα ἐν πολέμῳ· ἔργον δέ μοι οὐ φίλον ἔσκεν
οὐδ' οἰκωφελίη, ἥ τε τρέφει ἀγλαὰ τέκνα,
ἀλλὰ μοι αἰεὶ νῆες ἐπήρετμοι φίλαι ἦσαν
καὶ πόλεμοι καὶ ἄκοντες εὐξέστοι καὶ οἴστοι,
225 λυγρά, τά τ' ἄλλοισιν γε καταριγῆλὰ πέλονται.
αὐτὰρ ἐμοὶ τὰ φίλ' ἔσκε τά που θεὸς ἐν φρεσὶ θῆκεν·
[ἄλλος γάρ τ' ἄλλοισιν ἀνὴρ ἐπιτέρπεται ἔργοις.]
πρὶν μὲν γὰρ Τροίης ἐπιβήμεναι νῆας Ἀχαιῶν
εἰνάκις ἀνδράσιν ἦρξα καὶ ὠκυπόροισι νέεσσιν
230 ἄνδρας ἐς ἀλλοδαπούς, καὶ μοι μάλα τύγχανε πολλά.

222 ἔα ἐν FX: ἔαν ἐν G (perhaps for ἔαν): ἔ' ἐν PH(?) LW: ἔην JH². The other examples of ἔα (Il. 4. 321., 5. 887, Od. 14. 352) permit or require α. Read therefore ἔα ἐν (with synizesis), or ἔα 'ν (cp. Il. 1. 277 Πηλεΐδῃ ἔθει' or 'θέλ'). It is tempting simply to omit ἐν: but there is no instance of πολέμῳ used as a locative.

212. ἀρετῆς, used of any advantages, not only prowess in war: see 13. 45. ἀποφώλιος 'useless,' for ἀπ-οφώλ-ιος (ἀφελ-ος), with ω for ο metri gratia (Schulze, *Quaest. Ep.* p. 243).

217. Editors generally put a colon after ῥήξηνορίην, taking ὅποτε κρίνοιμι with the following clause οὐ ποτέ μοι κτλ. It is not Homeric, however, to begin a sentence with a word like ὅποτε in the middle of a line. But if ὅποτε κτλ. is construed with the preceding words, the clause οὐ ποτέ μοι κτλ. has still the character of an apodosis: '(in such a case) I never feared &c.' It is in fact a repetition in a new form of ἦ μὲν δὴ θάρσος μοι κτλ. (l. 216): hence the asyndeton. Cp. 15. 317., 16. 466., 18. 278, and see Riddell's *Digest*, § 205 A.

221. ὃ τε is here = ὅτε τις or εἰ τις, contrary to the Homeric usage of the article (*H. G.* 262). We expect δὲ ἐμοί. εἴξειε πόδεσσιν is obscure. The usual renderings, 'whoever was inferior to me in speed,' or 'whoever fled before me with his feet,' give a poor sense. The context is a boast of courage and prowess rather than of speed, and does not suggest the mere slaughter of a flying-enemy. Probably we should read (with Bothe) ὃ τε μὴ εἴξειε, 'whoever did not save himself by speedy retreat.'

227. τά που κτλ. 'things which a god made dear to me' (not being the things that would naturally be so).

228. This gnomic line is doubtless of later date. The form ἔργοις (for *φέρ-γοισι*) is doubly post-Homeric.

τῶν ἐξαιρέμην μενοεικέα, πολλὰ δ' ὀπίσω
λάγχανον· αἶψα δὲ οἶκος ὀφέλλετο, καὶ ῥα ἔπειτα
δεινός τ' αἰδοῖός τε μετὰ Κρήτεσσι τετύγμην.
235 ἀλλ' ὅτε δὴ τήν γε στυγερὴν ὁδὸν εὐρύοπα Ζεὺς
ἐφράσαθ', ἥ πολλῶν ἀνδρῶν ὑπὸ γούνατ' ἔλυσε,
δὴ τότε ἔμ' ἦνωγον καὶ ἀγακλυτὸν Ἰδομενῆα
νῆεσσι ἡγήσασθαι ἐς Ἴλιον· οὐδέ τι μῆχος
ἦεν ἀνήνασθαι, χαλεπὴ δ' ἔχε δῆμου φῆμις.
240 ἔνθα μὲν εἰνάετες πολεμίζομεν νῆες Ἀχαιῶν,
τῷ δεκάτῳ δὲ πόλιν Πριάμου πέρσαντες ἔβημεν
οἴκαδε σὺν νῆεσσι, θεὸς δ' ἐκέδασσεν Ἀχαιοὺς.
αὐτὰρ ἐμοὶ δειλῷ κακὰ μῆδετο μητίετα Ζεὺς·
μῆνα γὰρ οἶον ἔμεινα τεταρπόμενος τεκέεσσι
245 κουριδίῃ τ' ἀλόχῳ καὶ κτήμασιν· αὐτὰρ ἔπειτα
Αἴγυπτόνδε με θυμὸς ἀνώγει ναυτέλλεσθαι,
νῆας ἐὺ στείλαντα, σὺν ἀντιθέοις ἐτάροισιν.
ἐννέα νῆας στείλα, θοῶς δ' ἐσαγείρετο λαός.
ἐξῆμαρ μὲν ἔπειτα ἐμοὶ ἐρίηρες ἐταῖροι
250 δαίνυντ'· αὐτὰρ ἐγὼν ἱερῆῖα πολλὰ παρείχον
θεοῖσιν τε ῥέζειν αὐτοῖσί τε δαῖτα πένεσθαι.
ἐβδομάτῃ δ' ἀναβάντες ἀπὸ Κρήτης εὐρείης
ἐπλέομεν Βορέῃ ἀνέμῳ ἀκραεῖ καλῷ
ῥηϊδίως, ὥς εἴ τε κατὰ ῥόον· οὐδέ τις οὖν μοι
255 νηῶν πημάνθη, ἀλλ' ἀσκηθέες καὶ ἄνουσοι
ἦμεθα, τὰς δ' ἀνεμός τε κυβερνήται τ' ἴθυνον.
πεμπαῖοι δ' Αἴγυπτον ἐϋρρεῖτην ἰκόμεσθα,

233 καὶ ῥα] καὶ σφιν Zen. 239 δῆμον MSS.: the archaic δῆμος may be restored.
248 ἐσαγείρετο Ar.: -ατο MSS. 255 ἀσκηθέες G P U², Eust.

232. ὀπίσω 'afterwards,' in the regular division of the spoil, after the γέρα ἐξαιρέτα had been assigned to the leaders: cp. Il. 1. 368.

235. τῇ. The art. expresses aversion or disgust: *H. G.* § 261 (2).

237. ἦνωγον, sc. the Cretans.

246. Αἴγυπτος may mean the river here, as in 257-258, and elsewhere in Homer.

253. Βορέῃ, an instrumental, with a partly comitative force. This use of the dat. is comparatively rare in the singular.

ἀκραεῖ seems to mean 'blowing at its height,' with the subsidiary notion of rightness or perfection. This metaphorical use of ἀκρος is common in later Greek, but there is no other example in Homer. See the note on 2. 421.

στήσα δ' ἐν Αἰγύπτῳ ποταμῷ νέας ἀμφιελίσσας.
 ἔνθ' ἢ τοι μὲν ἐγὼ κελόμην ἐρίηρας ἐταίρους
 αὐτοῦ παρ νήεσσι μένειν καὶ νῆας ἔρυσθαι, 260
 ὀπτήρας δὲ κατὰ σκοπιὰς ὠτρυνά νέεσθαι
 οἱ δ' ὕβρει εἷξαντες, ἐπισπόμενοι μένει σφῶ,
 αἶψα μάλ' Αἰγυπτίων ἀνδρῶν περικαλλέας ἀγροὺς
 πόρθεον, ἐκ δὲ γυναῖκας ἄγον καὶ νήπια τέκνα,
 αὐτοὺς τ' ἔκτεινον· τάχα δ' ἐς πόλιν ἵκετ' αὐτή. 265
 οἱ δὲ βοῆς αἶοντες ἄμ' ἡοῖ φαινομένηφιν
 ἦλθον· πλήτο δὲ πᾶν πεδῖον πεζῶν τε καὶ ἵππων
 χαλκοῦ τε στεροπῆς· ἐν δὲ Ζεὺς τερπικέραυνος
 φύζαν ἐμοῖς ἐτάροισι κακὴν βάλεν, οὐδέ τις ἔτλη
 μείναι ἐναντίβιον· περὶ γὰρ κακὰ πάντοθεν ἔσθη. 270
 ἔνθ' ἡμέων πολλοὺς μὲν ἀπέκτανον ὀξείῃ χαλκῶ,
 τοὺς δ' ἀναγον ζώους, σφίσιν ἐργάζεσθαι ἀνάγκη.
 αὐτὰρ ἐμοὶ Ζεὺς αὐτὸς ἐνὶ φρεσὶν ὦδε νῆμα
 ποιήσ'—ὡς ὄφελον θανέειν καὶ πότμον ἐπισπείν
 αὐτοῦ ἐν Αἰγύπτῳ· ἔτι γὰρ νύ με πῆμ' ὑπέδεκτο— 275
 αὐτίκ' ἀπὸ κρατὸς κυνέην εὐτυκτον ἔθηκα
 καὶ σάκος ὥμοιιν, δόρυ δ' ἔκβαλον ἔκτοσε χειρὸς·
 αὐτὰρ ἐγὼ βασιλῆος ἐναντίον ἦλυθον ἵππων
 καὶ κύσα γούναθ' ἐλών· ὁ δ' ἐρύσατο καὶ μ' ἐλέησεν,
 ἐς δίφρον δέ μ' ἔσας ἄγεν οἴκαδε δάκρυ χέοντα. 280
 ἦ μὲν μοι μάλα πολλοὶ ἐπήϊσσαν μελήσιν,
 ἰέμενοι κτεῖναι—δὴ γὰρ κεχολώατο λίην—
 ἀλλ' ἀπὸ κείνος ἔρυκε, Διὸς δ' ὠπίζετο μῆνιν
 ξεινίου, ὅς τε μάλιστα νεμεσσᾶται κακὰ ἔργα.
 ἔνθα μὲν ἐπτάετες μένον αὐτόθι, πολλὰ δ' ἄγειρα 285

262 σφῶ vulg.: σφῶν X D J al. 270 μείναι] The parallel passage 17.439 has στήναι, which may be right: see the note there. 272 ἀναγον] ἄγον F: ἀγαγον X D Z. The gloss ἀπέφερον (Sch. V) points to ἀπαγον. 279 μ' ἐλέησεν] μ' ἐσάωσεν G, Eust. 280 δέ μ' ἔσας] δ' ἀνέσας in the 'Aeolic' edition.

260. ἔρυσθαι 'to cover,' 'defend.'
 272. ἀναγον 'took up,' i.e. inland.
 Or perhaps 'into their hands'; cp. 18.
 357 εἰ σ' ἀνελόμην 'if I took you into
 my service.'

279. ἐρύσατο καὶ μ' ἐλέησεν is a
 prothysteron of the common type; see
 13.274.

285. This chronology is not quite
 arbitrary: the seven years in Egypt

χρήματ' ἀν' Αἰγυπτίους ἀνδρας· δίδοσαν γὰρ ἅπαντες.
 ἀλλ' ὅτε δὴ ὄγδοόν μοι ἐπιπλόμενον ἔτος ἦλθε,
 δὴ τότε Φοῖνιξ ἦλθεν ἀνὴρ ἀπατήλια εἰδώς,
 τρώκτης, ὃς δὴ πολλὰ κάκ' ἀνθρώποισιν ἐώργει·
 ὃς μ' ἄγε παρπεπιθὼν ἦσι φρεσὶν, ὄφρ' ἰκόμεσθα 290
 Φοινίκην, ὅθι τοῦ γε δόμοι καὶ κτήματ' ἔκειτο.
 ἔνθα παρ' αὐτῷ μείνα τελεσφόρον εἰς ἐνιαυτόν.
 ἀλλ' ὅτε δὴ μῆνές τε καὶ ἡμέραι ἐξετελεῦντο
 ἄψ περιτελλομένου ἔτεος καὶ ἐπήλυθον ὦραι,
 ἐς Λιβύην μ' ἐπὶ νηὸς ἐέσσατο ποντοπόροιο 295
 ψεύδεα βουλεύσας, ἵνα οἱ σὺν φόρτον ἄγοιμι,
 κεῖθι δέ μ' ὡς περάσειε καὶ ἄσπετον ὦνον ἔλοιτο.

289 ἀνθρώποισιν ἐώργει vulg.: ἀνθρώπους G D U al.. ἐώργει G. 295 ἐέσσατο
 Rhianus: ἐφείσατο Zen. 297 περάσειε F H²: περάσσει vulg. ἔλοιτο] ἀροῖτο
 F², γρ. S.

take the place of the seven years that in
 the true history were spent in Calypso's
 isle.

287. For ὄγδοον (--) Dindorf reads
 ὄγδοατον, with synizesis.

The place of μοι after ὄγδοον (as has
 been pointed out by Mr. T. L. Agar in
 the *Journ. of Phil.* xxvi. 114) is ac-
 counted for by the emphasis on the
 numeral: so in Il. 9.474 ἀλλ' ὅτε δὴ
 δεκάτῃ μοι ἐπήλυθε νύξ ἐρεβεννή, and
 the other instances which he quotes.
 The conjecture ὄγδοατον, with the syni-
 zesis δὴ ὅ-, may be supported by Od.
 12.399 (=15.477) ἀλλ' ὅτε δὴ ἑβδομον
 ἡμᾶρ κτλ. It is difficult, however, to
 see why ὄγδοατον should have been cor-
 rupted into the unmetrical ὄγδοον, and
 it still seems possible (as suggested in
 H. G. § 365) that we have here a trace
 of an older form ὄγδωος, Indog. oktdō-o-
 (Brugmann, *Gr.* II. 481), Lat. *octānus*.

289. τρώκτης. Barytone nouns in -της
 seem often to have a hostile or con-
 temptuous meaning: so δέκτης, σίντης,
 ἀλήτης, προέκτης, ἀγύρτης. 'Gnawer'
 may suggest thieving vermin, mice, &c.

ἀνθρώποισιν cannot well be a true dat.
 = 'to men,' since (as scholars have
 observed) the proper constr. is ἔρδειν
 κατὰ ἀνθρώπους. The locative sense
 'among men' is possible, but this sense
 of the dat. plur. is confined for the most
 part to certain idioms, such as the use

with words expressing rule or pre-emi-
 nence: see H. G. § 145 (7). The reading
 of G, ἀνθρώπους ἐέργει, is supported
 by Hesychius s.v. ἐώργει, where the
 alphabetical order (as M. Schmidt notes
 a. l.) requires us to read ἐέργει· εἰργά-
 σατο ἐπεποιήκει. This ἐέργει points to
 an original ἐφεέργει (Dawes, *Misc. Crit.*
 184).

290. ἦσι φρεσὶν 'by his wit' or 'cun-
 ning': cp. Il. 1.132 κλέπτε νόφ.

291. ἔκειτο goes with κτήματα, but
 does not fit δόμοι, either in sense or in
 construction (Zeugma).

294. ἐπήλυθον seems to mean, not
 'came on' (as we speak of a time
 coming on), but 'came round,' 'passed
 by': cp. ἐπιπλόμενον ἔτος (l. 287) and
 ἐπέρχομαι = 'to go round,' 'visit, obire,
 as 4.268 πολλὴν ἐπελήλυθα γαῖαν, 16.
 27 οὐ . . ἀγρόν ἐπέρχεται οὐδὲ νομῆας:
 ἐπὶ used as in ἐποίχομαι, ἐπιπαύομαι.

295. ἐς Λιβύην ἐέσσατο, a pregnant
 use, 'put me on board (to take me) to
 Libya': cp. 1.210 ἐς Τροίην ἀναβήμεναι.

296. ἵνα has its local sense: 'that
 I should be his partner in taking a
 cargo there.'

297. The emphatic position of κεῖθι
 and the change from ἵνα to ὡς serve to
 indicate that this further purpose was
 not avowed, but was the real purpose:
 'but in such wise that when there he
 might &c.'

τῷ ἐπόμεν ἐπὶ νηὸς διόμενος περ ἀνάγκη.
 ἢ δ' ἔθειεν Βορέη ἀνέμῳ ἀκραεῖ καλῷ,
 μέσσον ὑπὲρ Κρήτης· Ζεὺς δέ σφισι μήδετ' ὄλεθρον. 300
 ἀλλ' ὅτε δὴ Κρήτην μὲν ἐλείπομεν, οὐδέ τις ἄλλη
 φαίνεται γαῖαν, ἀλλ' οὐρανὸς ἠδὲ θάλασσα,
 δὴ τότε κυανέην νεφέλην ἔστησε Κρονίων
 νηὸς ὑπερ γλαφυρῆς, ἥχλυσε δὲ πόντος ὑπ' αὐτῆς.
 Ζεὺς δ' ἄμυδις βρόντησε καὶ ἔμβαλε νηὶ κεραυνόν· 305
 ἢ δ' ἐλελίχθη πᾶσα Διὸς πληγεῖσα κεραυνῷ,
 ἐν δὲ θεοῖου πλήτο· πέσον δ' ἐκ νηὸς ἅπαντες.
 οἱ δὲ κορώνησιν ἵκελοι περὶ νῆα μέλαιναν
 κύμασιν ἐμφορέοντο· θεὸς δ' ἀποαίνυτο νόστον.
 αὐτὰρ ἐμοὶ Ζεὺς αὐτός, ἔχοντί περ ἄλγεα θυμῷ, 310
 ἰστὸν ἀμαιμάκετον νηὸς κυανοπρόροιον
 ἐν χείρεσσιν ἔθηκεν, ὅπως ἔτι πῆμα φύγοιμι.
 τῷ ῥα περιπλεχθεὶς φερόμεν ὀλοοῖς ἀνέμοισιν.

300 ὑπὲρ] ὑπε (sic) P, i.e. ὑπέκ, the κ having been lost before the initial κ of the next word.

300. μέσσον is apparently to be construed as an adverb with ἔθειεν, 'ran before the north wind (taking) the mid-sea course' (cp. 3. 174 πέρατος μέσον εἰς Εὐβοίαν τέμνειν). What then is this 'mid-sea course' for a ship which, starting from Phoenicia, has made its way to the south-west corner of Asia Minor? It is further described as being ὑπὲρ Κρήτης, which words are generally taken as 'beyond,' 'far past Crete,' viz. to the south. This, however, is not a Homeric use of ὑπέρ. It cannot be defended by such a phrase as ὑπὲρ πόντου 'across the sea' (said of Crete itself in 13. 257): land is seen 'over' sea, not conversely. Moreover, there is evidently a contrast intended between ἔθειεν μέσσον ὑπὲρ Κρήτης and the following line ἀλλ' ὅτε δὴ Κρήτην μὲν ἐλείπομεν, so that the former clause must belong to the time *before* the ship was far on its way to Libya. More probably, therefore, ὑπέρ is used like καθύπερθε Χίοιο in 3. 170, to denote the side on which they passed the island, viz. by the N.W. or windward side; and μέσσον implies keeping off the lee shore of Crete.

The alternative was to follow the chain of islands—Cos, Rhodes, and Carpathus—and then run under the lee of Crete, i.e. along the southern coast. The latter was the course taken on St. Paul's voyage to Rome, which as far as Cnidos was the same as that described here: cp. Acts xxvii. 7 καὶ μόλις γενόμενοι κατὰ τὴν Κνίδον, μὴ προσέωντος ἡμᾶς τοῦ ἀνέμου, ὑπεπλεύσαμεν τὴν Κρήτην κατὰ Σαλμώνην (i.e. by the east). Here the fair N.E. wind made it possible to take the 'upper' or windward course.

311. ἀμαιμάκετον 'of vast length,' probably formed by intensive reduplication from the root μακ- (cp. δαίδαλος, παίπαλος, μαιμάω) with the suffix -τος, as περιμήκετος, πάχετος. The δ- is prothetic, as in ἀμαλδύνω, ἀμύνω, ἀμαυρός. The derivation from μαιμάσσω 'to rage, storm' (Ameis, &c.) is plausible, but the senses which it yields—'not to be raged against,' 'invincible,' or (with prothetic δ-) 'raging,' 'furious'—hardly suit this passage. Such an epithet might however be applied to a mast in a spirit of burlesque, such as we occasionally trace in the Odyssey.

ἐννήμαρ φερόμεν, δεκάτῃ δέ με νυκτὶ μελαίνῃ
 γαίῃ Θεσπρωτῶν πέλασεν μέγα κύμα κυλίνδον. 315
 ἔνθα με Θεσπρωτῶν βασιλεὺς ἐκομίσσατο Φεῖδων
 ἥρως ἀπριάτην· τοῦ γὰρ φίλος υἱὸς ἐπελθὼν
 αἶθρῳ καὶ καμάτῳ δεδμημένον ἦγεν ἐς οἶκον,
 χεῖρὸς ἀναστήσας, ὅφρ' ἵκετο δώματα πατρὸς·
 ἀμφὶ δέ με χλαῖνάν τε χιτῶνά τε εἵματα ἔσσειν. 320
 ἔνθ' Ὀδυσῆος ἐγὼ πυθόμην· κείνος γὰρ ἔφασκε
 ξεινίσαι ἠδὲ φιλήσαι ἰόντ' ἐς πατρίδα γαῖαν,
 καὶ μοι κτήματ' ἔδειξεν ὅσα ξυναγείρατ' Ὀδυσσεύς,
 χαλκὸν τε χρυσὸν τε πολύκητόν τε σίδηρον.
 καὶ νῦ κεν ἐς δεκάτην γενεὴν ἕτερόν γ' ἔτι βόσκοι· 325
 τόσσα οἱ ἐν μεγάρῳ κειμήλια κείτο ἀνακτος.
 τὸν δ' ἐς Δωδώνην φάτο βήμεναι, ὅφρα θεοῖο
 ἐκ δρυὸς ὑψικόμοιο Διὸς βουλὴν ἐπακούσαι,
 ὅπως νοστήσει Ἰθάκης ἐς πῖονα δῆμον
 ἦδη δὴν ἀπεών, ἢ ἀμφαδὸν ἦε κρυφῆδόν. 330
 ὦμοσε δὲ πρὸς ἔμ' αὐτόν, ἀποσπένδων ἐνὶ οἴκῳ,
 νῆα κατειρύσθαι καὶ ἐπαρτέας ἔμμεν ἐταίρους,
 οἳ δὴ μιν πέμψουσι φίλην ἐς πατρίδα γαῖαν.
 ἀλλ' ἐμὲ πρὶν ἀπέπεμψε· τύχησε γὰρ ἐρχομένη νηὺς
 ἀνδρῶν Θεσπρωτῶν ἐς Δουλίχιον πολύπυρον. 335
 ἔνθ' ὃ γέ μ' ἠνώγει πέμψαι βασιλῆϊ Ἀκάστῳ

317 ἀπριάτην Rhianus. 318 αἶθρῳ Zen. Aristoph. Ar.: λυθρῳ al. 325 νύ κεν] νῦν P H al. 326 τόσσα Ar. (πᾶσαι Did.), F, Eust.: ὅσα vulg. (cp. 19. 295). 328 ἐπακούσαι Aristoph. Herodian, Sch. A. II. 1. 5, al.: ὑπ' ἀκούσῃ G: ἐπακούσῃ Ar., vulg. 329 νοστήσει MSS.: but cp. 19. 298, where the metre requires νοστήσειε. 331 ἐπισπένδων ed. Aeolica.

315. The wind must now have gone round from north-east to south or south-east. This change would come with a violent storm, such as is described. 'But from Crete to Thesprotia is the regular course of drift (independent of the wind), owing to the set of the main current of circulation in the Mediterranean. In the same way St. Paul is "driven about in Adria" (Acts xxvii. 27) for fourteen days, before getting to Malta' (J. L. M.).

The story, however, is none the less improbable, considering the distance.

318. αἶθρος is a word only found here. It seems to mean exposure to the air: cp. the later ὑπαίθριος, ἐν ὑπαίθρῳ.

325. 'Would feed another (and so on) to the tenth generation,' i.e. one owner and then another to ten generations.

329. ὅπως νοστήσει 'how he should return—whether openly or secretly.'

ἐνδυκέως· τοῖσιν δὲ κακῇ φρεσὶν ἦνδανε βουλή
 ἀμφ' ἐμοί, ὅφρ' ἔτι πάγχυ δύης ἐπὶ πῆμα γενοίμην.
 ἀλλ' ὅτε γαίης πολλὸν ἀπέπλω ποντοπόρος νηὺς,
 αὐτίκα δούλιον ἦμαρ ἐμοὶ περιμηχανόωντο. 340
 ἐκ μὲν με χλαῖνάν τε χιτῶνά τε εἵματ' ἔδυσαν,
 ἀμφὶ δέ μοι ῥάκος ἄλλο κακὸν βάλλον ἠδὲ χιτῶνα,
 ῥωγαλέα, τὰ καὶ αὐτὸς ἐν ὀφθαλμοῖσιν ὄρηαι
 ἐσπέριοι δ' Ἰθάκης εὐδειέλου ἔργ' ἀφίκοντο.
 ἐνθ' ἐμὲ μὲν κατέδησαν ἐϋσσέλμῳ ἐνὶ νηϊ 345
 ὅπλῳ ἐϋστρεφεῖ στερεῶς, αὐτοὶ δ' ἀποβάντες
 ἐσσυμένως παρὰ θῖνα θαλάσσης δόρπον ἔλοντο.
 αὐτὰρ ἐμοὶ δεσμὸν μὲν ἀνέγναμψαν θεοὶ αὐτοὶ
 ῥῆϊδίως· κεφαλῇ δὲ κατὰ ῥάκος ἀμφικαλύψας
 ξεστὸν ἐφόλκαιον καταβὰς ἐπέλασσα θαλάσση 350
 στήθος, ἔπειτα δὲ χερσὶ διήρεσσ' ἀμφοτέρησι
 νηχόμενος, μάλα δ' ὦκα θύρηθ' ἔα ἀμφὶς ἐκείνων.
 ἐνθ' ἀναβάς, ὅθι τε δρίος ἦν πολυανθέος ὕλης,
 κείμεν πεπτηώς. οἱ δὲ μεγάλα στενάχοντες
 φοίτων· ἀλλ' οὐ γάρ σφιν ἐφαίνετο κέρδιον εἶναι 355
 μαίεσθαι προτέρω, τοὶ μὲν πάλιν αὖτις ἔβαινον
 νηὸς ἔπι γλαφυρῆς· ἐμὲ δ' ἔκρυψαν θεοὶ αὐτοὶ
 ῥῆϊδίως, καὶ με σταθμῷ ἐπέλασσαν ἄγοντες
 ἀνδρὸς ἐπισταμένον· ἔτι γάρ νύ μοι αἴσα βιῶναι."
 Τὸν δ' ἀπαμειβόμενος προσέφη, Εὖμαιε συβῶτα· 360
 "ἄ δειλὲ ξείνων, ἦ μοι μάλα θυμὸν ὄρινας

338 δὴ ἐπὶ πῆμα γένηται Aristoph.
 Aristoph. 351 διήρεσα vulg.

337. ἐνδυκέως 'with all kindness': in
 contrast to the κακῇ βουλή of the crew.
 See the note on l. 62.

338. ἐπὶ πῆμα γενοίμην 'might be
 brought into sorrow,' regarded as a place
 reached: cp. κακῶν ἐπιβασκόμεν, Il. 2. 234.

343. ὄρηαι, formed as from a present
 ὄρημαι (like δίζημαι). Many MSS. give
 ὄρηαι, which is the Doric form: cp.
 ὄρητο, read by Zen. in Il. 1. 56, &c.

348. ἀνέγναμψαν 'bent back,' i.e.
 untied: cp. 8. 359 δεσμὸν ἀνεί.

350. ἐφόλκαιον is probably a 'lading
 plank,' to take in (ἐφέλκεσθαι) cargo.
 They are quite common on sailing
 boats, and on steamers in the Mediter-
 ranean. I have seen the lading plank
 used in shoal water as a gangway'
 (J. L. M.). See the fig. on p. 44.

ἐπέλασσα, sc. without a splash. His
 head is disguised (l. 349), so as to look
 like flotsam as he swims away.

352. θύρηθι 'out of the sea': cp. 5.
 410 ἐκβασίς ἀλός πολιοῖο θύραζε.

ταῦτα ἕκαστα λέγων, ὅσα δὴ πάθες ἦδ' ὅσ' ἀλήθης.
 ἀλλὰ τὰ γ' οὐ κατὰ κόσμον, ὅϊομαι, οὐδέ με πείσεις
 εἰπὼν ἀμφ' Ὀδυσῆϊ· τί σε χρὴ τοῖον ἐόντα
 μαψιδίως ψεύδεσθαι; ἐγὼ δ' εὖ οἶδα καὶ αὐτὸς 365
 νόστον ἐμοῖο ἀνακτος, ὃ τ' ἤχθετο πᾶσι θεοῖσι
 πάγχυ μάλ', ὅττι μιν οὐ τι μετὰ Τρώεσσι δάμασσαν
 ἦε φίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπευσε.
 τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοί,
 ἠδέ κε καὶ ᾧ παιδὶ μέγα κλέος ἦρατ' ὀπίσσω. 370
 νῦν δέ μιν ἀκλειῶς ἄρπυιαι ἀνηρεῖψαντο.
 αὐτὰρ ἐγὼ παρ' ὕεσσιν ἀπότροπος· οὐδὲ πόλινδε
 ἔρχομαι, εἰ μή πού τι περίφρων Πηνελόπεια
 ἐλθέμεν ὀτρύνῃσιν, ὅτ' ἀγγελίῃ ποθὲν ἔλθῃ.
 ἀλλ' οἱ μὲν τὰ ἕκαστα παρήμενοι ἐξερέουσιν, 375
 ἡμὲν οἱ ἄχυννται δὴν οἰχομένοιο ἀνακτος,
 ἠδ' οἱ χαίρουσιν βίοτον νήποινον ἔδοντες·
 ἀλλ' ἐμοὶ οὐ φίλον ἐστὶ μεταλλῆσαι καὶ ἐρέσθαι,
 ἐξ οὗ δὴ μ' Αἰτωλὸς ἀνὴρ ἐξήπαφε μύθῳ,
 ὅς ῥ' ἀνδρα κτείνας, πολλὴν ἐπὶ γαίαν ἀληθείς, 380
 ἦλθεν ἐμὰ πρὸς δώματ'. ἐγὼ δέ μιν ἀμφαγάπαζον.
 φῆ δέ μιν ἐν Κρήτεσσι παρ' Ἰδομενῆϊ ιδέσθαι
 νῆας ἀκείδμενον, τὰς οἱ ξυνέαξαν ἄελλαι·
 καὶ φάτ' ἐλεύσεσθαι ἢ ἐς θέρος ἢ ἐς ὀπώρην,

366 ὃ τ' ds G: ὅδ' X D al. 369-370 om. G F P H U Eust.: cp. 1. 239-240.

363. κατὰ κόσμον 'aright': supply
 εἶπες by anticipation from οὐδέ με πείσεις
 εἰπὼν. The poet meant to say εἶπες, but
 the subordinate and parenthetical οὐδέ
 με πείσεις, coming before εἶπες, changed
 it to εἰπὼν. On this view ὅϊομαι 'I sus-
 pect' is a parenthesis.

366. νόστον, acc. de quo: 'I know of
 his return that he has come to be hated,'
 i.e. that his return has been prevented
 by the hatred.

370. ἦρατο is doubtless a false form,
 due to an old confusion between ἡρόμην
 or (without augment) ἀρόμην, the 2 aor.
 of ἄρηνυμαι 'to win,' and ἡράμην, the
 1 aor. mid. of αἶρω 'to lift.' The latter

of these is post-Homeric, the Homeric
 form of the verb being αἶρω. For ἦρατο
 therefore we should restore ἦρετο.

371. ἄρπυιαι 'the snatchers,' a word
 formed like ὄργυια, ἀγυια, αἰθυια. The
 verb from which it comes is probably
 concealed in ἀνηρεῖψαντο, for which
 Fick (Odyss. p. 2) has happily proposed
 to read ἀνᾱρέψαντο, from ἀν-ἀρέπω, 'to
 snatch up' (rapio). Thus there is a
 play of language—'the snatchers have
 snatched up.' See 20. 77, Il. 20. 234.

For ἄρπυιαι Fick would read ἀρέπυιαι
 (a form given in the Et. Mag.): but
 ἄρπυια is related to the supposed ἀρέπω
 (or ἀρέπω) as ὄργυια to ὀρέγω.

πολλὰ χρήματ' ἄγοντα, σὺν ἀντιθέοις ἐτάροισι. 385
καὶ σύ, γέρον πολυπενθές, ἐπεὶ σέ μοι ἤγαγε δαίμων,
μήτε τί μοι ψεύδεσσι χαρίζεο μήτε τι θέλγε·
οὐ γὰρ τοῦνεκ' ἐγὼ σ' αἰδέσσομαι οὐδὲ φιλήσω,
ἀλλὰ Δία ξένιον δείσας αὐτόν τ' ἐλεαίρων."

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς· 390
"ἦ μάλα τίς τοι θυμὸς ἐνὶ στήθεσσι ἀπιστος,
οἶόν σ' οὐδ' ὁμόσας περ ἐπήγαγον οὐδέ σε πείθω.
ἀλλ' ἄγε νῦν ῥήτρην ποιησόμεθ'. αὐτὰρ ὀπισθε
μάρτυροι ἀμφοτέροισι θεοί, τοὶ Ὀλυμπον ἔχουσιν.
εἴ κεν νοστήσειεν ἀναξ τεὸς ἐς τόδε δῶμα, 395
ἔσσας με χλαῖνάν τε χιτῶνά τε εἵματα πέμψαι
Δουλίχιόνδ' ἰέναι, ὅθι μοι φίλον ἔπλετο θυμῷ·
εἰ δέ κε μὴ ἔλθῃσιν ἀναξ τεὸς ὡς ἀγορεύω,
δμῶας ἐπισσεύας βαλέειν μεγάλης κατὰ πέτρης,
ὄφρα καὶ ἄλλος πτωχὸς ἀλεύεται ἡπεροπεύειν." 400

Τὸν δ' ἀπαμειβόμενος προσεφώνεε διὸς ὑφορβός·
"ξείν', οὕτω γάρ κεν μοι ἐῦκλείη τ' ἀρετὴ τε
εἴη ἐπ' ἀνθρώπους ἅμα τ' αὐτίκα καὶ μετέπειτα,
ὅς σ' ἐπεὶ ἐς κλισίην ἄγαγον καὶ ξείνια δῶκα
αὐτίς δὲ κτείναιμι φίλον τ' ἀπὸ θυμὸν ἐλοίμην· 405
πρόφρων κεν δὴ ἔπειτα Δία Κρονίωνα λιτοίμην.
νῦν δ' ὦρῃ δόρποιο· τάχιστα μοι ἔνδον ἐταῖροι
εἶεν, ἵν' ἐν κλισίῃ λαρὸν τετυκοίμεθα δόρπον."

389. ξένιον X D, a. c. U: cp. 15. 514 ξείνιον G, 15. 546 ξείνιον G F P. As ξείνος (not ξένος) is the Homeric form, these readings may be right, and so ξείνιον in 14. 158, 17. 155, 20. 230, 24. 286, 314 (Schulze, *Quaest. Ep.* p. 85). 393 ὀπισθεν G F P H al.: ὑπερθεν D U Eust. 395 εἴ κεν νοστήσειεν G: εἴ μὲν κεν νοστήσει vulg. On εἴ κεν see H. G. § 313. 406 Κρονίωνα ἀλιτοίμην X D H², v.l. ap. Eust.

389. αὐτόν 'thymself.'

392. οἶον 'seeing that in such wise.'

403 ff. The form of the sentence is that in which the speaker begins by giving the reason, and then goes on to announce what he will do: but here the latter part is left unexpressed, being sufficiently conveyed by the ironical tone of what has been already said.

οὕτω 'on that plan,' 'if I did as you say.' On Homeric ἀρετή cp. 13. 45.

405. δέ, apodosis to ἐπεὶ δῶκα.

406. 'I should be fain thereupon to entreat Zeus' (sc. Ζεὺς ξείνιος), i. e. to make my peace with him. The aor. must refer to some *single* prayer to be made. The usual rendering—'with good heart, forsooth, would I pray'—neglects the force of the tense. Moreover, πρόφρων implies *eagerness* to do something, not confidence in doing it. The reading ἀλιτοίμην 'I should (thereby) sin' is tempting, but gives a forced meaning to πρόφρων (= ἐθέλων γε), and to ἔπειτα.

Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
ἀγχίμολον δὲ σύες τε καὶ ἀνέρες ἦλθον ὑφορβοί. 410
τὰς μὲν ἄρα ἔρξαν κατὰ ἡθεα κοιμηθῆναι,
κλαγγὴ δ' ἄσπετος ὦρτο συῶν ἀυλιζομενάων·
αὐτὰρ ὁ οἷς ἐτάροισιν ἐκέκλετο διὸς ὑφορβός·
"ἄξεθ' ὑῶν τὸν ἀριστον, ἵνα ξείνῳ ἱερεύσω
τηλεδαπῶ· πρὸς δ' αὐτοὶ ὀνησόμεθ', οἳ περ οἷζυν 415
δὴν ἔχομεν πάσχοντες ὑῶν ἔνεκ' ἀργιοδόντων,
ἄλλοι δ' ἡμέτερον κάματον νήποινον ἔδουσιν."

Ὡς ἄρα φωνήσας κέασε ξύλα νηλεῖ χαλκῷ,
οἱ δ' ἔνν εἰσῆγον μάλα πύονα πενταέτηρον.
τὸν μὲν ἔπειτ' ἔστησαν ἐπ' ἐσχάρῃ· οὐδὲ συβώτης 420
λήθετ' ἄρ' ἀθανάτων· φρεσὶ γὰρ κέχρητ' ἀγαθῇσιν·
ἀλλ' ὁ γ' ἀπαρχόμενος κεφαλῆς τρίχας ἐν πυρὶ βάλλεν
ἀργιόδοντος ὑός, καὶ ἐπεύχετο πᾶσι θεοῖσι
νοστήσαι Ὀδυσῆα πολύφρονα ὄνδε δόμονδε.
κόψε δ' ἀνασχόμενος σχίσῃ δρυός, ἣν λίπε κείων· 425
τὸν δ' ἔλιπε ψυχῇ. τοὶ δ' ἔσφαξάν τε καὶ εὔσαν·
αἶψα δέ μιν διέχευαν· ὁ δ' ὠμοθετεῖτο συβώτης,
πάντων ἀρχόμενος μελέων, ἐς πύονα δημόν.
καὶ τὰ μὲν ἐν πυρὶ βάλλε, παλύνας ἀλφίτου ἀκτῇ,
μίστυλλον τ' ἄρα τᾶλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν, 430
ὥπτησάν τε περιφραδέως ἐρύσαντό τε πάντα,
βάλλον δ' εἰν ἐλεοῖσιν ἀολλέα· ἂν δὲ συβώτης
ἴστατο δαιτρεύσων· περὶ γὰρ φρεσὶν αἵσιμα ᾔδη.

424 = 21. 204, where it is more in place.

428 πάντων Ar.: πάντοθεν MSS.

433 δαιτρεύσων] δαιτρεύων G P U, perhaps rightly.

419. Imitation (or parody?) of Il. 2. 402. The epithet 'five years old' is proper for beef, but not for pork (Pierron *a.l.*).

422. ἀπαρχόμενος, = ἀποτέμνων ὡς ἀργμα (l. 446). In this sense it governs τρίχας: cp. Il. 19. 254 κάπρου ἀπὸ τρίχας ἀρξάμενος. See on Od. 3. 445-463.

425. ἀνασχόμενος 'raising his hand aloft,' Il. 23. 660 πῶδ' ἄλ' ἀνασχομένῳ.

428. ἐς δημόν, with ὠμοθετεῖτο. The swineherd cut pieces of raw meat as first offerings from each of the limbs and laid them in fat. This, properly

speaking, represented the share of the gods in the sacrifice: but in the division among the guests one share was reserved for the host's especial patrons (l. 435), the nymphs and Hermes.

432. ἂν δὲ συβώτης κτλ. 'In Greece this is still done with great ceremony, and beforehand. The host stands, and picks over the whole dish of bits, putting fair equivalents towards each of the guests, before helping on to the plates—a clear survival from the plateless stage' (J. L. M.).

καὶ τὰ μὲν ἑπταχα πάντα διεμοιράτο δαΐζων·
τὴν μὲν ἴαν νύμφῃσι καὶ Ἑρμῇ, Μαιάδος υἱεῖ,
θῆκεν ἐπευξάμενος, τὰς δ' ἄλλας νεῖμεν ἐκάστω·
νότοισιν δ' Ὀδυσῆα διηνεκέεσσι γέραιρεν
ἀργιόδοντος ὕος, κύδαινε δὲ θυμὸν ἀνακτος·
καὶ μιν φωνήσας προσέφη πολύμητις Ὀδυσσεύς·
"αἶθ' οὕτως, Εὐμαίε, φίλος Διὶ πατρὶ γένοιο
ὥς ἐμοί, ὅττι με τοῖον ἐόντ' ἀγαθοῖσι γεραίρεις."

Τὸν δ' ἀπαμειβόμενος προσέφη, Εὐμαίε συβῶτα·
"ἔσθιε, δαιμόνιε ξείνων, καὶ τέρπεο τοῖσδε,
οἷα πάρεστι· θεὸς δὲ τὸ μὲν δώσει, τὸ δ' ἑάσει,
ὅττι κεν ᾧ θυμῷ ἐθέλῃ· δύναται γὰρ ἅπαντα."

*Η ῥα καὶ ἄργματα θύσε θεοῖς αἰειγενέτησι,
σπείσας δ' αἶθοπα οἶνον Ὀδυσσῆϊ πτολιπόρθῳ
ἐν χεῖρεσσιν ἔθηκεν· ὁ δ' ἔξετο ἥ παρὰ μοῖρῃ·
σίτον δὲ σφιν ἔνειμε Μεσαύλιος, ὃν ῥα συβώτης
αὐτὸς κτήσατο οἶος ἀποιχομένοιο ἀνακτος,
νόσφιν δεσποίνης καὶ Λαέρταο γέροντος·
πὰρ δ' ἄρα μιν Ταφίων πρίατο κτεάτεσσιν ἐοῖσιν.
οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
σίτον μὲν σφιν ἀφείλε Μεσαύλιος, οἱ δ' ἐπὶ κοῖτον
σίτου καὶ κρειῶν κεκορημένοι ἐσσεύοντο.

Νῦξ δ' ἄρ' ἐπῆλθε κακὴ, σκοτομήνιος· ὅτε δ' ἄρα Ζεὺς
πάννυχος, αὐτὰρ ἄη Ζέφυρος μέγας αἰὲν ἔφυδρος.
τοῖς δ' Ὀδυσσεὺς μετέειπε, συβώτῳ πειρητίζων,
εἴ πῶς οἱ ἐκδὺς χλαῖναν πόροι, ἥ τιν' ἐταίρων
ἄλλον ἐποτρύνειν, ἐπεὶ ἐο κήδετο λίην.

443 τοῖσδε] Read perhaps τοῖσιν, which makes a better antecedent to οἷα πάρεστι.
449 σφ' ἐπένειμε G. 456 κρειῶν] see on l. 28. 457 δ' ἄρ' (or δ' ἄρ)
G F U Eust.: γὰρ P H X al. 460 ἥ πως F.

435. Ἑρμῇ. The usual Homeric form of the name is Ἑρμείας: hence there must be some doubt of the genuineness of ll. 435-436. It may be noted that the giving of the chine as γέρας would come before the division.

446. ἄργματα 'the firstling pieces,' as described in l. 428.

457. σκοτομήνιος 'in the dark (part of the) month,' i.e. when there was no moon. It was then four days to the new moon: see on ll. 158-162.

"κέκλυθι νῦν, Εὐμαίε καὶ ἄλλοι πάντες ἐταῖροι,
εὐξάμενός τι ἔπος ἐρέω· οἶνος γὰρ ἀνώγει
ἡλεός, ὅς τ' ἐφέηκε πολύφρονά περ μάλ' αἰεῖσαι
καὶ θ' ἀπαλὸν γελάσαι, καὶ τ' ὀρχήσασθαι ἀνῆκε,
καὶ τι ἔπος προέηκεν ὃ πέρ τ' ἄρρητον ἄμεινον.
ἀλλ' ἐπεὶ οὖν τὸ πρῶτον ἀνέκραγον, οὐκ ἐπικεύσω.
εἴθ' ὥς ἡβώοιμι βίη τέ μοι ἔμπεδος εἴη,
ὥς ὅθ' ὑπὸ Τροίην λόχον ἤγομεν ἀρτύναντες.
ἡγείσθην δ' Ὀδυσσεὺς τε καὶ Ἀτρεΐδης Μενέλαος,
τούτῃσι δ' ἅμα τρίτος ἦρχον ἐγών· αὐτοὶ γὰρ ἄνωγον.
ἀλλ' ὅτε δὴ ῥ' ἰκόμεσθα ποτὶ πτόλιν αἰπύ τε τείχος,
ἡμεῖς μὲν περὶ ἄστῃ κατὰ ῥωπήϊα πυκνά,
ἂν δόνακας καὶ ἔλος, ὑπὸ τεύχεσι πεπτηῶτες
κείμεθα, νῦξ δ' ἄρ' ἐπῆλθε κακὴ Βορέας πεσόντος,
πηγυλὶς· αὐτὰρ ὑπερθε χιῶν γένετ' ἥτε πάχνη,
ψυχρή, καὶ σακέεσσι περιτρέφετο κρύσταλλος.
ἐνθ' ἄλλοι πάντες χλαῖνας ἔχον ἠδὲ χιτῶνας,
εὐδον δ' εὐκηλοὶ, σάκεσιν εἰλυμένοι ὤμους·
αὐτὰρ ἐγὼ χλαῖναν μὲν ἰὼν ἐτάροισιν ἔλειπον
ἀφραδίης, ἐπεὶ οὐκ ἐφάμην ῥιγασέμεν ἔμψης,
ἀλλ' ἐπόμην σάκος οἶον ἔχων καὶ ζῶμα φαεινόν.
ἀλλ' ὅτε δὴ τρίχα νυκτὸς ἔην, μετὰ δ' ἄστρα βεβήκει,

466 προέηκεν Ar. MSS. (cp. 20. 105): παρέθηκεν Aristoph. (prob. understanding it in the sense of Attic παρέστησεν 'put into his mind'). 473 περὶ D U: παρὰ F M: προτὶ G P H al. 474 τεύχεσι Ar.: τείχεσι ancient v. l.

463. εὐξάμενος ἐρέω 'I will say with a wish,' i.e. give utterance to a wish. The aorist participle expresses coincidence with the action of the verb.

464. ἡλεός 'mad,' as being the cause of madness. So Διόνυσος is the 'mad god,' μαινόμενος (Il. 6. 132).

467. τὸ πρῶτον 'once.' ἀνέκραγον 'raised my voice,' 'spoke out': the word has a colloquial stamp.

473. περὶ ἄστῃ is used (with some vagueness) of besiegers: Il. 8. 519., 24. 548.

475. πεσόντος 'having fallen,' i.e. ceased to blow: so Ig. 202 ἀνεμος πέσε.

476. The emendation ἥτε λάχνη (Naber) is very plausible.

477. περιτρέφετο 'grew thick,' 'solid,' cp. Od. 9. 246 (of milk curdling), 23. 237 περὶ χροὶ τέτροφεν ἄλμη.

479. The large oval 'Mycenaean' shield was swung round to the back, and served as a shelter, almost as an outer garment: see Reichel, *Ueber homerische Waffen*, p. 20.

481. ἔμψης, i.e. even without a χλαῖνα. 482. He has on a χιτῶν (l. 489): but that is always taken for granted. So in Il. 22. 124 Hector is γυμνός when he puts off his shield and helmet.

ζῶμα, a leathern apron or kilt: note the absence of a θώρηξ, Reichel, p. 109.

483. τρίχα νυκτός 'the third part of the night,' see on 12. 312.

καὶ τότε ἔγων Ὀδυσῆα προσηύδων ἐγγὺς ἐόντα
 ἀγκῶνι νύξας· ὁ δ' ἄρ' ἐμπαπέως ὑπάκουσε·
 'διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεύ,
 οὐ τοι ἔτι ζωῶσι μετέσσομαι, ἀλλὰ με χεῖμα
 δάμναται· οὐ γὰρ ἔχω χλαῖναν· παρά μ' ἤπαφε δαίμων
 οἰοχίτων' ἔμεναι· νῦν δ' οὐκέτι φυκτὰ πέλονται·
 ὥς ἐφάμην, ὁ δ' ἔπειτα νόον σχέθε τόνδ' ἐνὶ θυμῷ,
 οἷος κείνος ἔην βουλευμένον ἡδὲ μάχεσθαι,
 φθελγόμενος δ' ὀλίγη ὁπί με πρὸς μῦθον ἔειπε·
 'σίγα νῦν, μή τίς σευ Ἀχαιῶν ἄλλος ἀκούσῃ·
 ἦ καὶ ἐπ' ἀγκῶνος κεφαλὴν σχέθεν εἰπέ τε μῦθον·
 'κλῦτε, φίλοι· θεῖός μοι ἐνύπνιον ἦλθεν ὄνειρος.
 λίην γὰρ νηῶν ἐκὰς ἦλθομεν· ἀλλὰ τις εἴη
 εἰπεῖν Ἀτρεΐδῃ Ἀγαμέμνονι, ποιμένι λαῶν,
 εἰ πλέονας παρὰ ναῦφιν ἐποτρύνειε νέεσθαι·
 ὥς ἔφατ', ὦρτο δ' ἔπειτα Θόας, Ἀνδραίμονος υἱός,
 καρπαλίμως, ἀπὸ δὲ χλαῖναν θέτο φοινικέεσσαν,
 βῆ δὲ θέειν ἐπὶ νῆας· ἐγὼ δ' ἐνὶ εἵματι κείνου
 κείμεν ἄσπασίως, φάε δὲ χρυσόθρονος Ἥως.
 ὥς νῦν ἡβώοιμι βίῃ τέ μοι ἔμπεδος εἴη·
 [δοίῃ κέν τις χλαῖναν ἐνὶ σταθμοῖσι συφορβῶν,
 ἀμφοτέρων, φιλότῃ καὶ αἰδοῖ φωτὸς ἐῆος·
 νῦν δέ μ' ἀτιμάζουσι κακὰ χροῖ εἵματ' ἔχοντα.]"
 Τὸν δ' ἀπαμειβόμενος προσέφησ, Εὐμαίε συβῶτα·
 "ὦ γέρον, αἶνος μὲν τοι ἀμύμων, δν κατέλεξας,

488 ἦλασε Callistratus. 489 ἵμεναι Callistratus. 491 βουλευμένον ἡδὲ
 μάχεσθαι] τελέσαι ἔργον τε ἔπος τε v. l. ap. Eust. 494 σχέθεν] θέτο F P H M X.
 500 θέτο G D U al.: βάλε F P H X. 504-506 obel. M (καὶ δ' Ἀθηνοκλῆς
 προηθέτει Schol. H).

490. τόνδε 'this' (which follows),
 viz. the device of sending Thoas.

495. This line is perhaps an interpola-
 tion, as Aristarchus thought, from Il. 2.
 56. We expect to be told what this
 dream was, what it said, &c. In any
 case λίην γὰρ κτλ. is the real beginning
 of the speech, 'since we are so far &c.'
 But a form of address, such as κλῦτε
 φίλοι, cannot well be dispensed with.

504-506. These lines were rejected by
 ancient critics. They are weak in them-
 selves and spoil the preceding story, the
 point of which is that it hints at the
 need of a cloak without directly asking
 for one.

508. αἶνος 'a tale,' 'account.' The
 meanings 'fable' and 'praise' are not
 clearly to be traced in Homer.

οὐδέ τί πω παρὰ μοῖραν ἔπος νηκερδὲς ἔειπες·
 τῷ οὐτ' ἐσθήτος δευήσεται οὔτε τευ ἄλλου,
 ὦν ἐπέοιχ' ἰκέτην ταλαπείριον ἀντιάσαντα,
 νῦν· ἀτὰρ ἡῶθέν γε τὰ σὰ ράκεα δνοπαλίζεις.
 οὐ γὰρ πολλαὶ χλαῖναι ἐπημοιβοί τε χιτῶνες
 ἐνθάδε ἐννυσθαι, μία δ' οἷη φωτὶ ἐκάστω.
 [αὐτὰρ ἐπὶν ἔλθῃσιν Ὀδυσσῆος φίλος υἱός,
 αὐτὸς τοι χλαῖνάν τε χιτῶνά τε εἵματα δώσει,
 πέμψει δ' ὀππῃ σε κραδίη θυμός τε κελεύει.]"
 Ὡς εἰπὼν ἀνόρουσε, τίθει δ' ἄρα οἱ πυρὸς ἐγγὺς
 εὐνήν, ἐν δ' οἶων τε καὶ αἰγῶν δέρματ' ἔβαλλεν.
 ἐνθ' Ὀδυσσεὺς κατέλεκτ'· ἐπὶ δὲ χλαῖναν βάλεν αὐτῷ
 πυκνὴν καὶ μεγάλην, ἣ οἱ παρεκέσκειτ' ἀμοιβάς,
 ἐννυσθαι ὅτε τις χειμῶν ἔκπαγλος ὄροιτο.
 Ὡς ὁ μὲν ἐνθ' Ὀδυσσεὺς κοιμήσατο, τοὶ δὲ παρ' αὐτὸν
 ἄνδρες κοιμήσαντο νεηνία· οὐδὲ συβώτῃ
 ἦνδανεν αὐτόθι κοῖτος, ὕδων ἀπο κοιμηθῆναι,

509 ἔειπες] ἐνίσπες F M. 515-517 om. G F P H M X al.: cp. 15. 337-339,
 where the lines are in place. 519 οἶων MSS. 521 μεγάλην] μαλακὴν
 F M al. παρεκέσκειτ' Ar.: others (ἐν τισι Did.) παραχέσκειτ'. MSS. are divided;
 παρακέσκειτ' G: παρέσκειτ' P: παρεέσκειτ', παρεχέσκειτ' al. 522 εἰνυσθαι
 Aristoph. Rhianus: the true Ionic form, cp. εἶμα.

511. See on 6. 193.

512. δνοπαλίζεις has caused some
 difficulty. The meaning evidently is
 that Ulysses must wear his own rags
 again next day. In the Iliad the verb
 δνοπαλίζω seems to mean 'to knock
 aside' or 'against.' So metaphorically
 a man may be said to knock about the
 clothes which he wears. The word is
 doubtless colloquial, like so much of
 the vocabulary of the Odyssey: cp.
 14. 467, 15. 426, 445, 16. 63.

519. The gen. sing. and plur. of δῖς
 appear in our texts of Homer in the
 forms δῖος, δῖων and οἷός, οἷων. In a
 majority of the passages (eighteen out of
 twenty-eight) the disyllabic οἷός, οἷων
 are required by the metre. In the re-
 maining instances (as here) the metre
 admits either form. The MSS. favour
 δῖος in Il. 9. 207, 15. 373 (but οἷός in H
 and others), Od. 4. 764: οἷων in Il. 3.

198, Od. 9. 167, 14. 519, 20. 3; δῖων
 in Il. 18. 529, Od. 9. 441, 443. The an-
 cients were divided. Aristarchus wrote
 οἷων (see La Roche on Il. 3. 198), and
 presumably also οἷός. Others, repre-
 sented by Herodian, preferred δῖος, δῖων.
 They argued from the nom., which in
 Homer is always δῖς (not οἷς, as in
 Attic): so that the regular Ionic gen.
 would be δῖ-ος, δῖ-ων. But οἷός and
 οἷων, as the accent shows, are not con-
 tracted from δῖος, δῖων, but come directly
 from δῖ-ος, δῖ-ων: as δσσε from δκ-ε,
 and similarly δουρός, γουνός from δορ-ός,
 γον-ός. Hence it is very probable that
 the forms δῖος, δῖων are fictitious: as are
 the gen. plur. δῖων and the datives πτόλι,
 μήτι, κόνι, &c. introduced by some
 modern grammarians.

521. ἀμοιβάς 'a change' = ἐπημοιβός
 (14. 513).

525. ὕδων 'the boars,' see l. 16 (supra).

ἀλλ' ὃ γ' ἄρ' ἔξω ἰὼν ὠπλίζετο· χαίρει δ' Ὀδυσσεύς,
ὅττι ῥά οἱ βιότου περικήδετο νόσφιν ἐόντος.
πρῶτον μὲν ξίφος ὀξὺ περὶ στιβαροῖς βάλετ' ὤμοις,
ἀμφὶ δὲ χλαῖναν ἐέσσατ' ἀλεξάνεμον, μάλα πυκνήν,
ἀν δὲ νάκην ἔλετ' αἰγὸς εὐτρεφέος μέγαλοιο,
εἵλετο δ' ὀξὺν ἄκοντα, κυνῶν ἀλκτῆρα καὶ ἀνδρῶν.
βῆ δ' ἵμεναι κείων ὅθι περ σύες ἀργιόδοντες
πέτρῃ ὑπο γλαφυρῇ εὐδον, Βορέω ὑπ' ἰωγῇ.

530

528 στιβαροῖς . . . ὤμοις F, perhaps rightly, since the dat. plur. in -οις is probably not Homeric (*H. G.* § 102). But the true reading may be στιβαρῶ . . . ὤμοις: as in the recurring περὶ δὲ ξίφος ὀξὺ θέτ' ὤμοις (*Od.* 2. 3., 4. 308., 20. 125). Cp. however 6. 235., 8. 19., 15. 61., 23. 162.

526. ὠπλίζετο 'furnished himself,' 'took what he needed for his bivouac.' The going out (ἔξω ἰὼν) properly comes after this furnishing, but is put first as being the main action: cp. 13. 274.

527. ἐόντος is a possessive gen. governed by βιότου, instead of being construed with ol. For other examples see *H. G.* § 243 (d').

532. κείων, a fut. participle, always construed, as the Homeric rule requires (*H. G.* § 244), with a verb of motion: cp. 18. 428., 19. 48., 23. 292, 11. 14. 340, and the recurring κακείοντες ἔβαν κτλ.; also *Od.* 7. 342 ὄρσο κέων. In 18. 408 ἀλλ' εὐ δαισάμενοι κατακίεστε οἴκαδ' ἰόντες (= 7. 188) we have the corresponding indicative (not an im-

perative, see the note a. l.); and the infinitive in 8. 315 οὐ μὲν σφεας ἔτ' ἐολπα . . . κειέμεν. The fut. may also be seen in κείω (19. 340) and κατακείομεν (18. 419); but in both these places Homeric usage points rather to the subj. of an aorist κεία, of which Hesychius has preserved the inf. (κακ-κείαι κοιμηθῆναι). For the formation cp. ἔχευα: also δέατο seemed, which is for δέ-ατο. There is no good evidence in Homer of a pres. κείω or κέω: hence the hypothesis of a Desiderative κείω (for κει-γω) seems unnecessary (see however Schulze, *Quaest. Ep.* p. 246).

533. Βορέω ἰωγῇ 'shelter from the north wind.'



A MEDITERRANEAN VESSEL, WITH LADING PLANK.
From a drawing by Mr. J. L. Myres.

Ο Δ Τ Σ Σ Ε Ι Α Σ Ο

Τηλεμάχου πρὸς Εὐμαῖον ἀφίξις.

Ἦ δ' εἰς εὐρύχορον Λακεδαίμονα Παλλὰς Ἀθήνη
ῥχετ', Ὀδυσσῆος μεγαθύμου φαίδιμον υἱὸν
νόστου ὑπομνήσσυσα καὶ ὀτρυνέουσα νέεσθαι.
εὖρε δὲ Τηλέμαχον καὶ Νέστορος ἀγλαὸν υἱὸν
εὐδοντ' ἐν προδόμφῳ Μενελάου κυδαλίμοιο·
ἦ τοι Νεστορίδην μαλακῶ δεδμημένον ὕπνω,
Τηλέμαχον δ' οὐχ ὕπνος ἔχε γλυκύς, ἀλλ' ἐνὶ θυμῷ
νύκτα δι' ἀμβροσίην μελεδήματα πατρὸς ἔγειρεν.
ἀγχοῦ δ' ἰσταμένη προσέφη γλαυκῶπις Ἀθήνη·
"Τηλέμαχ', οὐκέτι καλὰ δόμων ἀπο τῇλ' ἀλάλησαι,
κτῆματά τε προλιπὼν ἄνδρας τ' ἐν σοῖσι δόμοισιν
οὕτω ὑπερφιάλους· μή τοι κατὰ πάντα φάγωσι
κτῆματα δασσάμενοι, σὺ δὲ τηϋσίην ὁδὸν ἔλθῃς.
ἀλλ' ὀτρυνε τάχιστα βοῆν ἀγαθὸν Μενέλαον
πεμπέμεν, ὅφρ' ἔτι οἴκοι ἀμύμονα μητέρα τέτμης.
ἦδη γάρ ῥα πατήρ τε κασίγνητοί τε κέλονται
Εὐρυμάχῳ γήμασθαι· ὁ γὰρ περιβάλλει ἅπαντας
μνηστήρας δώροισι καὶ ἐξώφελλεν ἔεδνα·
μή νύ τι σεῦ ἀέκητι δόμων ἐκ κτῆμα φέρηται.
οἴσθα γὰρ οἶος θυμὸς ἐνὶ στήθεσσι γυναικός·

5

10

15

20

11 κτῆματα F D Eust.: χρήματα G P H U al.: cp. 13. 203. 16 γάρ ῥα vulg.: γάρ U: γάρ τε P L W: γάρ ε Bothe. 19 obel. Aristoph.

The scene changes to Sparta, whither we follow Athene (13. 440). As the last book ended with the coming on of night, the story must now begin with the next day, the 36th. The chronology is not quite clear: see 17. 515.

4-7. There is an apparent contradiction: 'she found both sleeping . . . but Telemachus was not sleeping.' It may remind us of the famous contradiction about Zeus, between 11. 1. 611 and 2. 2. In both places the difficulty lies in the epic style of narration.

8. μελεδήματα πατρός 'his anxious thoughts about his father.'

ἔγειρεν 'roused,' 'kept him awake.'

10. τῇλε is perhaps said with allusion to the name Τηλέμαχος.

19. φέρηται 'carry with her,' 'carry off.' Aristophanes is said to have rejected the line ἐπὶ σμικρολογίᾳ, on account of the meanness to which it appeals. But it is necessary to the next sentence, οἴσθα γάρ κτλ. The ancient critics were apt to judge Homeric sentiment from their own standard.

κείνου βούλεται οἶκον ὀφέλλειν ὅς κεν ὀπυίῃ,
 παίδων δὲ προτέρων καὶ κουριδίῳ φίλοιο
 οὐκέτι μέμνηται τεθνηότος οὐδὲ μεταλλᾷ.
 ἀλλὰ σύ γ' ἐλθὼν αὐτὸς ἐπιτρέψειας ἕκαστα
 δμφάων ἢ τίς τοι ἀρίστη φαίνεται εἶναι,
 εἰς ὃ κέ τοι φήνωσι θεοὶ κυδρὴν παράκοιτιν.
 ἄλλο δέ τοι τι ἔπος ἐρέω, σὺ δὲ σύνθεο θυμῷ.
 μνηστήρων σ' ἐπιτηδὲς ἀριστῆες λοχόωσιν
 ἐν πορθμῷ Ἰθάκης τε Σάμοιό τε παιπαλοέσσης,
 ἰέμενοι κτείνειν, πρὶν πατρίδα γαῖαν ἰκέσθαι.
 ἀλλὰ τά γ' οὐκ οἶω πρὶν καὶ τινα γαῖα καθέξει
 ἀνδρῶν μνηστήρων, οἳ τοι βίοντον κατέδουσιν.
 ἀλλὰ ἐκὰς νήσων ἀπέχειν εὐεργέα νῆα,
 νυκτὶ δ' ὁμῶς πλείειν πέμψει δέ τοι οὖρον ὀπισθεν
 ἀθανάτων ὅς τίς σε φυλάσσει τε ρύεταί τε.
 αὐτὰρ ἐπὴν πρῶτην ἀκτὴν Ἰθάκης ἀφίκηαι,
 νῆα μὲν ἐς πόλιν ὀτρύναι καὶ πάντας ἐταίρους,
 αὐτὸς δὲ πρῶτιστα συβώτην εἰσαφικέσθαι,
 ὅς τοι ὕων ἐπίουρος, ὁμῶς δέ τοι ἥπια οἶδεν.
 ἔνθα δὲ νύκτ' ἀέσαι· τὸν δ' ὀτρύναι πόλιν εἴσω
 ἀγγελίην ἐρέοντα περίφρονι Πηνελοπείῃ,
 οὐνεκά οἱ σῶς ἔσσι καὶ ἐκ Πύλου εἰλήλουθας."
 Ἦ μὲν ἄρ' ὥς εἰποῦσ' ἀπέβη πρὸς μακρὸν Ὀλυμπον,
 αὐτὰρ ὁ Νεστορίδην ἐξ ἡδέος ὕπνου ἔγειρε

21 ὅς κεν vulg.: ὅς τις P. ὀπυίοι MSS. 42 σῶς, see on 19. 300., 22. 28.

21. The use of ὅς κεν in a gnomic sentence is unusual; but cp. l. 55. It might be defended here on the ground that βούλεται ὀφέλλειν is felt as a future. But it is of little use to discuss the syntax until the F of φοῖκον has been restored. In any case the subj. ὀπυίῃ is probably right: ὀπυίοι comes from 2. 336., 16. 386.

22. κουριδίῳ, sc. ἀνδρός: cp. 19. 266.

24-26. These three lines were rejected by some ancient critics, on the ground that they do not lead to anything in the subsequent story.

ἐπιτρέψειας, opt. as a polite form of imperative: 'I would have you entrust.'

28. ἐπιτηδὲς 'of set purpose.'

33. ἐκὰς νήσων, i. e. keeping close to the mainland. In νήσων the reference must be especially to Cephallonia, as the suitors lay in wait between that island and Ithaca. But the phrase seems regularly to denote the three islands often mentioned with Ithaca—Δουλίχιόν τε Σάμη τε καὶ Ἰθάκη. These are described as lying πρὸς Ἡλίδος (21. 347), and had therefore to be passed by Telemachus. See on 15. 299-300.

34. ὁμῶς, i. e. as well as by day: cp. the phrase ὁμῶς νύκτας τε καὶ ἡμῆρας.

39. ὁμῶς κτλ. See on 13. 405.

λάξ ποδὶ κινήσας, καὶ μιν πρὸς μῦθον ἔειπεν·
 "ἔγρεο, Νεστορίδην Πεισίστρατε, μώνυχας ἵππους
 ζευξον ὑφ' ἄρματ' ἄγων, ὅφρα πρήσσωμεν ὁδοῖο."
 Τὸν δ' αὖ Νεστορίδης Πεισίστρατος ἀντίον ἤυδα·
 "Τηλέμαχ', οὐ πῶς ἔστιν ἐπειγομένους περ ὁδοῖο
 νύκτα διὰ δνοφερὴν ἐλάαν· τάχα δ' ἔσσεται ἡώς.
 ἀλλὰ μὲν εἰς ὃ κε δῶρα φέρων ἐπιδίφρια θῆῃ
 ἥρως Ἀτρεΐδης, δουρικλειτὸς Μενέλαος,
 καὶ μύθοις ἀγανοῖσι παραυδήσας ἀποπέμψῃ.
 τοῦ γάρ τε ξείνος μιμνήσκειται ἤματα πάντα
 ἀνδρὸς ξεινοδόκου, ὅς κεν φιλότητα παράσχη."
 Ὡς ἔφατ', αὐτίκα δὲ χρυσόθρονος ἤλυθεν Ἡώς.
 ἀγχίμολον δέ σφ' ἦλθε βοὴν ἀγαθὸς Μενέλαος,
 ἀνστὰς ἐξ εὐνῆς, Ἑλένης πάρα καλλικόμοιο.
 τὸν δ' ὥς οὖν ἐνόησεν Ὀδυσσῆος φίλος υἱός,
 σπερχόμενός ῥα χιτῶνα περὶ χροῖ σιγαλόντα
 δύνειν, καὶ μέγα φᾶρος ἐπὶ στιβαροῖς βάλετ' ὥμοις
 ἥρως, βῆ δὲ θύραζε, παριστάμενος δὲ προσηύδα
 [Τηλέμαχος, φίλος υἱὸς Ὀδυσσῆος θείοιο]
 "Ἀτρεΐδην Μενέλαε διοτρεφές, ὄρχαμε λαῶν,
 ἦδη νῦν μ' ἀπόπεμπε φίλῃν ἐς πατρίδα γαῖαν·
 ἦδη γάρ μοι θυμὸς ἐέλδεται οἴκαδ' ἰκέσθαι."
 Τὸν δ' ἡμείβετ' ἔπειτα βοὴν ἀγαθὸς Μενέλαος·
 "Τηλέμαχ', οὐ τί σ' ἔγωγε πολλὸν χρόνιον ἐνθάδ' ἐρύξω
 ἰέμενον νόστοιο· νεμεσσωμαι δὲ καὶ ἄλλω
 ἀνδρὶ ξεινοδόκῳ, ὅς κ' ἔξοχα μὲν φιλήσιν,
 ἔξοχα δ' ἐχθαίρῃσιν· ἀμείνω δ' αἵσιμα πάντα.
 ἴσόν τοι κακὸν ἐσθ', ὅς τ' οὐκ ἐθέλοντα νέεσθαι
 ξείνον ἐποτρύνει καὶ ὅς ἐσσύμενον κατερύκει.

61 στιβαροῖς ὥμοις] see 14. 528. 63 om. vulg. 66 ἐέλδεται? (H. G. § 73).

45. At. and modern critics object to λάξ ποδὶ κτλ. as absurd when the man to be awakened was in a bed. But we do not know the form of the bed. In the parallel Il. 10. 158 this point is equally undetermined.

70. The opposition expressed by φι-

λήσιν and ἐχθαίρῃσι is repeated and explained in 72-73. Too much kindness, shown in keeping a guest against his will, is as bad as sending him away before he wishes to go. But the gnomic line 74 is clearly an addition, as such a line is apt to be.

[χρὴ ξεῖνον παρεόντα φιλεῖν, ἐθέλοντα δὲ πέμπειν.]
 ἀλλὰ μὲν εἰς ὃ κε δῶρα φέρων ἐπιδίφρια θείω
 καλὰ, σὺ δ' ὀφθαλμοῖσιν ἴδῃς, εἶπω δὲ γυναιξὶ
 δείπνον ἐνὶ μεγάροις τετυκεῖν ἄλῃς ἔνδον ἔοντων.
 ἀμφότερον κῦδός τε καὶ ἀγλαΐη καὶ ὄνειαρ
 δειπνήσαντας ἴμεν πολλὴν ἐπ' ἀπείρονα γαῖαν.
 εἰ δ' ἐθέλεις τραφῆναι ἀν' Ἑλλάδα καὶ μέσον Ἄργος, 80

74 ἐν πολλοῖς οὐκ ἐφέρετο Ariston.: see the note on l. 70. 76 ἴδῃς MSS.: ἴδῃ Ar. (as we gather from the scholia on Il. 1. 203., 3. 163., &c.). ἴδῃς was read by Zenodotus, and has most support in the manuscripts, especially in the Odyssey. Moreover the true Homeric form was ἴδῃαι, which is not likely to have been contracted: H. G. § 378*, 2, a. 78-85 were rejected by Ar. (obel. M).

78. ἀμφότερον is adverbial. A feast is both an honour (κῦδος καὶ ἀγλαΐη) and a benefit (ὄνειαρ).

80-85. This passage has been recently discussed by Mr. J. B. Bury in the *Journal of Hellenic Studies*, vol. xv. pp. 217-238, with especial reference to the words ἀν' Ἑλλάδα καὶ μέσον Ἄργος. These words are generally understood as a poetical or traditional periphrasis for the whole of Greece, — Hellas (a part of Thessaly) representing the north and Argos the Peloponnesus. Mr. Bury points out that, if this is so, the offer here made by Menelaus is a strange one. Telemachus has just entreated to be allowed to return home at once. How could Menelaus, who has himself been dwelling on the duty of speeding the parting guest, suddenly propose to be his companion on so long a tour? In seeking for a solution of this difficulty, Mr. Bury is led to examine afresh the old question (Thuc. 1. 3, &c.) of the different uses of the names Ἑλλάς and Ἕλληνες. Among other results he arrives at the conclusion that, just as in the Iliad the names Ἑλλάς and Ἀχαιοί are closely associated in Thessaly, so the name Ἑλλάς at a somewhat later time was applied to the 'Achaia' of history, the north coast-land of the Peloponnesus. If then this is the sense of the term in the passage before us, Menelaus does not invite Telemachus to go with him all over Greece, but only to make a *détour* through Argolis and Achaia — countries then under the dominion of the Atridae. It is impossible here to discuss Mr. Bury's history of the name Ἑλλάς: but a word may be said regarding its application to the Odyssey. In the first place,

the difficulty with which he begins is surely not insuperable. Granting that Telemachus was not likely to accept the invitation, it may be that ancient manners required some such speech from the host — the μῦθοι ἀγανοί promised by Pisistratus (l. 53). And the main purpose of Telemachus, the quest of news of his father, though not again mentioned here, must be supposed present to the minds of both. Moreover, the difficulty is not one that is very much diminished by Mr. Bury's interpretation. For surely it lies (poetically at least) not so much in the length of the proposed journey as in the fact of such an expedition being proposed at that moment. Again, the phrase ἀν' Ἑλλάδα καὶ μέσον Ἄργος is (or became) a piece of Epic commonplace. In Od. 1. 344 (= 4. 726, 816) τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον Ἄργος it seems to mean Greece generally. Moreover, it is plainly a variation of the line Ἄργος ἐς ἱππόβοτον καὶ Ἀχαιίδα καλλιγύναικα, which is also of a traditional type. The meaning of these phrases no doubt changed with time and circumstances; but it must always have been wide and conventional. It is hard to believe that Menelaus would use them to describe a route which he particularly wished to represent as a definite and limited one.

The phrase μέσον Ἄργος is not to be pressed: cp. Il. 6. 224 Ἀργεῖ μέσσοι. There is nothing to connect it with a distinction between Argos in the narrower sense of the Argive plain and in the wider sense in which it includes a large part (if not the whole) of Peloponnesus.

80. The apodosis to εἰ δ' ἐθέλεις

ὄφρα τοι αὐτὸς ἔπωμαι, ὑποζεύξω δέ τοι ἵππους,
 ἄστυα δ' ἀνθρώπων ἡγήσομαι· οὐδέ τις ἡμέας
 αὐτῶς ἀππέμψει, δώσει δέ τι ἔν γε φέρεσθαι,
 ἢ εἴ τινα τριπόδων ἐϋχάλκων ἢ λεβήτων,
 ἢ δὴ ἡμίονους ἢ χρύσειον ἄλειςον." 85

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' αὖ
 "Ἀτρεΐδῃ Μενέλαε διοτρεφές, ὄρχαμε λαῶν,
 βούλομαι ἤδη νείσθαι ἐφ' ἡμέτερ'. οὐ γὰρ ὀπισθεν
 οὔρον ἰὼν κατέλειπον ἐπὶ κτεάτεσσιν ἐμοῖσιν·
 μὴ πατέρ' ἀντίθεον διζήμενος αὐτὸς ὕλωμαι,
 ἢ τί μοι ἐκ μεγάρων κειμήλιον ἐσθλὸν ὀληται." 90

Αὐτὰρ ἐπεὶ τό γ' ἄκουσε βοὴν ἀγαθὸς Μενέλαος,
 αὐτίκ' ἄρ' ἢ ἀλόχῳ ἠδὲ δμῳῇσι κέλευσε
 δείπνον ἐνὶ μεγάροις τετυκεῖν ἄλῃς ἔνδον ἔοντων.
 ἀγχίμολον δέ οἱ ἦλθε Βοηθοῖδης Ἑτεωνεύς,
 ἀνστὰς ἐξ εὐνῆς, ἐπεὶ οὐ πολὺ ναῖεν ἀπ' αὐτοῦ·
 τὸν πῦρ κῆαι ἄνωγε βοὴν ἀγαθὸς Μενέλαος
 ὀπτῆσαι τε κρεῶν· ὃ δ' ἄρ' οὐκ ἀπίθησεν ἀκούσας.
 αὐτὸς δ' ἐς θάλαμον κατεβήσετο κηῶεντα,
 οὐκ οἶος, ἅμα τῷ γ' Ἑλένη κίε καὶ Μεγαπένθης. 100
 ἀλλ' ὅτε δὴ ῥ' ἴκαν' ὅθι οἱ κειμήλια κείτο,
 Ἀτρεΐδης μὲν ἔπειτα δέπας λάβεν ἀμφικύπελλον,
 νῖδον δὲ κρητῆρα φέρειν Μεγαπένθε' ἄνωγεν
 ἀργύρεον· Ἑλένη δὲ παρίστατο φωριαμοῖσιν,
 ἔνθ' ἔσαν οἱ πέπλοι παμπούκιλοι, οὓς κάμεν αὐτή. 105

83 δέ τι vulg.: δέ τε P J U: δέ τοι conj. Voss; cp. 4. 589., 17. 11, 19, 559.

101 ἴκαν' ὅθι οἱ F D: ἴκανον ὅθι οἱ G M U: ἴκανον ὅθι P H X al.: ἴκανον ὅθι οἱ Herm. Orph. 779. 105 ἔνθ' ἔσαν οἱ] The most probable restoration is ἐνθα 'F' ἔσαν, where 'F' is for 'Foi,' with elision. But the pronoun is hardly needed.

τραφῆναι is understood: 'if you wish to turn . . . (do so).' Cp. Il. 6. 150 εἰ δ' ἐθέλεις καὶ ταῦτα δαήμεναι, ὅφρ' ἐὺ εἰδῇς, κτλ. (so 20. 213., 21. 487): also Il. 7. 375 αἰ κ' ἐθέλωσι παύσασθαι . . . εἰς ὃ κε κτλ., Od. 4. 388 (where ὅς κέν τοι κτλ. cannot be the apodosis), 21. 260. These parallels show that it is erroneous to make the apodosis begin at ὄφρα (Ameis, &c.), or ὑποζεύξω (Bury).

81. αὐτός, of Menelaus in contra-

II.

E

distinction to Pisistratus, who would return to Pylos alone. The clause ὑποζεύξω κτλ. is subordinate in sense to ἔπωμαι: hence the prothysteron, cp. 13. 274., 14. 209.

83. αὐτῶς 'as we came,' i. e. without any present.

89. οὔρον 'watcher'; cp. the δαιδός left in charge by Agamemnon, 3. 267.

91. Anciently rejected, cp. l. 19.

98. Perhaps we should read ὀπτήσας.

τῶν ἐν' αἰραμένη Ἑλένη φέρε, δία γυναικῶν,
 ὃς κάλλιστος ἔην ποικίλμασιν ἡδὲ μέγιστος,
 ἀστὴρ δ' ὥς ἀπέλαμπεν· ἔκειτο δὲ νεῖατος ἄλλων.
 βὰν δ' ἰέναι προτέρω διὰ δώματα, ἧος ἴκοντο
 Τηλέμαχον· τὸν δὲ προσέφη ξανθὸς Μενέλαος·
 "Τηλέμαχ', ἦ τοι νόστον, ὅπως φρεσὶ σῆσι μενοινᾷς,
 ὥς τοι Ζεὺς τελέσειεν, ἐρίγδουπος πόσις Ἥρης.
 [δῶρων δ', ὅσσ' ἐν ἐμῷ οἴκῳ κειμήλια κείται,
 δώσω δὲ κάλλιστον καὶ τιμηέστατόν ἐστι.
 δώσω τοι κρητῆρα τετυγμένον· ἀργύρεος δὲ
 ἔστιν ἅπας, χρυσῷ δ' ἐπὶ χεῖλεα κεκράανται,
 ἔργον δ' Ἡφαίστοιο· πόρεν δέ ἐ Φαίδιμος ἥρως,
 Σιδονίων βασιλεύς, ὃθ' ἐὼς δόμος ἀμφεκάλυψε
 κείσ' ἐμὲ νοστήσαντα· τείν δ' ἐθέλω τόδ' ὁπάσσαι.]"
 "Ὡς εἰπὼν ἐν χειρὶ τίθει δέπας ἀμφικύπελλον
 ἥρως Ἀτρεΐδης· ὁ δ' ἄρα κρητῆρα φαιινὸν
 θῆκ' αὐτοῦ προπάραιθε φέρων κρατερὸς Μεγαπένθης
 ἀργύρεον· Ἑλένη δὲ παρίστατο καλλιπάρης
 πέπλον ἔχουσ' ἐν χερσίν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 "δῶρόν τοι καὶ ἐγώ, τέκνον φίλε, τοῦτο δίδωμι,
 μνήμ' Ἑλένης χειρῶν, πολυηράτου ἐς γάμου ὥρην,
 σῇ ἀλόχῳ φορέειν· τῆος δὲ φίλῃ παρὰ μητρὶ
 κείσθαι ἐνὶ μεγάρῳ. σὺ δέ μοι χαίρων ἀφίκαιο
 οἶκον ἐϋκτέμενον καὶ σὴν ἐς πατρίδα γαῖαν."
 "Ὡς εἰποῦς ἐν χερσὶ τίθει, ὁ δ' ἐδέξατο χαίρων.
 καὶ τὰ μὲν ἐς πείρινθα τίθει Πεισίστρατος ἥρως
 δεξάμενος, καὶ πάντα ἐφ' ἠγήσατο θυμῷ.
 τοὺς δ' ἦγε πρὸς δῶμα κάρη ξανθὸς Μενέλαος.

109 δώματα Eust.: δώματος MSS.

113 δῶρον δ' G U al.

120 χειρὶ γρ. H.

113-119 (= 4. 613-619) om. P H.

128 κείσθαι Ar. G F: κείσθω vulg.

κρέαν 'wherewith to roast some of the flesh.' For κρέαν see on 14. 28.

116. 'The lips are wrought above, as finished, with gold.'

128. κείσθαι. The inf. carries on the constr. of φορέειν (inf. of consequence after δίδωμι). It illustrates the process

by which the inf. comes to be used as an imperative. In this place the vulg. κείσθω has a peremptory tone which the inf. avoids.

132. 'Gazed upon them with his heart,' i.e. with all his thoughts centred upon them.

ἐξέσθην δ' ἄρ' ἔπειτα κατὰ κλισμούς τε θρόνους τε.
 χέρνιβα δ' ἀμφίπολος προχῶν ἐπέχευε φέρουσα
 καλῇ χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,
 νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
 σῖτον δ' αἰδοίῃ ταμίῃ παρέθηκε φέρουσα,
 [εἶδατα πόλλ' ἐπιθείσα, χαριζομένη παρεόντων]
 παρ δὲ Βοηθοίδης κρέα δαίετο καὶ νέμε μοίρας·
 οἶνοχόει δ' υἱὸς Μενελάου κυδαλίμοιο.
 οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱάλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 δῆ τότε Τηλέμαχος καὶ Νέστορος ἀγλαὸς υἱὸς
 ἵππους τε ζεύγνυντ' ἀνά θ' ἄρματα ποικίλ' ἔβαινον,
 ἔκ δ' ἔλασαν προθύροιο καὶ αἰθούσης ἐριδούπου.
 τοὺς δὲ μετ' Ἀτρεΐδης ἔκτε ξανθὸς Μενέλαος,
 οἶνον ἔχων ἐν χειρὶ μελίφρονα δεξιτερῇφι
 ἐν δέπαϊ χρυσέῳ, ὄφρα λείψαντε κιοίτην.
 στῆ δ' ἵππων προπάραιθε, δεδισκόμενος δὲ προσηύδα·
 "χαίρετον, ὦ κούρω, καὶ Νέστορι ποιμένι λαῶν
 εἰπεῖν· ἦ γὰρ ἔμοιγε πατήρ ὥς ἦπιος ἦεν,
 ἧος ἐνὶ Τροίῃ πολεμίζομεν υἱὲς Ἀχαιῶν."
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦυδα·
 "καὶ λίην κείνῳ γε, διοτρεφέες, ὥς ἀγορεύεις,
 πάντα τάδ' ἐλθόντες καταλέξομεν· αἱ γὰρ ἐγὼν ὥς
 νοστήσας Ἰθάκηνδε, κιχῶν Ὀδυσῆ' ἐνὶ οἴκῳ,

137 om. G P H X al.; see on 17. 95. 141 οἶνοχόει Ar. G: φνοχόει vulg.
 144 δὴ G U: καὶ vulg. 149 ἐν δέπαϊ χρυσέῳ G F U: χρυσέῳ ἐν δέπαϊ P X al.:
 perhaps χρυσεῖῳ δέπαϊ (so Ar. in 3. 41). 157 κιχῶν G U al.: κιῶν F P H
 al. Eust. With κιῶν it is necessary to take Ὀδυσῆ' as Ὀδυσῆϊ, or to read Ὀδυσῆ
 (as Ar., see Sch. H) or Ὀδυσεῖ (Eust.).146. προθύροιο, the gateway of the αὐλή or court-yard.
 αἰθούσης, the 'portico' or *loggia* across the gateway, which echoed to the tramp of the horses (ἐριδούπος).

152. εἰπεῖν (so Ar.), sc. χαίρειν.

156-158. αἱ γὰρ ἐγὼν ὥς... ὥς..., lit. 'would that I may tell it on returning to Ithaca and finding Ulysses in the house, even as I go on my way after receiving all hospitality from you,' i.e. 'my debt to you for hospitality is as great and sure as my desire to see my

father again in Ithaca.' This is the only interpretation consistent with the idiomatic use of ὥς-ὥς in wishes. The commentators take the first ὥς as 'as surely as I shall tell it to Nestor,' and ὥς παρὰ σείο κτλ. as an object clause, so that the sense is 'would that I may be equally sure of telling my father of your hospitality.' But this does not lay due stress on ὥς παρὰ κτλ., which is the main assertion of the sentence. Cp. 3. 218., 18. 236., 21. 402, Il. 8. 538., 13. 825., 18. 464.

εἵποιμ', ὥς παρὰ σείο τυχῶν φιλότῃτος ἀπάσης
ἔρχομαι, αὐτὰρ ἄγω κειμήλια πολλὰ καὶ ἐσθλά."

Ἦς ἄρα οἱ εἰπόντι ἐπέπτατο δεξιὸς ὄρνις,
αἰετὸς ἀργὴν χῆνα φέρων ὀνύχεσσι πέλωρον,
ἡμερον ἐξ αὐλῆς· οἱ δ' ἰύζοντες ἔποντο
ἀνέρες ἠδὲ γυναῖκες· ὁ δὲ σφισιν ἐγγύθεν ἔλθων
δεξιὸς ἦξε πρόσθ' ἵππων· οἱ δὲ ἰδόντες
γῆθησαν, καὶ πᾶσιν ἐνὶ φρεσὶ θυμὸς ἰάνθη.
τοῖσι δὲ Νεστορίδης Πεισίστρατος ἤρχετο μύθων·
"φράζεο δῆ, Μενέλαε διοτρεφές, ὄρχαμε λαῶν,
ἢ νῶϊν τόδ' ἔφηνε θεὸς τέρας ἦε σοὶ αὐτῶ."
Ἦς φάτο, μερμήριξε δ' ἀρηϊφίλος Μενέλαος,
ὅπως οἱ κατὰ μοῖραν ὑποκρίναιτο νοήσας.
τὸν δ' Ἑλένη τανύπεπλος ὑποφθαμένη φάτο μῦθον·
"κλυτέ μεν, αὐτὰρ ἐγὼ μαντεύσομαι, ὥς ἐνὶ θυμῷ
ἀθάνατοι βάλλουσι καὶ ὥς τελέεσθαι οἶω.
ὥς ὅδε χῆν' ἤρπαξ' ἀτιταλλομένην ἐνὶ οἴκῳ
ἔλθων ἐξ ὄρεος, ὅθι οἱ γενεή τε τόκος τε,
ὥς Ὀδυσσεὺς κακὰ πολλὰ παθὼν καὶ πόλλ' ἐπαληθεῖς
οἴκαδε νοστήσει καὶ τίσεται· ἦε καὶ ἤδη
οἴκοι, ἀτὰρ μνηστῆρσι κακὸν πάντεσσι φυτεύει."
Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤυδα·

159 ἄγω vulg.: ἔχω X U: ἐγὼ P M.

167 δῆ] νῦν G X al.

158. ἀπάσης, as we say, 'nothing but kindness.'

160. ἐπέπτατο 'flew by': ἐπί as in ἐπαληθεῖς (l. 176).

δεξιὸς 'to the right': equivalent to ἐπιδέξια, and thus meaning 'from left to right.' So in l. 164 δεξιὸς ἦξε πρόσθ' ἵππων means 'sped to the right in front of the chariot,' so as to cross its path in the lucky direction.

Note the order of the narrative: first a brief statement, in the words ἐπέπτατο δεξιὸς ὄρνις (l. 160), then the incident in detail (ll. 161-165). Hence the main fact is told over again in l. 164 δεξιὸς ἦξε κτλ. Cp. Il. 6. 158-168, where the story begins with the main fact of the banishment of Bellerophon (ὅς μ' ἐκ δήμου

ἔλασσε), and then goes back to the cause—τῷ δὲ γυνὴ Προίτου ἐπεμήνατο κτλ.

170. ὑποκρίναιτο 'should expound,' 'read the sign'; cp. 19. 535, 555.

172. αὐτὰρ marks the slight contrast between the listeners (κλυτέ μεν) and the speaker: 'do you hear, and I &c.' Cp. ἀτὰρ, ll. 178, 197.

175. γενεή τε τόκος τε is an example of the kind of hendiadys formed by two nearly synonymous words: e.g. κρᾶδι θυμός τε, ὕβρις τε βίη τε, βουλή τε νόος τε, ἀνείρεαι ἠδὲ μεταλλᾶς, μάχης ἠδὲ πολέμοιο, Lat. *more modoque*, Germ. 'Art und Weise.' The two meanings are fused, as it were, into a single more complete conception.

"οὕτω νῦν Ζεὺς θεῖη, ἐρίγδουπος πόσις Ἥρης·
τῷ κέν τοι καὶ κείθι θεῶ ὥς εὐχετοφύμην."

Ἦ καὶ ἐφ' ἵπποιιν μᾶστιν βάλεν· οἱ δὲ μάλ' ὦκα
ἦξαν πεδίονδε διὰ πτόλιος μεμαῶτες.
οἱ δὲ πανημέριοι σείον ζυγὸν ἀμφὶς ἔχοντες·
δύσετό τ' ἥελιος σκιδώντῳ τε πᾶσαι ἀγυιαί,
ἐς Φηρὰς δ' ἵκοντο Διοκλῆος ποτὶ δῶμα,
υἱέος Ὀρτιλόχοιο, τὸν Ἀλφειὸς τέκε παῖδα.
ἐνθα δὲ νύκτ' ἄεσαν, ὁ δὲ τοῖς παρ ξείνια θῆκεν.
Ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
ἵππους τε ζεύγνυντ' ἀνά θ' ἄρματα ποικίλ' ἔβαινον,
ἐκ δ' ἔλασαν προθύροιο καὶ αἰθούσης ἐριδούπου·
μᾶστιξεν δ' ἐλάαν, τῷ δ' οὐκ ἀέκοντε πετέσθην.
αἶψα δ' ἔπειθ' ἵκοντο Πύλου αἰπὺ πτολίεθρον·
καὶ τότε Τηλέμαχος προσεφώνεε Νέστορος υἱόν·
"Νεστορίδη, πῶς κέν μοι ὑποσχόμενος τελέσειας
μῦθον ἐμόν; ξεῖνοι δὲ διαμπερές εὐχόμεθ' εἶναι
ἐκ πατέρων φιλότῃτος, ἀτὰρ καὶ ὁμήλικές εἰμεν·
ἦδε δ' ὁδὸς καὶ μᾶλλον ὁμοφροσύνησιν ἐνήσει.
μή με παρέξ ἄγε νῆα, διοτρεφές, ἀλλὰ λίπ' αὐτοῦ,
μή μ' ὁ γέρων ἀέκοντα κατίσχη ᾧ ἐνὶ οἴκῳ
ἰέμενος φιλέειν· ἐμὲ δὲ χρεὼ θάσσον ἰκέσθαι."
Ἦς φάτο, Νεστορίδης δ' ἄρ' ἐφ' συμφράσσατο θυμῷ,

188 ὁ δὲ τοῖς παρ ξείνια θῆκεν] In the parallel 3. 490 most MSS. give the smoother half-line ὁ δ' ἄρα ξεινήια δῶκεν. The other may come from Od. 5. 91., 9. 517 ἵνα τοι παρ ξείνια θείω. 200 κατίσχη G: κατάσχη vulg.

181. τῷ κέν τοι 'then to thee I &c.'

184-192, = 3. 486-494. The line δύσετό τ' ἥελιος κτλ. is obviously archaic and conventional. It is always used when the poet wishes to say what point, in a journey or process of some kind, had been reached at sunset. The form is noticeable as an instance of primitive parataxis. Here (e.g.) there are three statements virtually forming a single sentence: 'the horses rattled the yoke—the sun set—and they reached Pherae'; i.e. 'they trotted along until, at sunset, they reached Pherae.' The connexion of the clauses is generally

obscured in our texts by the punctuation. It is well seen in the shorter 6. 321 δύσετό τ' ἥελιος καὶ τοὶ κλυτὸν ἄλσος ἵκοντο (cp. 8. 417). See also the note on 15. 296.

189. Morning of the 37th day.

198. Cp. Il. 9. 700 ἀγνορήσιν ἐνῆκας = 'you have encouraged in haughtiness.'

199. This shows, as Strabo points out, that the city of Pylos was some way inland.

201. ἐμὲ may be subject to ἰκέσθαι (as in 210), 'needs must that I reach my end quickly.' But χρεὼ (sc. ἐστί) may take an accusative: 1. 225, Il. 9. 75., 10. 43.

ὅπως οἱ κατὰ μοῖραν ὑποσχόμενος τελέσειεν.
 ὦδε δέ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι·
 στρέψ' ἵππους ἐπὶ νῆα θοὴν καὶ θίνα θαλάσσης, 205
 νηὶ δ' ἐνὶ πρυμνῇ ἐξαίνυτο κάλλιμα δῶρα,
 ἐσθῆτα χρυσὸν τε, τὰ οἱ Μενέλαος ἔδωκε·
 καὶ μιν ἐποτρύνων ἔπεα πτερόεντα προσηύδα·
 "σπουδῇ νῦν ἀνάβαινε κέλευέ τε πάντας ἐταῖρους,
 πρὶν ἐμὲ οἴκαδ' ἰκέσθαι ἀπαγγεῖλαι τε γέροντι. 210
 εὖ γὰρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν·
 οἶος κείνου θυμὸς ὑπέρβιος, οὗ σε μεθήσει,
 ἀλλ' αὐτὸς καλέων δεῦρ' εἴσεται, οὐδέ ἔφημι
 ἄψ' ἰέναι κενεόν· μάλα γὰρ κεχολώσεται ἔμψης."
 Ὡς ἄρα φωνήσας ἔλασεν καλλίτριχας ἵππους 215
 ἄψ' Πυλίων εἰς ἄστν, θοῶς δ' ἄρα δώμαθ' ἵκανε.
 Τηλέμαχος δ' ἐτάροισιν ἐποτρύννας ἐκέλευσεν·
 "ἐγκοσμεῖτε τὰ τεύχε', ἐταῖροι, νηὶ μελαίνῃ,
 αὐτοὶ τ' ἀμβαίνωμεν, ἵνα πρήσσωμεν ὁδοῖο."
 Ὡς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἡδ' ἐπίθοντο,
 αἶψα δ' ἄρ' εἰσβαίνον καὶ ἐπὶ κληῖσι καθίζον. 221
 ἦ τοι ὁ μὲν τὰ πονεῖτο καὶ εὐχετο, θύε δ' Ἀθήνη
 νηὶ πάρα πρυμνῇ· σχεδόθεν δέ οἱ ἤλυθεν ἀνὴρ
 τηλεδαπός, φεύγων ἐξ Ἄργεος ἄνδρα κατακτάς,
 μάντις· ἀτὰρ γενεὴν γε Μελάμποδος ἔκγονος ἦεν, 225
 ὃς πρὶν μὲν ποτ' ἔναιε Πύλῳ ἔνι, μητέρι μήλων,
 ἀφνειὸς Πυλίοισι μέγ' ἔξοχα δώματα ναίων·

213 εἴσεται] ἴσεται G F. ἔ] σέ G F H M U al. 217 ἐποτρύννας F X D U al.
 (H. G. § 77): ἐποτρύνων G P H. 218 ἐταῖροι νηὶ μελαίνῃ] ἐμοὶ ἐρήρης ἐταῖροι P.

206. ἐξαίνυτο, a pregnant use, 'took out (and placed)': cp. 13. 274, &c.

209. κέλευέ τε, sc. ἀναβαίνειν.

212. ὑπέρβιος 'overbearing,' 'masterful.' The words are repeated from II. 18. 262, and here are only half-serious.

213. εἴσεται 'will make his way.'

214. ἔμψης 'in any case,' here with a general affirmative force, 'for certain': see on 19. 37.

218. τὰ τεύχεα 'the arms,' cp. 16.

474 βεβρίθει δὲ σάκεσσι καὶ ἔγχεσιν ἀμφιγύοισι (of the ship manned by the Sutors). The word does not include the rigging (δπλα), which is taken in hand later (287-291).

225. ἔκγονος, sc. great grandson: see the genealogy of Theoclymenus given in the notes on II. 281 ff.

226. ἔς, sc. Melampus: cp. 11. 291.

227. Πυλίοισι, a locative dative, with μέγ' ἔξοχα δώματα ναίων: cp. 21. 266

δὴ τότε γ' ἄλλων δῆμον ἀφίκετο πατρίδα φεύγων
 Νηλέα τε μεγάλθυμον, ἀγαυότατον ζώντων,
 ὃς οἱ χρήματα πολλὰ τελεσφόρον εἰς ἐνιαυτὸν 230
 εἶχε βίῃ. ὁ δὲ τέως μὲν ἐνὶ μεγάροις Φυλάκοιο
 δεσμῷ ἐν ἀργαλέῳ δέδετο, κρατέρ' ἄλγεα πάσχων
 εἵνεκα Νηλῆος κούρης ἄτης τε βαρείης,
 τήν οἱ ἐπὶ φρεσὶ θῆκε θεὰ δασπλήτης Ἑρινύς.
 ἀλλ' ὁ μὲν ἔκφυγε κῆρα καὶ ἤλασε βοῦς ἐριμύκους 235
 ἐς Πύλον ἐκ Φυλάκης καὶ ἐτίσατο ἔργον ἀεικὲς
 ἀντίθεον Νηλῆα, κασιγνήτῳ δὲ γυναῖκα
 ἡγάγετο πρὸς δώμαθ'· ὁ δ' ἄλλων ἵκετο δῆμον,
 Ἄργος ἐς ἱππόβοτον· τόθι γὰρ νύ οἱ αἴσιμον ἦεν
 ναίεμεναι πολλοῖσιν ἀνάσσοντ' Ἀργείοισιν. 240
 ἔνθα δ' ἔγχευε γυναῖκα καὶ ὑψερεφές θέτο δῶμα,
 γείνατο δ' Ἀντιφάτην καὶ Μάντιον, υἷε κραταιῷ.
 Ἀντιφάτης μὲν ἔτικτεν Ὀϊκλῆα μεγάλθυμον,
 αὐτὰρ Ὀϊκλείης λαοσσόβον Ἀμφιάραον,
 δν περὶ κῆρι φίλει Ζεὺς τ' αἰγίοχος καὶ Ἀπόλλων 245
 παντοίην φιλότῃ· οὐδ' ἵκετο γήραος οὐδόν,
 ἀλλ' ὄλετ' ἐν Θήβῃσι γυναίων εἵνεκα δώρων.
 τοῦ δ' υἱεὶς ἐγένοντ' Ἀλκμαίων Ἀμφίλοχός τε.
 Μάντιος αὖ τέκετο Πολυφειδέα τε Κλείτον τε·
 ἀλλ' ἦ τοι Κλείτον χρυσόθρονος ἥρπασεν Ἥως 250
 κάλλεος εἵνεκα οἶο, ἵν' ἀθανάτοισι μετείη·

228 ἄλλων G H U al.: ἄλλον F P X D (cp. 238). 231 τέως μὲν MSS.: but originally doubtless τῆος. 234 ἐπὶ vulg.: ἐνὶ F U. 244 Ἀμφιάρηον Zen. G F P H U L W: probably the true Ionic form. 251 obel. Ar. (II. 20. 235).

μέγ' ἔξοχοι αἰπολίοισιν, also 1. 70 κράτος ἐστὶ μέγιστον πᾶσιν Κυκλώπεσσιν, and II. 2. 480 ἀγέληφι μέγ' ἔξοχος.

228. ἄλλων δῆμον, sc. Argos, as we learn from I. 238, where the words are taken up again.

234. δασπλήτης 'smiter of houses': cp. τειχεσιπλήτης. The first part of the compound is probably from the same root as δεσ- in δεσπότης 'house-master.'

240. ἀνάσσοντ', i.e. ἀνάσσοντα, acc. with the subject of ναίεμεναι.

246. The 'threshold' of old age is not here thought of as the entrance or beginning. The meaning is that he never fairly set foot in old age: cp. II. 22. 60.

Some of the ancients (as Plutarch, *Consol. ad Apoll.* c. 17) saw in this verse a proof of the saying that those whom the gods love die young. But no such 'pathetic fallacy' was in the poet's mind.

247. γυναίων δώρων, II. 521.

αὐτὰρ ὑπέρθυμον Πολυφείδεα μάντιν Ἀπόλλων
θῆκε βροτῶν δ' ἄριστον, ἐπεὶ θάνεν Ἀμφιάραος·
ὃς ῥ' Ὑπερησίηνδ' ἀπενάσσατο πατρὶ χολωθείς,
ἔνθ' ὃ γε ναιετάων μαντεύετο πᾶσι βροτοῖσι.

Τοῦ μὲν ἄρ' υἱὸς ἐπῆλθε, Θεοκλύμενος δ' ὄνομ' ἦεν,
ὃς τότε Τηλεμάχου πέλας ἵστατο· τὸν δ' ἐκίχανε
σπένδοντ' εὐχόμενόν τε ῥοῇ παρὰ νηὶ μελαίνῃ,
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
“ὦ φίλ', ἐπεὶ σε θύοντα κιχάνω τῷδ' ἐνὶ χῶρῳ,
λίσσομ' ὑπὲρ θνέων καὶ δαίμονος, αὐτὰρ ἔπειτα
σῆς τ' αὐτοῦ κεφαλῆς καὶ ἐταίρων, οἳ τοι ἔπονται,
εἰπέ μοι εἰρομένῳ νημερτέα μῆδ' ἐπικεύσης·
τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκῆς;”

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ηὔδα·
“τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω.
ἐξ Ἰθάκης γένος εἰμί, πατὴρ δέ μοι ἐστὶν Ὀδυσσεύς,
εἴ ποτ' ἔην· νῦν δ' ἤδη ἀπέφθιτο λυγρὸν ὄλεθρον.
τοῦνεκα νῦν ἐτάρους τε λαβὼν καὶ νῆα μέλαιναν
ῆλθον πευσόμενος πατρὸς δὴν οἰχομένοιο.”

Τὸν δ' αὖτε προσέειπε Θεοκλύμενος θεοειδής·
“οὕτω τοι καὶ ἐγὼν ἐκ πατρίδος, ἄνδρα κατακτὰς
ἔμφυλον· πολλοὶ δὲ κασίγνητοί τε ἔται τε
Ἄργος ἂν ἱππόβοτον, μέγα δὲ κρατέουσιν Ἀχαιῶν.
τῶν ὑπαλευάμενος θάνατον καὶ κῆρα μέλαιναν
φεύγω, ἐπεὶ νῦ μοι αἴσα κατ' ἀνθρώπους ἀλάλησθαι.

268 λυγρὸν ὄλεθρον Ar. (αἱ χαριέστεραι Did.): λυγρῷ ὄλεθρῳ MSS.

256. τοῦ, viz. Polyphides.

268. εἴ ποτ' ἔην. This well-known formula is generally understood as a pathetic expression of *doubt* whether a former happiness ever really existed. It seems rather to be an *assurance*: ‘Ulysses was my father if he lived’ (as of course he did); i.e. ‘as surely as there was a Ulysses.’ So in Il. 3. 180 *δαῖρ ἐμὸς ἔσκε* . . . εἴ ποτ' ἔην γε, ‘Agamemnon was my brother-in-law, as surely as he was at all’: and Il. 11. 762.

272. ἐκ πατρίδος, sc. εἰμί.

273. πολλοὶ δὲ κτλ. carries on in paratactic form the description of ἄνδρα: ‘one who has many brothers and comrades.’

275. Editors generally construe τῶν θάνατον, ‘their death’ = ‘death at their hands,’ comparing 9. 411 *νοῦσον Διὸς μέγαν*. But the parallel does not hold: a ‘disease of Zeus’ is one that he only is known to send. More probably τῶν is governed by the *ὑπό* of ὑπαλευάμενος. With *φεύγω* and similar verbs *ὑπό* c. gen. is = ‘under stress of.’

ἀλλὰ με νηὸς ἔφεσσαι, ἐπεὶ σε φυγὼν ἰκέτευσα,
μὴ με κατακτείνωσι· διωκόμεναι γὰρ οἶω.”

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ηὔδα·
“οὐ μὲν δὴ σ' ἐθέλοντά γ' ἀπώσω νηὸς εἵσης,
ἀλλ' ἔπευ· αὐτὰρ κεῖθι φιλήσεται, οἷά κ' ἔχωμεν.”

Ὡς ἄρα φωνήσας οἱ ἐδέξατο· χάλκεον ἔγχος,
καὶ τό γ' ἐπ' ἱκριόφιν τάνυσεν νεὸς ἀμφιελίσσης·
ἂν δὲ καὶ αὐτὸς νηὸς ἐβήσετο ποντοπόροιο.
ἐν πρύμνῃ δ' ἄρ' ἔπειτα καθέζετο, παρ δὲ οἱ αὐτῷ
εἶσε Θεοκλύμενον· τοὶ δὲ πρυμνήσι' ἔλυσαν.

Τηλέμαχος δ' ἐτάροισιν ἐποτρύνας ἐκέλευσεν
ὄπλων ἄπτεσθαι· τοὶ δ' ἐσσυμένως ἐπίθοντο.
ἱστὸν δ' εἰλάτινον κοίλης ἔντοσθε μεσόδμης
στήσαν ἀείραντες, κατὰ δὲ προτόνοισιν ἔδησαν,
ἔλκον δ' ἰστία λευκὰ ἐϋστρέπτοισι βοεῦσι.

τοῖσιν δ' ἔκμενον οὖρον ἴει γλαυκῶπις Ἀθήνη,
λάβρον ἐπαιγίζοντα δι' αἰθέρος, ὄφρα τάχιστα
νηὺς ἀνύσειε θέουσα θαλάσσης ἀλμυρὸν ὕδωρ.

δύσετό τ' ἥελιος σκιάωντό τε πᾶσαι ἀγνυαί·

ἡ δὲ Φεὰς ἐπέβαλλεν ἐπειγομένη Διὸς οὖρῳ,

[βὰν δὲ παρὰ Κρουνοὺς καὶ Χαλκίδα καλλιρέεθρον,]

ἡδὲ παρ' Ἥλιδα δῖαν, ὅθι κρατέουσιν Ἐπειοί.

293 *ἐπαίσσοντα* Aristoph. 295 is not in any MS. of the Odyssey, but is quoted by Strabo (viii. 26, p. 350). I have placed it after 297, for the reasons stated below. 297 *Φεὰς* Ar.: *Φεῖας* U: *Φεράς* vulg. ἀγαλλομένη Strab. l. c.

277. ἔφεσσαι ‘put me on board,’ cp. 13. 274.

280. ἐθέλοντά γε ‘fain as thou art (to come).’

287-292. See on 2. 420-426.

294. ὕδωρ is governed by ἀνύσειε, or perhaps rather by the phrase ἀνύσειε θέουσα, which is = *διαπρήσειε*.

295-298. These four lines are quoted by Strabo in his discussion of the voyage of Telemachus (viii. 26, p. 350). Line 295, now placed after 297, is not in any MS. of the Odyssey: but the three lines 295, 298, 297 (in this order) are found, with certain variations, in the Homeric Hymn to Apollo, vv. 425-

427: βῆ δὲ παρὰ Κρουνοὺς καὶ Χαλκίδα καὶ παρὰ Δύμην, | ἡδὲ παρ' Ἥλιδα δῖαν, ὅθι κρατέουσιν Ἐπειοί· | εὔτε Φεράς ἐπέβαλλεν ἀγαλλομένη Διὸς οὖρῳ, κτλ. It will be seen that the differences mainly concern the *order* of the lines, and that these differences may be reduced to two points: (1) line 295, which is placed first in Strabo's quotation, comes before 298 in the Hymn to Apollo; and (2) line 297 is placed last in the Hymn. If we can decide between our sources on these points we may go on to the other questions raised by the passage, and in particular the question whether it belongs originally

ἐνθεν δ' αὖ νήσοισιν ἐπιπροέηκε θοῇσιν,
ὀρμαίνων ἢ κεν θάνατον φύγοι ἢ κεν ἀλοίῃ.

300

300 ἀλοίῃ Ven. 457: ἀλώη, ἀλώη, ἀλώη vulg.

to the Odyssey, or is an ancient interpolation from the Homeric Hymn.

1. It seems clear, in the first place, that the Hymn is right, as against Strabo, in putting the line βῆ δὲ παρὰ κτλ. before ἡδὲ παρ' Ἡλίδας δῖαν. In Strabo, as in our texts of the Odyssey, παρ' Ἡλίδας δῖαν has to be construed with ἐπέβαλλεν, which is apparently a nautical term meaning 'stood for' or 'ran for' (a point in view). There is therefore a 'zeugma' of more than ordinary harshness. In the Hymn the construction of βῆ δὲ παρὰ Κρονουὺς . . . ἡδὲ παρ' Ἡλίδας is smooth and natural. Moreover it finds a close parallel—perhaps an imitation—in Od. 24. 11–12 παρ' ὅσων Ἰκεανοῦ τε βοῶς καὶ Λευκάδα πέτρην, | ἡδὲ παρ' Ἡελίοιο πύλας καὶ δῆμον ὀνείρων.

The same conclusion follows with no less certainty from the usage in regard to the conventional line δύσετό τ' ἡέλιος κτλ. (as to which see the note on 184–186). That line is always preceded by a description, also usually in a conventional formula, of a journey (or process of some kind)—here τοῖσιν δ' ἴκμενον οὐρον ἴει κτλ.—and is followed by a mention of the stage in the journey then reached. Such a line as βῆν δὲ παρὰ Κρονουὺς κτλ. would come very well after δύσετό τ' ἡέλιος, but not before it. I have therefore no hesitation in accepting 295 as genuine, and in following the order of the Hymn so far as to place it immediately before 298.

2. The place of line 297 (ἢ δὲ Φεῖας κτλ.) is almost fixed by the geography. Nearly all the MSS. of the Odyssey give the form Φεῖας, and that is also the word in the Hymn to Apollo: but Aristarchus and Strabo read Φεῖας, which we can hardly be wrong in adopting, and identifying with the Φεῖα of Il. 7. 135, a town on the Iardanus, and of Thuc. 2. 25. A ship going northwards from Pylos would steer for Pheia. The headland near Pheia, the ancient Ichthys, now Katákolos, must have been familiar as a land-mark. On the other hand there is no place of the name of Pherae in this part of the Peloponnese. But Pheia, being to the south of Elis, naturally comes before it in this narra-

tive. Hence the original order of the lines is—

296. δύσετό τ' ἡέλιος . . .

297. ἢ δὲ Φεῖας ἐπέβαλλεν . . .

295. βῆν δὲ παρὰ Κρονουὺς καὶ Χαλκίδα

298. ἡδὲ παρ' Ἡλίδας δῖαν κτλ.

On this point, then, we are led to adopt the order of the Odyssey in preference to that of the Hymn.

3. This last conclusion evidently leads us to infer that the whole passage belongs originally to the Odyssey: and this again is strongly confirmed by the words καὶ παρὰ Δύμην, which the Hymn to Apollo gives in place of καλλιρέθρον at the end of 295. The town of Dyme, in Achaia, is not on the course of Telemachus, and a fortiori nowhere near Κρονουί or Χαλκίς. It is evidently brought in with a view to the voyage described in the Hymn, the voyage from Crete to Delphi. Similarly it is not improbable that the substitution of Φεῖας for Φεῖας in 297 was suggested by the Achaian town Φεραί.

299–300. νήσοισιν ἐπιπροέηκε θοῇσιν. These enigmatical words describe the course of Telemachus after passing Elis. According to Strabo's view he obeyed the injunction of Athene ἐκδὲ νήσαν ἀπέχειν εὐεργέα νῆα (15. 33) by first steering eastwards towards the Echinades: the νῆσοι θοαί being part of that group, and so called from their 'sharp' or 'pointed' form. Again shifting his course, Telemachus passed between Acarnania and Ithaca, and landed on the further side of the island: thus escaping the Suitors, who lay in wait for him in the channel between Ithaca and Cephallonia.

Plausible as this theory is, it fails to explain the Homeric narrative. It obliges us to suppose that the poet left out the last part of the journey—a distinct stage in Strabo's account—viz. from the Echinades home. We feel this especially with the words ὀρμαίνων ἢ κεν θάνατον φύγοι ἢ κεν ἀλοίῃ, which evidently apply best to the critical moment when Telemachus was approaching the shores of Ithaca. Again, there is no independent ground for Νῆσοι θοαί as a proper name denoting some of the Echinades. This is a view which has satisfied many scholars (see

Τὼ δ' αὖτ' ἐν κλισίῃ Ὀδυσσεὺς καὶ δῖος ὕφορβος
δορπεῖτην· παρὰ δέ σφιν ἐδόρπεον ἄνδρες ἄλλοι.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
τοῖς δ' Ὀδυσσεὺς μετέειπε συβώτῳ πειρητίζων,
ἢ μιν ἔτ' ἐνδυκέως φιλέοι μείναι τε κελεύοι
αὐτοῦ ἐνὶ σταθμῷ, ἢ ὀτρύνειε πόλινδε·

305

“κέκλυθι νῦν, Εὐμαίε, καὶ ἄλλοι πάντες ἐταῖροι·
ἡῶθεν προτὶ ἄστυ λιλαίομαι ἀπονέεσθαι
πτωχεύσων, ἵνα μή σε κατατρύχω καὶ ἐταίρους.
ἀλλὰ μοι εὖ θ' ὑπόθευ καὶ ἄμ' ἡγεμόν' ἐσθλὸν ὅπασσον,
ὅς κέ με κείσ' ἀγάγῃ· κατὰ δὲ πτόλιν αὐτὸς ἀνάγκη
πλάγξομαι, αἳ κέν τις κοτύλῃν καὶ πύρνον ὀρέξῃ.
καὶ κ' ἐλθὼν πρὸς δώματ' Ὀδυσσεύος θείοιο
ἀγγελίην εἴποιμι περίφρονι Πηνελοπείῃ,
καὶ κε μνηστήρεσσιν ὑπερφιάλοισι μιγείην,

315

304 δ' om. F.

309 πτωχεύων G P.

310 θ' om. P H al.

Buttmann's *Lex.* s. v. *θοός*); but there is nothing to show that it is more than the ancient geographer's hypothesis. It is true that on the other hand we are almost driven to some such hypothesis by the difficulty of explaining *θοῇσιν* otherwise. The meaning 'swift' cannot be seriously thought of. The meaning 'pointed' is supposed to be established by the verb *θοόω* 'to sharpen.' This, however, is not certain. It may be that *θοόω* meant 'to make quick' or 'active,' and only acquired the sense of sharpening when applied to weapons and implements. It seems best, then, to leave *θοῇσιν* unexplained.

Had it not been for the arguments based on *θοῇσιν* the commentators would doubtless have taken the expression 'the islands' to denote the three that are so often associated with Ithaca: cp. 1. 245 ὅσσοι γὰρ νήσοισιν ἐπικρατεύουσιν ἄριστοι, | Δουλιχίῳ τε Σάμῃ τε καὶ Ὀδυσσεὺς Ζακύνθῳ, | ἡδ' ὅσσοι κραναὴν Ἰθάκην κτλ. (= 16. 122., 19. 130); and 21. 346 οὐθ' ὅσσοι κραναὴν Ἰθάκην κῆρα κοιρανέουσιν, | οὐθ' ὅσσοι νήσοισι πρὸς Ἡλίδος ἱπποβότοιο. The description 'towards Elis' applies very well to Zante, and partly to Cephallonia; in any case it shows that in the poet's

conception Telemachus in coming from Elis would pass 'the islands' more or less closely. So in the Hymn to Apollo, after Elis is passed, Ithaca and the other islands come in sight. The injunction 'to keep his ship away from the islands' (*ἐκδὲ νήσαν*, 15. 33) would be satisfied by giving them a moderately wide berth: for he trusts rather to darkness (*νυκτὶ ὁμῶς πλείειν*), and to landing on Ithaca at a distance from the town.

On the whole it seems likely that 'the islands' here are the group associated with Ithaca, viz. Dulichium, Same, and Zacynthus. It is impossible to say what idea the poet had of their relative position: but the description of Ithaca in Od. 9. 25 as *πανυπερτάτη πρὸς ζῳφον* falls in with the view now taken.

301–495. The scene changes to the hut of Eumaeus. This digression serves a double purpose in the narrative: (1) it carries on the idyl of Ulysses in the swine-herd's hut, and gives it artistic continuity; and (2) it fills up the otherwise blank space of the night voyage of Telemachus.

309. κατατρύχω, cp. Hes. Op. 305 (of drones) οἳ τε μελισσῶν κάματον τρύχουσιν ἀεργοὶ ἐσθοντες.

311. αὐτός, without the guide.

εἴ μοι δειπνον δοῖεν δνείατα μυρὶ ἔχοντες·
 αἰψά κεν εὖ δρώοιμι μετὰ σφίσιν ἄσσοι ἐθέλοιεν.
 ἐκ γάρ τοι ἐρέω, σὺ δὲ σύνθεο καὶ μεν ἄκουσον·
 Ἑρμείαο ἔκητι διακτόρου, ὅς ῥά τε πάντων
 ἀνθρώπων ἔργοισι χάριν καὶ κῦδος ὀπάξει,
 320 δρηστοσύνη οὐκ ἂν μοι ἐρίσσειε βροτὸς ἄλλος,
 πῦρ τ' εὖ νηῆσαι διὰ τε ξύλα δανὰ κεάσσαι,
 δαιτρεῦσαί τε καὶ ὀπτήσαι καὶ οἰνοχοῆσαι,
 οἷά τε τοῖς ἀγαθοῖσι παραδρώωσι χέρηες."
 Τὸν δὲ μέγ' ὀχθήσας προσέφη, Εὐμαίε συβῶτα·
 325 "ὦ μοι, ξεῖνε, τίη τοι ἐνὶ φρεσὶ τοῦτο νόημα
 ἔπλετο; ἢ σὺ γε πάγχυ λιλαίεαι αὐτόθ' ὀλέσθαι,
 εἰ δὴ μνηστήρων ἐθέλεις καταδύναι ὄμιλον,
 τῶν ὕβρις τε βίη τε σιδήρεον οὐρανὸν ἵκει.
 οὐ τοι τοιοῖδ' εἰσὶν ὑποδρηστήρες ἐκείνων,
 330 ἀλλὰ νέοι, χλαῖνας εὖ εἰμένοι ἡδὲ χιτῶνας,
 αἰεὶ δὲ λιπαροὶ κεφαλὰς καὶ καλὰ πρόσωπα,
 οἷ σφιν ὑποδρώωσιν· ἐϋξεστοὶ δὲ τράπεζαι
 σίτου καὶ κρειῶν ἡδ' οἴνου βεβρίθασιν.
 335 ἀλλὰ μέν· οὐ γάρ τίς τοι ἀνιᾶται παρεόντι,
 οὐτ' ἐγὼ οὔτε τις ἄλλος ἐταίρων, οἷ μοι ἔασιν.
 αὐτὰρ ἐπὴν ἔλθῃσιν Ὀδυσσεύς φῖλος υἱός,
 κείνός σε χλαῖνάν τε χιτῶνά τε εἴματα ἔσσει,
 πέμψει δ' ὀππῇ σε κραδίη θυμός τε κελεύει."
 Τὸν δ' ἡμείβετ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς·
 340

317 ἄσσοι ἐθέλοιεν Ar.: the MSS. have ὅττι θέλοιεν or ὅττ' ἐθέλοιεν. 321 δρη-
 στοσύνη Ahrens: cp. h. Cer. 476. 322 δανὰ F P H Eust.: πολλὰ G X D U al.

317. αἰψά κεν κτλ. This is a kind of second apodosis to εἴ μοι δειπνον κτλ.: '(if they would), I would readily serve right well, &c.' Cp. 14. 217, and see Riddell, *Digest*, § 207 A.

322. νηῆσαι and the other infinitives are to be construed with ἐρίσσειε, and thus form a sort of epexegetis of δρηστοσύνη: 'no one would contend with me in respect of service, in piling up a fire, &c.' Cp. Ar. Pax 1133 ἐκκείας τῶν ξύλων ἅττ' ἂν ἡ δανότατα κτλ.

324. τοῖς ἀγαθοῖσι. The art. is used as with comparatives, see on 14. 12 τὸ μέλαν, 14. 61 οἱ νέοι, 12. 252 ἰχθύσι τοῖς ὀλίγοις.

327. αὐτόθι 'on the spot,' without escape.

330. τοιοῖδε 'such as you.'

334. This spondaic line has been thought to express the notion of heaviness (βεβρίθασιν). But probably the original was more dactylic: σίτου καὶ κρέων ἰδὲ φοίνος βεβρίθασιν.

"αἰθ' οὕτως, Εὐμαίε, φίλος Διὶ πατρὶ γένοιο
 ὥς ἐμοί, ὅττι μ' ἔπαυσας ἄλῃς καὶ οἰζύος αἰνῆς.
 πλαγκτοσύνης δ' οὐκ ἔστι κακώτερον ἄλλο βροτοῖσιν·
 ἀλλ' ἔνεκ' οὐλομένης γαστρὸς κακὰ κήδε' ἔχουσιν
 345 [ἀνέρες, ὃν τιν' ἵκηται ἄλῃ καὶ πῆμα καὶ ἄλγος.]
 νῦν δ' ἐπεὶ ἰσχανάας μείναι τέ με κείνων ἀνωγας,
 εἴπ' ἄγε μοι περὶ μητρὸς Ὀδυσσεύος θείοιο
 πατρός θ', ὃν κατέλειπεν ἰὼν ἐπὶ γήραος οὐδῶ,
 ἢ που ἔτι ζώουσιν ὑπ' αὐγὰς ἡελίοιο,
 ἢ ἤδη τεθνᾶσι καὶ εἰν Ἀΐδαο δόμοισι."
 350 Τὸν δ' αὖτε προσέειπε συβώτης, ὄρχαμος ἀνδρῶν·
 "τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω.
 Λαέρτης μὲν ἔτι ζῶει, Διὶ δ' εὐχεται αἰεὶ
 θυμὸν ἀπὸ μελέων φθίσθαι οἷς ἐν μεγάροισιν·
 355 ἐκπάγλως γὰρ παιδὸς ὀδύρεται οἰχομένοιο
 κουριδίης τ' ἀλόχοιο δαΐφρονος, ἢ ἐ μάλιστα
 ἦκαχ' ἀποφθιμένη καὶ ἐν ὤμῳ γήραϊ θῆκεν.
 ἢ δ' ἄχει οὐ παιδὸς ἀπέφθιτο κυδαλίμοιο,
 λευγαλέῳ θανάτῳ, ὥς μὴ θάνοι ὅς τις ἔμοιγε
 ἐνθάδε ναιετάων φίλος εἴη καὶ φίλα ἔρδοι.
 360 ὄφρα μὲν οὖν δὴ κείνη ἔην, ἀχέουσά περ ἔμψης,
 τόφρα τί μοι φίλον ἔσκε μεταλλῆσαι καὶ ἐρέσθαι,
 οὐνεκά μ' αὐτὴ θρέψεν ἄμα Κτιμένη τανυπέπλῳ,
 θυγατέρ' ἰφθίμῃ, τὴν ὀπλοτάτην τέκε παίδων·
 365 τῇ ὁμοῦ ἐτρεφόμην, ὀλίγον δὲ τί μ' ἦσσαν ἐτίμα.
 αὐτὰρ ἐπεὶ ῥ' ἦβην πολυήρατον ἰκόμεθ' ἄμφω,
 τὴν μὲν ἔπειτα Σάμηνδ' ἔδοσαν καὶ μυρὶ ἔλοντο,

345 om. G F U. τιν' P H al.: κεν Eust.

364 παῖδα U Eust.

344. οὐλομένης 'miserable.' The epithet in this context has a slightly mock-heroic effect.

The word οὐλόμενος has been again discussed by Schulze (*Quaest. Ep.* 192-201), who shows conclusively that it is the same as the 2 aor. participle ὀλόμενος, and not transitive in meaning (= ὀλοός or ὀλέθριος). It always means 'miserable,' 'accursed,' and has the

same relation to the *curse* ὀλοιο or ὀλοιο that ὀνήμενος 'happy' has to the *blessing* ὀναιο. The *ou* for *o* in the first syllable is simply a metrical license, necessary in hexameter verse.

357. ὤμῳ 'unripe,' 'premature.' The meaning of ὀμογέρων is curiously different (Il. 23. 791).

367. Σάμηνδ' ἔδοσαν, pregnant use, cp. 14. 295 ἐς Λιβύην ἔσσαντο, Il. 10. 268

αὐτὰρ ἐμὲ χλαῖνάν τε χιτῶνά τε εἵματα κείνη
καλὰ μάλ' ἀμφίεσσα ποσὶν θ' ὑποδήματα δοῦσα
ἀγρόνδε προΐαλλε· φίλει δέ με κηρόθι μᾶλλον. 370
νῦν δ' ἤδη τούτων ἐπιδεύομαι· ἀλλὰ μοι αὐτῷ
ἔργον ἀέξουσιν μάκαρες θεοὶ ᾧ ἐπιμίνω·
τῶν ἔφαγόν τ' ἐπιόν τε καὶ αἰδοίοισιν ἔδωκα.
ἐκ δ' ἄρα δεσποίνης οὐ μείλιχον ἔστιν ἀκούσαι
οὔτ' ἔπος οὔτε τι ἔργον, ἐπεὶ κακὸν ἔμπεσεν οἴκῳ, 375
ἄνδρες ὑπερφίαλοι· μέγα δὲ δμῶες χατέουσιν
ἀντία δεσποίνης φάσθαι καὶ ἕκαστα πυθέσθαι,
καὶ φαγέμεν πιέμεν τε, ἔπειτα δὲ καὶ τι φέρεσθαι
ἀγρόνδ', οἷά τε θυμὸν αἰεὶ δμῶεσσιν ἱαίνει."
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς· 380
"ὦ πόποι, ὥς ἄρα τυτθὸς ἐών, Εὐμαίε συβῶτα,
πολλὸν ἀπεπλάγχθης σῆς πατρίδος ἡδὲ τοκῆων.
ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
ἥ ἐ διεπράθετο πτόλις ἀνδρῶν εὐρύαγυια,
ἧ ἔνι ναιετάεσκε πατὴρ καὶ πότνια μήτηρ, 385
ἧ σέ γε μουνωθέντα παρ' οἷσιν ἢ παρὰ βουσὶν
ἄνδρες δυσμενέες νηυσὶν λάβον ἡδ' ἐπέρασαν
τοῦδ' ἀνδρὸς πρὸς δώμαθ', ὃ δ' ἀξίον ὦνον ἔδωκε."
Τὸν δ' αὖτε προσέειπε συβώτης, ὕρχαμος ἀνδρῶν·
"ξείν', ἐπεὶ ἄρ δὴ ταῦτά μ' ἀνείρεαι ἡδὲ μεταλλᾶς, 390

369 ποσὶν θ' G F D: ποσὶν δ' vulg. 379 αἰεὶ δμῶεσσιν] ἐνὶ στήθεσσι M X D Z.
385 ναιετάεσκε P X D U al. Eust.: -άσκε G F H. 390 ταῦτά μ'] με ταῦτ' G:
perhaps read ταῦτα (with hiatus).

Σκάνδειόνδ' ἄρα δῶκε Κυθηρίῳ Ἀμφιδάμαντι, also 7. 79 σῶμα δὲ οἶκαδ' ἐμὸν δόμεναι πάλιν.

368. ἐμὲ, with προΐαλλε (370).
370. κηρόθι μᾶλλον, a fixed phrase, in which the comparative has no application to the present context. It properly means 'rather much (than little)', then, by a litotes, 'right well': cp. θαῖσσαν = 'right quickly.' It does not mean 'more than before,' as Ameis takes it.

373. τῶν, neut. plur., denoting the things implied in ἔργον, viz. the different fruits of the work. The gen. is partitive.

αἰδοίοισιν, i.e. to those who have a claim on my regard (αἰδώς), as members of the family (αἰδοίη παράκοιτις, &c.), guests (9. 271 ξείνιος, δὲ ξείνοισιν ἄμ' αἰδοίοισιν ὁπῆδει), suppliant (7. 165 ἰκέτησιν ἄμ' αἰδοίοισιν ὁπῆδει).

* 375. Note that ἀκούσαι only suits ἔπος. But the Zeugma is softened if we restore οὐ φέπος οὐδέ τι φέργον.

379. οἷά τε refers to all the preceding clauses, ἀντία φάσθαι, &c.

386. οἷσιν, for ὅσιν metri gratia.

387. ἐπέρασαν πρὸς δώματα, a pregnant use, = 'brought to the house and there sold'; cp. 367 (supra).

σιγῇ νῦν ξυνίει καὶ τέρπεο, πίνε τε οἶνον
ἡμενος. αἶδε δὲ νύκτες ἀθέσφατοι· ἔστι μὲν εὐδειν,
ἔστι δὲ τερπομένοισιν ἀκούειν· οὐδέ τί σε χρή,
πρὶν ὥρη, καταλέχθαι· ἀνίη καὶ πολλὸς ὕπνος.
τῶν δ' ἄλλων ὅτινα κραδίη καὶ θυμὸς ἀνώγη 395
εὐδέτω ἐξελθῶν· ἅμα δ' ἡοὶ φαινομένηφι
δειπνήσας ἅμ' ὕεσσιν ἀνακτορίησιν ἐπέσθω.
νῶϊ δ' ἐνὶ κλισίῃ πίνοντέ τε δαινυμένῳ τε
κῆδεσιν ἀλλήλων τερπόμεθα λευγαλέοισι
μνωμένῳ μετὰ γάρ τε καὶ ἄλγεσι τέρπεται ἀνὴρ, 400
ὅς τις δὴ μάλα πολλὰ πάθη καὶ πόλλ' ἐπαληθῇ.
τοῦτο δέ τοι ἐρέω ὃ μ' ἀνείρεαι ἡδὲ μεταλλᾶς.
Νῆσός τις Συρίη κικλήσκεται, εἴ που ἀκούεις,
Ὀρτυγίης καθύπερθεν, ὅθι τροπαὶ ἡελίοιο,
οὐ τι περιπληθὴς λίην τόσον, ἀλλ' ἀγαθὴ μὲν, 405
εὐβοτος εὐμηλος, οἶνοπληθὴς πολύφυρος.
πείνη δ' οὐ ποτε δῆμον ἐσέρχεται, οὐδέ τις ἄλλη
νοῦσος ἐπὶ στυγερῇ πέλεται δειλοῖσι βροτοῖσιν·
ἀλλ' ὅτε γηράσκωσι πόλιν κάτα φύλ' ἀνθρώπων,
ἐλθὼν ἀργυρότοξος Ἀπόλλων Ἀρτέμιδι ξὺν 410
οἷς ἀγανοῖσι βέλεσσιν ἐποιοῦμενος κατέπεφνε.
ἔνθα δὴ πόλιες, δίχα δὲ σφισι πάντα δέδασται·
τῆσιν δ' ἀμφοτέρησι πατὴρ ἐμὸς ἐμβασίλευε,
Κτήσιος Ὀρμενίδης, ἐπιείκελος ἀθανάτοισιν.
Ἐνθα δὲ Φοίνικες ναυσίκλυτοι ἤλυθον ἄνδρες, 415

393 ἀκούειν At.: -έμεν MSS.
βέλεσσιν vulg.

394. πρὶν ὥρη, sc. ἔρ.

400. μνωμένῳ, from μνάομαι 'call to mind.'

μετὰ 'in turn,' cp. 460.

403. The islands Συρίη and Ὀρτυγίη have a mythical character, as the 'turning points' of the sun (so the island of Circe has the house of the dawn and the rising of the sun, 12. 4), and also in respect of the superhuman felicity of the inhabitants. We need not seek to identify them with real places, such as the islands Syra and Delos.

411 ἀγανοῖσι βέλεσσιν M U: ἀγανοῖς

405. λίην τόσον. The force of τόσον here is analogous to that of τοῖον in θάμα τοῖον, &c. (see on l. 451), i.e. it insists on the preceding word as *not too much*: cp. 4. 371 νῆπιός εἰς, ὃ ξείνε, λίην τόσον 'you are really λίην νῆπιος.' Here the meaning is that the island is large, but not quite to be called *very* large. Similarly in Latin, *tantum* = 'just so much,' *procul tantum* = 'apart but no more' (Virg. Ecl. 6. 16).

407. ἄλλη νοῦσος 'disease as well,' according to the familiar idiom.

τρῶκται, μυρί' ἄγοντες ἀθύρματα νηὶ μελαίνῃ.
 ἔσκε δὲ πατὴρ ἐμοῖο γυνὴ Φοίνισσ' ἐνὶ οἴκῳ,
 καλὴ τε μεγάλη τε καὶ ἀγλαὰ ἔργα ἰδυῖα·
 τὴν δ' ἄρα Φοίνικες πολυπαῖπαλοι ἡπερόπενον.
 420 πλυνούσῃ τις πρῶτα μίγῃ κοίλῃ παρὰ νηὶ
 εὐνῇ καὶ φιλότῃ, τὰ τε φρένας ἡπεροπεύει
 θηλυτέρῃσι γυναιξί, καὶ ἡ κ' εὐεργὸς ἔρσιν.
 εἰρώτα δὴ ἔπειτα τίς εἴη καὶ πόθεν ἔλθοι·
 ἡ δὲ μάλ' αὐτίκα πατὴρ ἐπέφραδεν ὑπερεφές δῶ·
 425 'ἐκ μὲν Σιδῶνος πολυχάλκου εὖχομαι εἶναι,
 κούρῃ δ' εἰμ' Ἀρύβαντος ἐγὼ ῥυδὸν ἀφνειοῖο·
 ἀλλὰ μ' ἀνὴρπαξαν Τάφιοι ληῖστορες ἄνδρες
 ἀγρόθεν ἐρχομένην, πέρασαν δέ με δεῦρ' ἀγαγόντες
 τοῦδ' ἀνδρὸς πρὸς δῶμαθ'· ὁ δ' ἄξιον ὦνον ἔδωκε·
 Τὴν δ' αὖτε προσέειπεν ἀνὴρ, δς ἐμίσγετο λάθρῃ· 430
 'ἦ ρά κε νῦν πάλιν αὖτις ἄμ' ἡμῖν οἴκαδ' ἔποιο,
 ὄφρα ἴδῃς πατὴρ καὶ μητέρος ὑπερεφές δῶ
 αὐτοὺς τ'; ἡ γὰρ ἔτ' εἰσὶ καὶ ἀφνειοὶ καλέονται·
 Τὸν δ' αὖτε προσέειπε γυνὴ καὶ ἀμείβετο μύθῳ·
 435 'εἴη κεν καὶ τοῦτ', εἴ μοι ἐθέλοιτέ γε, ναῦται,
 ὀρκῶ πιστωθῆναι ἀπήμονά μ' οἴκαδ' ἀπάξειν.'

422 ἡ κ'] εἰ κ' G F Eust. 432 ἴδῃς vulg.: ἴδῃ Ar. (?), P H M. See the note on 15. 76. 436 μ' om. X D Z Eust.: ἀπήμονα δ' F: ἀπήμονα εἰ (sic) P. The pronoun should probably be omitted.

416. τρῶκται, see on 14. 289.

417. πατὴρ, with οἴκῳ, not γυνή (as Ameis takes it).

422. θηλυτέρως does not mean 'more θήλυς,' but 'θήλυς in contrast to ἀρσέν': cp. θεώτερος 'divine' (13. 111), ἀγρότερος 'of the country,' &c.

424. πατὴρ must surely mean 'my father,' as M. Pierron and Dr. Hayman explain it, not 'her father,' as it is generally taken. ἐπέφραδεν, said of a house, means 'pointed out,' 'showed the way to,' cp. Od. 7. 49., 10. 111. Here the woman naturally pointed out the 'lofty roof' of the house that she belonged to, and went on to relate that she had been brought from her home in Sidon τοῦδ' ἀνδρὸς πρὸς δῶματα, where τοῦδε = 'this that I am showing you.'

The use of πατὴρ = πατὴρ ἐμοῦ is easier on account of πατὴρ ἐμοῖο in l. 417. The repetition of ὑπερεφές δῶ in l. 432 with a different reference is probably intentional. The Phoenician seems to say, — 'You have shown us the "great house" where you are kept in slavery: will you return to the "great house" of your father and mother?'

426. ῥυδόν 'in a stream'; 'one to whom riches came in a flood' — an appropriate word for a trader's wealth. It sounds like a piece of mercantile argot. Ἀρύβας seems to be a Phoenician name — perhaps Hasdrubal.

433. καλέονται 'are reputed,' 'have the credit of being.' This also looks like a trader's way of speaking.

435. τοῦτο, *istud*, 'what you say.'

Ὡς ἔφαθ', οἱ δ' ἄρα πάντες ἐπώμνουν ὥς ἐκέλευεν·
 αὐτὰρ ἐπεὶ ῥ' ὁμοσάν τε τελεύτησάν τε τὸν ὄρκον,
 τοῖς δ' αὖτις μετέειπε γυνὴ καὶ ἀμείβετο μύθῳ·
 440 'σιγῇ νῦν, μή τίς με προσανδάτω ἐπέεσσιν
 ὑμετέρων ἐτάρων, ξυμβλήμενος ἢ ἐν ἀγυῇ
 ἢ που ἐπὶ κρήνῃ· μή τις ποτὶ δῶμα γέροντι
 ἔλθων ἐξείπῃ, ὁ δ' οἷσάμενος καταδήσῃ
 δεσμῷ ἐν ἀργαλέῳ, ὑμῖν δ' ἐπιφράσσει' ὄλεθρον.
 ἀλλ' ἔχετ' ἐν φρεσὶ μῦθον, ἐπείγετε δ' ὦνον ὀδαίων. 445
 ἀλλ' ὅτε κεν δὴ νηὺς πλείῃ βιότοιο γένηται
 ἀγγελίῃ μοι ἔπειτα θοῶς ἐς δῶμαθ' ἰκέσθω·
 οἶσω γὰρ καὶ χρυσόν, ὅτις χ' ὑποχείριος ἔλθῃ·
 καὶ δέ κεν ἄλλ' ἐπίβαθρον ἐγὼν ἐθέλουσά γε δοίην.
 παῖδα γὰρ ἀνδρὸς ἔῃος ἐνὶ μεγάροις ἀτιτάλλω,
 450 κερδαλέον δὴ τοῖον, ἅμα τροχόωντα θύραζε·
 τὸν κεν ἄγοιμ' ἐπὶ νηός, ὁ δ' ὑμῖν μυρίον ὦνον
 ἄλφοι, ὅπῃ περάσαιτε κατ' ἄλλοθρόους ἀνθρώπους·
 'Ἡ μὲν ἄρ' ὥς εἰποῦσ' ἀπέβη πρὸς δῶματα καλά·
 οἱ δ' ἐνιαυτὸν ἅπαντα παρ' ἡμῖν αὖθι μένοντες 455

437 ἐπώμνουν Ar. vulg.: ἀπώμνουν G F X al. 443 οἷσάμενος F P H M U al., and so in Apoll. Rhod. &c. (Schulze, *Quaest. Ep.* p. 354: Veitch s.v.). 445 ἔχετε φρεσὶ X D U Z. 447 ἐς F U: πρὸς G P H X al. 448 ἔλθῃ F: ἔλθοι vulg.: εἴη P H. 451 τροχόωντα] τροχάωντα Schol. V: cp. τρώχων (Od. 6. 318) and τροχῶσι (Il. 22. 163). But these are doubtless from original τρώχων, τροχάουσι, H. G. § 55, 9. 453 περάσαιτε] περάσητε, the reading of the MSS., is post-Homeric both in form and in syntax (H. G. §§ 82, 298): cp. 14. 297, where the opt. has been preserved in two MSS. only. κατ' G X: πρὸς F P H U.

445. ὦνον ὀδαίων 'the buying (lit. the price) of your freight': ὀδαῖα = 'things belonging to the voyage' (ὀδός), hence cargo taken in on the way, return cargo: see on 8. 163.

ὦνος always means 'price paid'; here 'hurry on with the price' must be a (slightly colloquial) way of saying 'make haste with your bargaining.'

449. ἐπίβαθρον 'passage money.'

451. τοῖον is best taken as an adjective, as in ἀβληχρὸς μάλα τοῖος (Il. 13. 23. 282), and so whenever it follows an adj., as μέγα τοῖον (3. 321), σαρδάνιον μάλα τοῖον (20. 302). After an adverb it is of course adverbial, as θαμὰ τοῖον (1. 209), σιγῇ τοῖον, &c. The meaning

II.

F

is not, as usually given, 'so very —,' but 'quite,' 'just': κερδαλέον δὴ τοῖον of a child means that it may properly be called κερδαλέος. So in the only instance of the phrase in the Iliad, 23. 246 οὐ μάλα πολλόν, ἀλλ' ἐπεικέα τοῖον, 'but just a befitting one.' Compare the corresponding use of τούσιν (l. 405 supra): also the common use of οὕτω after an adv. with the sense of 'quite,' as in μάψ οὕτω (Il. 2. 120), Attic σαφῶς οὕτως, &c. The modern use of 'so much' in the sense of 'very much' is not Greek. The supposition that τοῖος may have a deictic force (= τοῖόςδε) is also untenable.

453. περάσαιτε, see the critical note.

ἐν νηϊ γλαφυρῇ βίοτον πολὺν ἐμπολόωντο.
 ἀλλ' ὅτε δὴ κοίλῃ νηὺς ἤχθετο τοῖσι νέεσθαι,
 καὶ τότ' ἄρ' ἄγγελον ἦκαν, ὃς ἀγγεῖλει γυναικί.
 ἤλυθ' ἀνὴρ πολυῦδρις ἐμοῦ πρὸς δώματα πατρὸς
 χρύσειον ὄρμον ἔχων, μετὰ δ' ἡλέκτροισιν ἔερτο.
 τὸν μὲν ἄρ' ἐν μεγάρῳ δμῳαὶ καὶ πότνια μήτηρ
 χερσὶν τ' ἀμφοφόωντο καὶ ὀφθαλμοῖσιν ὀρῶντο,
 ὦνον ὑπισχόμεναι· ὁ δὲ τῇ κατένευσε σιωπῇ.
 ἦ τοι ὁ καννέυσας κοίλῃν ἐπὶ νῆα βεβήκει,
 ἢ δ' ἐμὲ χειρὸς ἐλοῦσα δόμων ἐξῆγε θύραζε.
 εὔρε δ' ἐνὶ προδόμῳ ἡμὲν δέπα ἡδὲ τραπέζας
 ἀνδρῶν δαιτυμόνων, οἳ μὲν πατέρ' ἀμφεπένοντο.
 οἱ μὲν ἄρ' ἐς θῶκον πρόμολον δῆμοιό τε φῆμιν,
 ἢ δ' αἶψα τρί' ἄλεια κατακρύψας ὑπὸ κόλπῳ
 ἔκφερεν· αὐτὰρ ἐγὼν ἐπόμεν ἀσειφροσύνῃσι.
 δύσετό τ' ἡέλιος σκιδώοντό τε πᾶσαι ἀγυιαί·
 ἡμεῖς δ' ἐς λιμένα κλυτὸν ἤλθομεν ὧκα κίοντες·
 ἐνθ' ἄρα Φοινίκων ἀνδρῶν ἦν ὠκύαλος νηὺς.
 οἱ μὲν ἔπειτ' ἀναβάντες ἐπέπλεον ὕγρὰ κέλευθα,
 νῶ ἀναβησάμενοι· ἐπὶ δὲ Ζεὺς οὖρον ἱάλλεν.

463 ὑπισχόμεναι vulg.: ὑποσχόμεναι F: ἐπισχόμεναι G. 469 κόλπου Aristoph. (see Sch. H on Od. 9. 329). 473 ὠκύπορος G al. cp. 12. 182.

460. The ὄρμος was a chain which passed round the neck and hung down on the breast: cp. H. Ven. 88 ὄρμοι δ' ἀμφ' ἀπαλῇ δειρῇ περικαλλέες ἦσαν καλοὶ χρύσειοι παμπούκιλοι· ὡς δὲ σελήνῃ στήθεσιν ἀμφ' ἀπαλοῖσιν ἐλάμπετο: also H. vi. 10 δειρῇ δ' ἀμφ' ἀπαλῇ καὶ στήθεσιν ἀργυφίοισιν ὄρμοισι χρυσοῖσιν ἐκόσμεον. It was therefore of some length (ἐννεάπηχυς, H. Apoll. 104).

μετὰ 'in turn,' 'at intervals.'
 ἡλέκτροισιν 'with pieces of amber.' It appears that the ancients distinguished between neut. ἡλεκτρον 'amber' and masc. ἡλεκτρος, the metal so called, an alloy of gold and silver. The plural would not suit a metal, but it would naturally be used of a substance that is always found in lumps. See Helbig, *Hom. Epics*, p. 268.

463. ὑπισχόμεναι 'tendering,' i. e.

making offers for it, chaffering.

466. προδόμῳ. After the feast the serving-maids carried off the remains, with the tables and drinking-cups (19. 61-62). From this place we may infer that they were taken into the πρόδομος or entrance hall of the μέγαρον.

467. ἀμφεπένοντο, viz. as γέροντες or counsellors, like the twelve elders in Phaeacia.

468. πρόμολον 'had gone forth': πρό as in προβαίνειν, προερέσσω, προῖδμαι, &c. (not of time).

θῶκος is the 'sitting-place' or tribunal: φῆμις, which elsewhere means the 'talk' of the people, is here (= ἀγορή) the place of talking.

470. ἀσειφροσύνῃσι must here mean 'in childish thoughtlessness.' The derivation is obscure: see the note on ἀσιφρων (21. 302).

ἐξῆμαρ μὲν ὁμῶς πλέομεν νύκτας τε καὶ ἡμαρ·
 ἀλλ' ὅτε δὴ ἔβδομον ἡμαρ ἐπὶ Ζεὺς θῆκε Κρονίων,
 τὴν μὲν ἔπειτα γυναῖκα βάλ' Ἄρτεμις ἰοχέαιρα,
 ἀντλῶ δ' ἐνδούπησε πεσοῦσ' ὥς εἰναλίη κῆξ.
 καὶ τὴν μὲν φώκησι καὶ ἰχθύσι κύρμα γενέσθαι
 ἔκβαλον· αὐτὰρ ἐγὼ λιπόμην ἀκαχήμενος ἦτορ·
 τοὺς δ' Ἰθάκῃ ἐπέλασσε φέρων ἀνεμὸς τε καὶ ὕδωρ,
 ἐνθα με Λαέρτης πρίατο κτεάτεσσιν ἐοῖσιν.
 οὕτω τήνδε γε γαῖαν ἐγὼν ἴδον ὀφθαλμοῖσι."
 Τὸν δ' αὖ διογενὴς Ὀδυσσεὺς ἡμείβετο μύθῳ·
 "Εὖμαι', ἦ μάλα δὴ μοι ἐνὶ φρεσὶ θυμὸν ὄρινας
 ταῦτα ἕκαστα λέγων, ὅσα δὴ πάθες ἄλγεα θυμῷ.
 ἀλλ' ἦ τοι σοὶ μὲν παρὰ καὶ κακῷ ἐσθλὸν ἔθηκε
 Ζεὺς, ἐπεὶ ἀνδρὸς δώματ' ἀφίκεο πολλὰ μογήσας
 ἠπίου, ὃς δὴ τοι παρέχει βρῶσιν τε πόσιν τε
 ἐνδυκέως, ζῶεις δ' ἀγαθὸν βίον· αὐτὰρ ἐγώ γε
 πολλὰ βροτῶν ἐπὶ ἄστ' ἀλώμενος ἐνθάδ' ἰκάνω."
 Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 καδδραθέτην δ' οὐ πολλὸν ἐπὶ χρόνον, ἀλλὰ μίνυνθα·
 αἶψα γὰρ Ἡὼς ἤλθεν ἐϋθρονος. οἱ δ' ἐπὶ χέρσου
 Τηλεμάχου ἔταροι λῦον ἱστία, καδ δ' ἔλον ἱστὸν
 καρπαλίμως, τὴν δ' εἰς ὄρμον προέρεσαν ἐρετμοῖς.
 ἐκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν·
 ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης,
 δεῖπνόν τ' ἐντύνοντο κερῶντό τε αἶθοπα οἶνον.

484 τήνδε γε Bothe: τήνδε τε MSS.: see 13. 238. 487 ἄλγεα θυμῷ ἢ δ' ὅσ' ἀλήθης F M, cp. 14. 362. 497 ἐς λιμένα G X al. 499 ἐπὶ ῥηγμῖνι, cp. 4. 430. The word seems always to mean the 'broken water' or 'surf' (χέρσῳ ῥηγνύμενον), not the beach on which it breaks.

479. ἐνδούπησε πεσοῦσα, an adaptation, perhaps a parody, of the conventional δούπησεν δὲ πεσών of the Iliad.

487. ἄλγεα properly belongs to the antecedent clause, ἄλγεα ὅσα δὴ πάθες. Cp. 18. 37.

488. καὶ goes with ἐσθλόν, and κακῷ is placed between them in order to bring the contrasted κακῷ ἐσθλόν together: cp. 17. 285 μετὰ καὶ τότε τοῖσι γενέσθαι.

491. ἐνδυκέως, see on 14. 62.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
τοῖσι δὲ Τηλέμαχος πεπνυμένος ἤρχετο μύθων·
“ὕμεις μὲν νῦν ἄστυδ’ ἐλαύνετε νῆα μέλαιναν,
αὐτὰρ ἐγὼν ἀγροὺς ἐπιείσομαι ἡδὲ βοτῆρας·
ἐσπέριος δ’ εἰς ἄστυ ἰδὼν ἐμὰ ἔργα κάτειμι.
ἡῶθεν δέ κεν ὕμιν ὁδοιπόριον παραθείμην,
δαῖτ’ ἀγαθὴν κρειῶν τε καὶ οἴνου ἡδυπότοιο.”

505

Τὸν δ’ αὖτε προσέειπε Θεοκλύμενος θεοειδής·
“πῇ γὰρ ἐγώ, φίλε τέκνον, ἴω; τεῦ δῶμαθ’ ἴκωμαι
ἀνδρῶν οἳ κραναὴν Ἰθάκην κάτα κοιρανέουσιν;
ἢ ἰθὺς σῆς μητρὸς ἴω καὶ σοῖο δόμοιο;”

510

Τὸν δ’ αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤυδα·
“ἄλλως μὲν σ’ ἂν ἔγωγε καὶ ἡμέτερόνδε κελοίμην
ἔρχεσθ’. οὐ γάρ τι ξενίων ποθή· ἀλλὰ σοὶ αὐτῷ
χείρον, ἐπεὶ τοι ἐγὼ μὲν ἀπέσσομαι, οὐδέ σε μήτηρ
ὄψεται· οὐ μὲν γάρ τι θαμὰ μνηστήρσ’ ἐνὶ οἴκῳ
φαίνεται, ἀλλ’ ἀπὸ τῶν ὑπερωῖφ ἰστὸν ὑφαίνει.
ἀλλὰ τοι ἄλλον φῶτα πιφαύσκομαι ὃν κεν ἴκοιο,
Εὐρύμαχον, Πολύβοιο δαΐφρονος ἀγλαὸν υἱόν,
τὸν νῦν Ἰσα θεῶ Ἰθακήσιοι εἰσορόωσι.
καὶ γὰρ πολλὸν ἄριστος ἀνὴρ μέμονέν τε μάλιστα
μητέρ’ ἐμὴν γαμέειν καὶ Ὀδυσσῆος γέρας ἔξειν·
ἀλλὰ τά γε Ζεὺς οἶδεν Ὀλύμπιος, αἰθέρι ναίων,

515

520

503 νῆα μέλαιναν] δῖοι ἑταῖροι P. 504 ἀγροὺς vulg.: ἀγρόνδ’ FM: ἀγροὺς δ’ G.
ἐπιείσομαι] ἐπελεύσομαι G X al.: ἀγρόνδε ἐλεύσομαι La Roche. 507 κρειῶν]
See 14. 28. 514 ξενίων G: see on 14. 389.

505. ἐσπέριος. Telemachus does not in fact return till next day.

511. ἢ ‘or,’ circumflexed because it is put as the second member of a disjunctive question, the first being in form a simple question: cp. *H. G.* § 340.

513. ἄλλως ‘were it otherwise.’

517. ἀπὸ τῶν ‘away from them.’ This use of the article—as an emphatic pronoun of the third person (= anaphoric οὐ of ἐ)—is hardly found except with prepositions: see *H. G.* § 257, 5.

519. The introduction of the name of Eurymachus seems at first sight to have no sufficient motive, and to lead to

nothing in the sequel. Probably it is merely intended to give occasion for the prophecy of Theoclymenus, one of the steps which prepare us for the final *denouement*. Here Telemachus confesses that he cannot receive a stranger in his house, and advises Theoclymenus to go to Eurymachus, who seems likely to be the future lord of Ithaca. But on seeing the omen, Theoclymenus proclaims that the line of Ulysses will continue to be the ‘most kingly.’ In consequence of this prophecy the resort to Eurymachus is tacitly given up, and Telemachus promises ample hospitality.

εἴ κέ σφι πρὸ γάμοιο τελευτήσῃ κακὸν ἡμαρ.”
Ὡς ἄρα οἱ εἰπόντι ἐπέπτατο δεξιὸς ὄρνις,
κίρκος, Ἀπόλλωνος ταχὺς ἀγγελος· ἐν δὲ πόδεσσι
τῶλε πέλειαν ἔχων, κατὰ δὲ πτερὰ χεῖεν ἔραζε
μεσσηγὺς νηὸς τε καὶ αὐτοῦ Τηλεμάχοιο.
τὸν δὲ Θεοκλύμενος ἐτάρων ἀπονόσφι καλέσσας
ἔν τ’ ἄρα οἱ φῦ χειρὶ ἔπος τ’ ἔφατ’ ἐκ τ’ ὀνόμαζε·
“Τηλέμαχ’, οὐ τοι ἄνευ θεοῦ ἔπτατο δεξιὸς ὄρνις·
ἔγνω γάρ μιν ἐσάντα ἰδὼν οἰωνὸν ἐόντα.
ὑμετέρου δ’ οὐκ ἔστι γένος βασιλεύτερον ἄλλο
ἐν δῆμῳ Ἰθάκης, ἀλλ’ ὑμεῖς καρτεροὶ αἰεὶ.”

525

530

Τὸν δ’ αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤυδα·
“αἶ γὰρ τοῦτο, ξεῖνε, ἔπος τετελεσμένον εἴη·
τῷ κε τάχα γνοίης φιλότῃτά τε πολλὰ τε δῶρα
ἐξ ἐμεῦ, ὥς ἂν τίς σε συναντόμενος μακαρίζοι.”

535

Ἦ καὶ Πείραιον προσεφώνεε, πιστὸν ἑταῖρον·
“Πείραιε Κλυτίδῃ, σὺ δέ μοι τά περ ἄλλα μάλιστα
πείθῃ ἐμῶν ἐτάρων, οἳ μοι Πύλον εἰς ἄμ’ ἔποντο·
καὶ νῦν μοι τὸν ξεῖνον ἄγων ἐν δώμασι σοῖσιν
ἐνδυκέως φιλέειν καὶ τίεμεν, εἰς δὲ κεν ἔλθω.”

540

Τὸν δ’ αὖ Πείραιος δουρικλυτὸς ἀντίον ἤυδα·
“Τηλέμαχ’, εἰ γάρ κεν σὺ πολλὸν χρόνον ἐνθάδε μέμνῃς,
τόνδε δ’ ἐγὼ κομιῶ, ξενίων δέ οἱ οὐ ποθῇ ἔσται.”

545

531 ἔπτατο] ἤλυθε G X U al. 533 γένος H³ corr.: γένους vulg.: γένος G M.
The contraction of gen. -ος is extremely rare in Homer. 536 τετελεσμένον εἴη]
τελέσειε Κρονίων G, as in 4. 699, 20. 236. 546 τόνδε δ’ Herodian, G: τὸν δέ τ
vulg.: τόνδε τ’ Wolf, Ludw.: τόνδε γ’ U. ξενίων G F P; see on 14. 389.

524. εἴ κε . . . τελευτήσῃ. This is the only instance in Homer of εἴ κε with the future in an object clause. We should probably read τελευτήσῃ. Cp. the similar question as to ἢ κε, 16. 261., 18. 265.

525. ἐπέπτατο δεξιὸς ὄρνις, see the note on l. 160.

532. ἔγνω, aor. of what happens in the moment of speaking; *H. G.* § 78, 1. οἰωνόν, from ὄφι- (Lat. *avis*-s) ‘a bird.’ The suffix is rare: cp. υἱανός ‘grandson.’ It apparently has an ampliative meaning.

534. καρτεροί ‘powerful.’ The word is generally used of physical strength; but cp. the common use of κρατέω in the sense of ‘bear rule.’

537. φιλότῃτά τε πολλὰ τε δῶρα, perhaps a hendiadys, = δῶρα φιλοτήσια, hospitality as shown in many gifts.

545. εἰ γάρ κεν ‘why, if &c.’ On γάρ in this use—serving as a kind of interjection—see *H. G.* § 348, 4: and on εἰ κεν with the opt., § 313.

ἐνθάδε ‘here’: Telemachus has landed at a point not far from the homestead of Eumaeus.

Ὡς εἰπὼν ἐπὶ νηὸς ἔβη, ἐκέλευσε δ' ἐταίρους
αὐτοὺς τ' ἀμβαίνειν ἀνά τε πρυμνήσια λῦσαι.
οἱ δ' αἰψ' εἴσβαινον καὶ ἐπὶ κληῖσι καθίζον·
Τηλέμαχος δ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,
εἵλετο δ' ἄλκιμον ἔγχος, ἀκαχμένον ὀξείῃ χαλκῷ,
νηὸς ἀπ' ἰκριόφιν· τοὶ δὲ πρυμνήσι' ἔλυσαν.
οἱ μὲν ἀνώσαντες πλέον ἐς πόλιν, ὥς ἐκέλευσε
Τηλέμαχος, φίλος υἱὸς Ὀδυσσῆος θείοιο·
τὸν δ' ὦκα προβιβάντα πόδες φέρον, ὄφρ' ἵκετ' αὐλήν, 555
ἔνθα οἱ ἦσαν ὕες μάλα μυρῖαι, ἦσι συβώτης
ἔσθλὸς ἔων ἐνίαυεν, ἀνάκτεσιν ἥπια εἰδώς.

552 ἀπ' ἐπ' G F X U. 555 προβιβάντα Ar. (see the note): προβιβάντα MSS.
557 ἀνάκτεσιν vulg.: ἀνάκτεσσιν U: φανάκτεσσιν Ahrens.

547. ἐπὶ νηὸς ἔβη, sc. Πείρατος, who now takes the command of the ship, and proceeds to carry out the directions of Telemachus (l. 503 ὑμεῖς μὲν κτλ.).

548. Prothysteron, since they must have unfastened the cables before embarking. The embarkation is put first as being the main action: cp. l. 274.

551. The reference is not to the spear of Theoclymenus (l. 283), as Ameis supposes. The spear usually carried by Telemachus himself (2. 10) would also be in the ἱκρία.

553. ἀνώσαντες 'pushing off': ἀνά = 'out to sea'—not of the direction of the voyage.

555. The question between the participles βιβάς and βιβών is left unsettled by La Roche (H. T. 215): and both forms are admitted by Ludwig (βιβάς in Od. 9. 450., 17. 27, βιβῶσα in 11. 539, προβιβῶντα here). The MSS. are overwhelmingly in favour of the nom. masc. βιβάς, while they give fem. βιβῶσα in Od. 11. 539, and βιβῶντα, &c. in Il. 3. 22., 13. 807., 16. 609, Od. 15. 555, but βιβάντα in Il. 13. 371. About the reading of Aristarchus there is an apparent contradiction. On Il. 15. 307 both the 'marginal' and the 'text' scholia of A tell us that he read βιβῶν (βιβῶν πᾶσαι εἶχον A, Ἀρίσταρχος βιβῶν A',—both from Didymus). The Townley scholia have: βιβάς] οὕτω τινές, ἐπεὶ καὶ ὕψι βιβάντα (13. 371) φησὶν ἄλλοι δὲ βιβῶν γράφουσι καὶ περισπῶσι. On the other hand, on Il. 7. 213 A' has

οὕτως Ἀρίσταρχος βιβάς (from Did.): and on Il. 13. 371 we find in A and T the statement, probably coming from Herodian (see Ludwig), that he wrote βιβάντα as δαμέντα and ἰσάντα. It seems to me certain that in the scholia A and A' on Il. 15. 307 βιβάς should be written for βιβῶν. The agreement of scholia A and A' does not prove (as La Roche seems to think) that βιβῶν must be right. A and A' are taken from a common source, the comparatively late 'epitome.' Against this evidence we have the testimony of Didymus himself on Il. 7. 213, and of Herodian on Il. 13. 371, ascribing βιβάς and βιβάντα to Aristarchus. Moreover, Schol. T on Il. 15. 307 is practically conclusive in the same direction. In a Townley scholium of the form οὕτω τινές, ἄλλοι δὲ—, the word τινές almost certainly includes Aristarchus (see examples in Ludwig, A. H. T. p. 128). This is strongly confirmed by the reference to βιβάντα in Il. 13. 371, since we know that that form was expressly adopted there by Aristarchus. On the whole, then, we may take it that in his view the Homeric declension was βιβάς, gen. βιβάντος, &c. And considering that the MSS. are practically unanimous for βιβάς, while they are not unanimous against βιβάντος, &c., and further that the declension βιβάς, gen. βιβῶντος, &c. is improbable, we infer that βιβῶν, βιβῶντος, &c. may be banished from Homer.

550

ΟΔΥΣΣΕΙΑΣ Π

Τηλεμάχου ἀναγνωρισμὸς Ὀδυσσέως.

Τὼ δ' αὐτ' ἐν κλισίῃ Ὀδυσσεὺς καὶ δῖος ὕφορβος
ἐντύνοντ' ἄριστον ἄμ' ἡοί, κηαμένω πῦρ,
ἔκπεμψάν τε νομῆας ἄμ' ἀγρομένοισι σύεσσι·
Τηλέμαχον δὲ περισσαινὸν κύνας ὕλακόμωροι,
οὐδ' ὕλαον προσιόντα. νόησε δὲ δῖος Ὀδυσσεὺς
σαίνοντάς τε κύνας, περὶ τε κτύπος ἦλθε ποδοῖν.
αἰψα δ' ἄρ' Εὐμαιὸν ἔπεα πτερόεντα προσηύδα·
"Εὐμαί', ἦ μάλα τίς τοι ἐλεύσεται ἐνθάδ' ἐταῖρος,
ἦ καὶ γνώριμος ἄλλος, ἐπεὶ κύνας οὐχ ὕλαουσιν,

2 ἐντύνοντ' G F P X D Eust. ἄριστον with α, the original Homeric form probably being ἀφρίστον; cp. Il. 24. 124. 8 ἐταῖρον G.

The scene changes again, but without a sensible break in the narrative. The transition is made by means of the movements of Telemachus, whom we follow from the landing place, where he parted from his companions, to the hut of Eumaeus. A further link is formed by the mention of dawn (l. 2), which takes us back to the coming of dawn mentioned in 15. 495.

2. ἄριστον ἄμ' ἡοί. There may be an intentional play of language here; the original doubtless was ἀφρίστον ἄμ' ἀφῶ. The stem ἀφερ-, older auser (seen in ἡρι, ἡμέρας 'at dawn,' αὔριον 'to-morrow,' Lat. aurōra) is a parallel form to ἀφω-, older ausos, 'dawn.' We may conjecture that ἀφρίστον came from ἀφερ- through a verb ἀφερίσω 'to take a morning (meal).' The suffix -το- is regularly used of time or season; so in δειπνηστος, δόρηστος, βουλῆτος 'the time of unyoking,' ἀροτος 'plough-time,' ἀμητος 'reaping,' τρυγητός 'vintage.' Note that δειπνηστος may be a compound; the second part containing the

root ἐδ- 'to eat' (lengthened under the general rule as to compounds whose second part begins with a vowel, H. G. § 125, 8). So δόρη-στος: but not ἀφρίστον, which is properly ἡ ὥρα τοῦ ἀφερίσαι. For ἀφερίσω 'to breakfast,' cp. δειλιάω 'to sup' (17. 599). Similarly θερίσω 'to do summer-work,' i.e. 'to reap,' ὀπωρίσω 'to gather in fruit': also ἐαρίσω 'to blossom,' ὀρθρίσω 'to rise early' (Luke xxi. 38). See Curt. Stud. 11. 175.

4. ὕλακόμωροι, see on 14. 29.

6. The two clauses of this line are parallel in sense: Ulysses perceived at once the fawning of the dogs and the sound of feet. The governing word νόησε is strictly appropriate to σαίνοντας κύνας only: hence the poet was naturally led into the slight anacoluthon involved in the use of the indic. ἦλθε instead of a participle. Cp. Il. 3. 80 (ἐπιτοξάζοντο) τοῖσιν τε τιτυσόμενοι λάεσσι τ' ἔβαλλον.

περὶ is often used of sound heard: cp. 17. 261 περὶ δὲ σφαιρῶν ἦλθε ἰωὴ φόρμυγγος. So ἀμφί, as 1. 352 ἀκούοντες νεοτᾶται ἀμφιπέληται.

5

ἀλλὰ περισσάινουσι· ποδῶν δ' ὑπὸ δοῦπον ἀκούω." 10
 Οὐ πῶ πάν εἴρητο ἔπος, ὅτε οἱ φίλος υἷος
 ἔστη ἐνὶ προθύροισι. ταφῶν δ' ἀνόρουσε συβώτης,
 ἐκ δ' ἄρα οἱ χειρῶν πέσον ἄγγεα, τοῖς ἐπονείτο
 κρινὰς αἰθοπα οἶνον. ὁ δ' ἀντίος ἦλθεν ἀνακτος, 15
 κύσσε δέ μιν κεφαλὴν τε καὶ ἄμφω φάεα καλά,
 χεῖράς τ' ἀμφοτέρας· θαλερὸν δέ οἱ ἔκπεσε δάκρυ.
 ὥς δὲ πατήρ ὃν παῖδα φίλα φρονέων ἀγαπάσῃ
 ἐλθόντ' ἐξ ἀπίης γαίης δεκάτῳ ἐνιαυτῷ,
 μῦνον τηλύγετον, τῷ ἔπ' ἄλγεα πολλὰ μογήσῃ, 20
 ὥς τότε Τηλέμαχον θεοειδέα διὸς ὑφορβὸς
 πάντα κύσειν περιφύς, ὥς ἐκ θανάτοιο φυγόντα·
 καί ρ' ὀλοφυρόμενος ἔπεα πτερόεντα προσηύδα·

13 πέσον F U: πέσειν vulg. 14 ἦλυθ' MSS.: ἦλθεν Wolf, Bekker.

10. ποδῶν δ' ὑπὸ δοῦπον ἀκούω. The constr. must be ὑπὸ ποδῶν: cp. Il. 2. 465 ὑπὸ χθῶν σμερδαλέον κονάβιζε ποδῶν. So Hes. Theog. 70 ἐρατὸς δὲ ποδῶν ὑποδοῦπος ὁράρει (cp. Hes. fr. 70). This constr. is confined in general to verbs expressing motion, or sound made (as in the passages quoted). In this place we must suppose a construction *ad sensum*, δοῦπον ἀκούω being = δοῦπος γίγνεται. The force of ὑπὸ is half-way between the literal sense of 'under' and the derived sense of 'caused by.'

11. προθύροις 'the door-way,' sc. of the αὐλή: properly the spaces round the door, see on 10. 220.

15. φάεα, with εἰ by metrical lengthening (Schulze, *Quaest. Ep.* p. 206).

18. ἐξ ἀπίης γαίης 'from a far-off land.' This must be the meaning here and in 7. 25 (see the note). From Aristonicus (Schol. A. on Il. 1. 270) we learn that οἱ νεώτεροι, i.e. post-Homeric authors, understood it as a name for the Peloponnesus. This is possible in the Iliad (1. 270., 3. 49). If it is so, we must suppose that in the time of the Odyssey the word ἀπῖος survived, though its proper meaning was forgotten, and that it was then connected with ἀπὸ by a kind of 'popular etymology.' The true derivation may be, as Curtius conjectured (*Grunds.* 469), from a root *ap* 'water,' whence Μεισσοί, &c. Or, if

the root is *aq*, it may be connected with Latin *aqua*, Goth. *ahwa* 'river.'

19. τηλύγετον. As Buttmann showed (*Lexil.* s.v.), this word probably meant 'beloved,' 'favourite.' No probable derivation has been proposed. It may be worth suggesting that it comes from θήλυς 'soft,' 'delicate,' through a verb θηλύω, and thus originally meant 'made tender,' 'caressed.' For the initial τ cp. τηλεθάω from θάλλω, θαλέω. So Ταύγετος is probably from ταῦς 'great' (ταύσας μεγαλύνει Hesych.). The γ is doubtless a formative element, and has nothing to do with the root γά.

21. πάντα. This is one of several places where πάντα may be either a masc. sing. or a neut. plur. used adverbially (= 'in all parts'). Here the neut. plur. would refer to the head and face and hands (l. 15). So in 17. 480 ἀποδρύνωσι δὲ πάντα, 19. 475 πάντα ἀνακτ' ἐμὸν ἀμφαφάσθαι, Il. 22. 354 κατὰ πάντα δάσσονται, 24. 20 περὶ δ' αἰγίδι πάντα κάλυπτε. The adverbial use is clear in Il. 22. 491 πάντα δ' ὑπεμνήμυκε, Od. 4. 654 τῷ δ' αὐτῷ πάντα ἐφίκει (so 24. 446, Il. 5. 181., 11. 613., 21. 600., 23. 66), perhaps in Od. 6. 227, ἐπεὶ δὲ πάντα λείσασατο (viz. back, shoulders, and head): cp. also 18. 167. It seems to give the best construction in all the passages quoted.

“ἦλθες, Τηλέμαχε, γλυκερὸν φάος· οὐ σ' ἔτ' ἔγωγε
 ὄψεσθαι ἐφάμην, ἐπεὶ ᾗχεο νηὶ Πύλονδε.
 ἀλλ' ἄγε νῦν εἴσελθε, φίλον τέκος, ὅφρα σε θυμῷ 25
 τέρψομαι εἰσορόων νέον ἄλλοθεν ἔνδον ἔοντα.
 οὐ μὲν γάρ τι θάμ' ἀγρὸν ἐπέρχεται οὐδὲ νομῆας,
 ἀλλ' ἐπιδημεύεις· ὥς γάρ νύ τοι εὐαδε θυμῷ,
 ἀνδρῶν μνηστήρων ἔσορᾶν αἰδηλον δμῖλον.”

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα· 30
 “ἔσσεται οὕτως, ἄττα· σέθεν δ' ἔνεκ' ἐνθάδ' ἰκάνω,
 ὅφρα σέ τ' ὀφθαλμοῖσιν ἴδω καὶ μῦθον ἀκούσω,
 ἥ μοι ἔτ' ἐν μεγάροις μήτηρ μένει, ἥ τίς ἤδη
 ἀνδρῶν ἄλλος ἔγημεν, Ὀδυσσῆος δέ που εὐνὴ
 χήτει ἐνευναίων κάκ' ἀράχνια κεῖται ἔχουσα.” 35

Τὸν δ' αὖτε προσέειπε συβώτης, ὄρχαμος ἀνδρῶν·
 “καὶ λίην κείνη γε μένει τετληῖτι θυμῷ
 σοῖσιν ἐνὶ μεγάροισιν· οἷζυραι δέ οἱ αἰεὶ
 φθίνουσιν νύκτες τε καὶ ἡμέατα δάκρυ χεύουσα.”
 “Ὡς ἄρα φωνήσας οἱ ἐδέξατο χάλκεον ἔγχος· 40
 αὐτὰρ ὁ γ' εἶσω ἵεν καὶ ὑπέρβη λαῖνον οὐδόν.
 τῷ δ' ἔδρης ἐπιόντι πατήρ ὑπόμενεν Ὀδυσσεύς·
 Τηλέμαχος δ' ἐτέρωθεν ἐρήτυε φώνησέν τε·
 “ἦσο, ξεῖν· ἡμεῖς δὲ καὶ ἄλλοθι δῆομεν ἔδρην

24 After this line n has in the margin λάθρη ἐμεῦ ἀέκητι φίλον μετὰ πατρός ἀκούην (17. 43). 29 ἔσορᾶν P H U al.: προσορᾶν G F M X Eust. al. 31 οὕτως Ar. MSS.: αὐτως Zen. (?), cp. Il. 13. 447. 33 μεγάροις Ar. MSS.: there was therefore a rival ancient reading—perhaps μεγάρον. 35 ἐνευναίῳ Schol. H Q, v. l. ap. Eust. 44 ἦσο] ἦσ' ᾧ G F Eust.

28. ἐπιδημεύεις, from δῆμος in the sense of 'town'—probably the original sense.

33–35. It has been thought strange that Telemachus should ask this question after an absence of a month. It is no doubt designed to remind us that the inevitable crisis in the fortunes of Penelope and her son was rapidly drawing near. Ulysses, as we shall see, returned just in time.

35. ἐνευναίων may be masc., 'sleepers in the bed,' or neut., 'bed-trappings.' The latter sense is supported by 14. 51

ἐνεύναιον (sc. δέσμα); but it does not suit this context nearly so well. The reading χήτει ἐνευναίῳ, attributed by Eust. to 'the ancients' (viz. Aristarchus?), might mean 'from want within the bed.' But the phrase is more like Aeschylus than Homer. For κείται cp. καταθήσει in l. 45.

41. For the prothysteron cp. 13. 274.

42. ἔδρης, with ὑπόμενεν, not ἐπιόντι.

44. ἡμεῖς . . . ἡμετέρῳ. Telemachus takes care to associate the others, especially Eumaeus, in the reception of the stranger, and the ownership of the

σταθμῷ ἐν ἡμετέρῳ· πάρα δ' ἀνὴρ ὃς καταθήσει." 45
 "Ὡς φάθ', ὁ δ' αὖτις ἰὼν κατ' ἄρ' ἔξετο· τῷ δὲ συμβώτης
 χεῦεν ὑπο χλωρὰς ῥῶπας καὶ κῶας ὑπερθεν·
 ἔνθα καθέζετ' ἔπειτα Ὀδυσσῆος φίλος υἱός.
 τοῖσιν δὲ κρειῶν πίνακας παρέθηκε συμβώτης
 ὀπταλέων, ἃ ῥα τῇ προτέρῃ ὑπέλειπον ἔδοντες, 50
 σῖτον δ' ἐσσυμένως παρενήνεεν ἐν κανέοισιν,
 ἐν δ' ἄρα κισσυβίῳ κίρνη μελιηδέα οἶνον·
 αὐτὸς δ' ἀντίον ἴζεν Ὀδυσσῆος θείοιο.
 οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, 55
 δὴ τότε Τηλέμαχος προσεφώνεε δῖον ὕφορβόν·
 "ἄττα, πόθεν τοι ξείνος ὃδ' ἵκετο; πῶς δέ ἐ ναῦται
 ἤγαγον εἰς Ἰθάκην; τίνες ἔμμεναι εὐχετόωντο;
 οὐ μὲν γάρ τί ἐ πεζὸν δίομαι ἐνθάδ' ἰκέσθαι."
 Τὸν δ' ἀπαμειβόμενος προσέφη, Εὐμαιοε συμβῶτα· 60
 "τοιγὰρ ἐγὼ τοι, τέκνον, ἀληθέα πάντ' ἀγορεύσω.
 ἐκ μὲν Κρητῶν γένος εὐχεται εὐρειάων,
 φησὶ δὲ πολλὰ βροτῶν ἐπὶ ἄστεα δινηθῆναι
 πλαζόμενος· ὥς γάρ οἱ ἐπέκλωσεν τά γε δαίμων.

47 κῶα καλὰ G. 49 δὲ κρειῶν πίνακας F X D Eust.: δ' αὖ πίνακας κρειῶν vulg.
 50 om. X¹ D Z k. 51 παρενήνεεν P. Knight, perhaps rightly. 52 κίρνα G.
 58 εὐχετόωντο] εὐχετόωνται G X al.: cp. 14. 189.

homestead. The use of the plural 'we' as a mere variety for the singular is not Homeric: see however 16. 442., 19. 344, 11. 13. 257., 15. 224.

45. καταθήσει, sc. ἔδρη, cp. 11. 3. 425 δίφρον . . . κατέθηκε φέρουσα.

49. πίνακες, lit. 'boards' or 'panels,' here wooden 'platters,' 'trenchers.' The meaning 'slices of meat' (so Ameis on 1. 141) is evidently less natural. The platters of meat are mentioned, as are also the baskets in which the bread was brought, and the κισσύβιον in which the wine was mixed (11. 51, 52). According to Athenaeus (vi. 228 d) Aristophanes the grammarian said that the practice of serving meat on πίνακες was later than Homer. Whether he rejected Od. 1. 141-142 (= 4. 57-58), where the word occurs in a similar passage, or took it

there in the sense of 'slices,' does not appear.

51. παρενήνεεν 'heaped up and served': παρά as in παρέθηκε (1. 49). The form νηνέω is given by the MSS. here and in Od. 1. 147, 11. 7. 428, 431: also by Eust. in 11. 23. 139, and by one MS. in 11. 24. 276. But it is improbable that there should have been two forms, νηνέω and νηέω, identical in meaning.

52. κισσυβίῳ, see on 9. 346.
 61. ἀληθέα πάντα 'nothing but the truth': cp. 15. 158.

63. δινηθῆναι, lit. 'whirled,' 'wheeled about,' but here 'wandered about': so 9. 153 νῆσον θαυμάζοντες ἐδινεόμεσθα κατ' αὐτήν, also 19. 67 δινεύων κατὰ οἶκον. This derivative sense is probably colloquial. It can hardly be traced in the Iliad (except doubtfully in 4. 541).

νῦν αὖ Θεσπρωτῶν ἀνδρῶν παρὰ νηὸς ἀποδρὰς 65
 ἤλυθ' ἐμὸν πρὸς σταθμόν, ἐγὼ δέ τοι ἐγγυαλίζω·
 ἔρξον ὅπως ἐθέλεις· ἰκέτης δέ τοι εὐχεται εἶναι."
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤδα·
 "Εὐμαιοί, ἦ μάλα τοῦτο ἔπος θυμαλγὲς ἔειπες·
 πῶς γὰρ δὴ τὸν ξεῖνον ἐγὼν ὑποδέξομαι οἴκῳ; 70
 αὐτὸς μὲν νέος εἰμὶ καὶ οὐ πω χερσὶ πέποιθα
 ἀνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνῃ·
 μητρὶ δ' ἐμῇ δίχα θυμὸς ἐνὶ φρεσὶ μερμηρίζει,
 ἢ αὐτοῦ παρ' ἐμοί τε μένη καὶ δῶμα κομίζει,
 εὐνήν τ' αἰδομένη πόσιος δήμοιό τε φῆμιν, 75
 ἢ ἤδη ἅμ' ἔπηται Ἀχαιῶν ὃς τις ἄριστος
 μνᾶται ἐνὶ μεγάροισιν ἀνὴρ καὶ πλείστα πόρῃσιν.
 ἀλλ' ἦ τοι τὸν ξεῖνον, ἐπεὶ τεὸν ἵκετο δῶμα,
 ἔσσω μιν χλαῖνάν τε χιτῶνά τε εἵματα καλὰ,
 δώσω δὲ ξίφος ἀμφηκες καὶ ποσσὶ πέδιλα, 80
 πέμψω δ' ὅππῃ μιν κραδίη θυμὸς τε κελεύει.
 εἰ δ' ἐθέλεις, σὺ κόμισσον ἐνὶ σταθμοῖσιν ἐρύξας·
 εἵματα δ' ἐνθάδ' ἐγὼ πέμψω καὶ σῖτον ἅπαντα
 ἔδμεναι, ὥς ἂν μή σε κατατρύχῃ καὶ ἐταίρους.
 κεῖσε δ' ἂν οὐ μιν ἐγωγε μετὰ μνηστῆρας ἐῷμι 85
 ἔρχεσθαι· λίην γὰρ ἀτάσθαλον ὕβριν ἔχουσι·
 μή μιν κερτομέωσιν, ἐμοὶ δ' ἄχος ἔσσεται αἰνόν.
 πρῆξαι δ' ἀργαλέον τι μετὰ πλεόνεσσιν ἐόντα
 ἄνδρα καὶ ἴφθιμον, ἐπεὶ ἦ πολὺ φέρτεροί εἰσι."

Τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς· 90

65 παρὰ vulg.: ἐκ F D: ἀπὸ U. 70 ἐγὼν] ἐμῷ M. The F may perhaps be restored by reading πῶς γὰρ δὴ ξεῖνον (a stranger) φοῖκῳ ὑποδέξομαι ἐμῷ. If the ἀμῷ became ἐμῷ the rest of the corruption would easily follow. 73 δ' ἐμοὶ (δέ μοι) G M U. 79 ἔσσω μιν Ar. and most MSS.: ἔσσω μὲν F. Cp. 17. 550, where μὲν is impossible. 85 ἐάσω P H M al.

72. χαλεπήνῃ 'does violently.'

75. αἰδομένη 'out of respect for' suits εὐνήν πόσιος and δήμοιο φῆμιν with hardly a variation of meaning.

79. μιν, resuming τὸν ξεῖνον. This use of the enclitic pronoun is hardly Homeric; but the reading μιν is supported by the other places where the

line occurs, viz. 17. 550 and 21. 339.

80. This line looks like an abbreviation of the two lines 21. 340-341 δώσω δ' ὅξιν ἄκοντα, κυνῶν ἀλκτῆρα καὶ ἀνδρῶν, καὶ ξίφος ἀμφηκες, δώσω δ' ὑπὸ ποσσὶ πέδιλα.

84. κατατρύχῃ, cp. 15. 309.

“ὦ φίλ', ἐπεὶ θὴν μοι καὶ ἀμείψασθαι θέμις ἐστίν,
 ἢ μάλα μεν καταδάπτει' ἀκούοντος φίλον ἦτορ,
 οἶά φατε μνηστῆρας ἀτάσθαλα μηχανάσθαι
 ἐν μεγάροις, ἀέκητι σέθεν τοιούτου ἐόντος.
 εἶπέ μοι ἡ ἐκὼν ὑποδάμνασαι, ἢ σέ γε λαοὶ 95
 ἐχθαίρουσ' ἀνὰ δῆμον, ἐπισπόμενοι θεοῦ ὀμφῇ,
 ἢ τι κασιγνήτοις ἐπιμέμφεαι, οἷσί περ ἀνὴρ
 μαρναμένοισι πέποιθε, καὶ εἰ μέγα νεῖκος ὄρηται.
 αἱ γὰρ ἐγὼν οὕτω νέος εἶην τῷδ' ἐπὶ θυμῷ,
 ἢ παῖς ἐξ Ὀδυσῆος ἀμύμονος ἡ καὶ αὐτὸς 100
 [ἔλθοι ἀλγυῶν· ἔτι γὰρ καὶ ἐλπίδος αἶσα·]
 αὐτίκ' ἔπειτ' ἀπ' ἐμεῖο κάρη τάμοι ἀλλότριος φῶς,
 εἰ μὴ ἐγὼ κείνοισι κακὸν πάντεσσι γενοίμην
 ἐλθὼν ἐς μέγαρον Λαερτιάδεω Ὀδυσῆος.
 εἰ δ' αὖ με πληθυὶ δαμασαίατο μῶνον ἐόντα, 105

92 μεν] δὴ μεν H: perhaps we should read δὴ in place of μεν. The dat. μοι is also possible, notwithstanding ἀκούοντος: see Il. 14.25, Od. 9.256, and other instances given in H. G. § 243; 3, d. 99 ἐπὶ Ar. U: ἐν vulg. 100 ἢ] ἢ F P: read ἢ παῖς Ὀδυσῆος? 101 obelized by Ar. and perhaps other ancient critics (οἱ παλαιοὶ ἐνόμισαν τὸν στίχον ὀβελίσαντες Eust.). 104 obelized by Zen. Ar. It may come from 21.262: cp. also 18.24.

96. θεοῦ ὀμφῇ, not probably an actual 'oracle':—rather the Homeric mode of conceiving what we now should call a wave of unreasoning popular sentiment. See the excellent note on 3.215.

97. ἐπιμέμφεαι 'complain of': 'is it that you have brothers who do not stand by you as they ought?'

99. οὕτω νέος 'so young' (as I had need to be for the purpose), 'young enough for that.'

ἐπὶ 'with': 'would that I had the youthful strength, as I have the spirit, to act.' Cp. 17.308 ἐπὶ εἶδε τῷδε.

101. If this line is genuine, we must suppose an anacoluthon: 'would that I were young enough, either being the son of Ulysses, or would that he might come himself.' That is to say, instead of ἢ καὶ αὐτὸς ἐλθὼν (subordinate to νέος εἶην), the second alternative takes the form of an independent clause of wish. This is an irregularity of a type common enough in Greek (cp. H. G. § 272): but here there is a real anaco-

luthon or change of meaning; since the second clause—the wish that Ulysses himself would come—does not fit οὕτω νέος εἶην. Thus the line interferes with the main point of the sentence—the duty incumbent on Telemachus of resisting the Suitors at all hazards. Moreover, the half-line ἔτι γὰρ καὶ ἐλπίδος αἶσα is much more effective in the other place where it occurs, viz. 19.84.

ἐλπίδος αἶσα 'hope has its share,' i.e. a claim to its place, a *raison d'être*.

104. The objection that the ancient critics made to this line probably was that it interferes with the play of suggestion which characterises the speech. It implies that the speaker is only a stranger offering help. But Ulysses is now supposing himself to be Ulysses (cp. l. 106). His aim is to lead rapidly up to the point at which he reveals himself to his son (l. 188). On the other hand the introduction of the name Λαερτιάδης Ὀδυσσεύς has some rhetorical value.

βουλοίμην κ' ἐν ἐμοῖσι κατακτάμενος μεγάροισι
 τεθνάμεν ἢ τάδε γ' αἰὲν αἰεκέα ἔργ' ὀράσθαι,
 ξείνους τε στυφελιζομένους δμῶας τε γυναιίκας
 ῥυστάζοντας αἰκελίως κατὰ δώματα καλά,
 καὶ οἶνον διαφυσσόμενον, καὶ σῖτον ἔδοντας 110
 μὰψ αὐτῶς ἀτέλεστον, ἀνὴνύστω ἐπὶ ἔργῳ."

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα·
 "τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω.
 οὔτε τί μοι πᾶς δῆμος ἀπεχθόμενος χαλεπαίνει,
 οὔτε κασιγνήτοις ἐπιμέμφομαι, οἷσί περ ἀνὴρ 115
 μαρναμένοισι πέποιθε, καὶ εἰ μέγα νεῖκος ὄρηται.
 ὦδε γὰρ ἡμετέρην γενεὴν μούνωσε Κρονίων·
 μῶνον Λαέρτην Ἀρκείσιος υἱὸν ἔτικτε,
 μῶνον δ' αὖτ' Ὀδυσῆα πατὴρ τέκεν· αὐτὰρ Ὀδυσσεύς
 μῶνον ἔμ' ἐν μεγάροις τεκὼν λίπεν οὐδ' ἀπόνητο. 120
 τῷ νῦν δυσμενέες μάλα μυρίοι εἴσ' ἐνὶ οἴκῳ.
 ὅσσοι γὰρ νήσοισιν ἐπικρατέουσιν ἄριστοι,
 Δουλιχίῳ τε Σάμῃ τε καὶ ὑλήεντι Ζακύνθῳ,
 ἡδ' ὅσσοι κραναὴν Ἰθάκην κάτα κοῖρανέουσιν,
 τόσσοι μητέρ' ἐμὴν μνῶνται, τρύχουσι δὲ οἶκον. 125
 ἢ δ' οὐτ' ἀρνεῖται στυγερὸν γάμον οὔτε τελευτὴν
 ποιῆσαι δύναται· τοὶ δὲ φθινύθουσιν ἔδοντες

106 κ' ἐν] κεν Ar. MSS.: κέν (sic) F. 113 ἀγορεύσω] καταλέγω U.
 120 ἔμ' ἐν] ἐμὲ? cp. l. 106.

108–110 are three successive lines without a caesura in the middle. The rhythm is probably intended to mark the rising passion of the speaker. Throughout this speech Ulysses is on the verge of using language only suited to his own character.

109. ῥυστάζοντας, used substantively, = ῥυστάζοντας τινάς: and so ἔδοντας in the next line. For this use of the participle cp. 13.400. The force of -άζω is frequentative or ampliative, 'dragging about': see on 13.9.

111. ἀτέλεστον is an adv., explained in the phrase ἀνὴνύστω ἐπὶ ἔργῳ 'with no end to the business.' For examples

of this kind of epexegetis see on 1.300. For ἐπὶ = 'with,' 'in presence of,' cp. 11.548 τοιῷδ' ἐπ' ἀέθλῳ, 16.99 τῷδ' ἐπὶ θυμῷ, also Il. 4.175, 258.

114. ἀπεχθόμενος 'having become your enemy,' cp. l. 95 σέ γε λαοὶ ἐχθαίρουσι. ἀπηχθόμεν is generally passive, 'came to be hated'; but here it applies to both sides of the supposed quarrel, expressing simply the fact of enmity between them. So probably in 19.407 ὀδυσσάμενος, which is generally 'having been angered,' is used in the more comprehensive sense of 'having quarrelled.'

125. τρύχουσι, cp. 15.309.

οἶκον ἐμόν· τάχα δὴ με διαρραίσουσι καὶ αὐτόν.
 ἀλλ' ἢ τοι μὲν ταῦτα θεῶν ἐν γούνασι κεῖται·
 ἅττα, σὺ δ' ἔρχεο θάσσον, ἐχέφρονι Πηνελοπείῃ 130
 εἴφ' ὅτι οἱ σῶς εἰμι καὶ ἐκ Πύλου εἰλήλουθα.
 αὐτὰρ ἐγὼν αὐτοῦ μενέω, σὺ δὲ δεῦρο νέεσθαι
 οἷῃ ἀπαγγείλας· τῶν δ' ἄλλων μὴ τις Ἀχαιῶν
 πευθέσθω· πολλοὶ γὰρ ἐμοὶ κακὰ μηχανῶνται."

Τὸν δ' ἀπαμειβόμενος προσέφη, Εὐμαιε συβῶτα· 135
 "γιγνώσκω, φρονέω· τά γε δὴ νοέοντι κελεύεις.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 εἰ καὶ Λαέρτη αὐτὴν ὁδὸν ἄγγελος ἔλθω
 δυσμόρῳ, ὃς τῆος μὲν Ὀδυσσῆος μέγ' ἀχεύων
 ἔργα τ' ἐποπτεύεσκε μετὰ δμῶων τ' ἐνὶ οἴκῳ 140
 πῖνε καὶ ἦσθ', ὅτε θυμὸς ἐνὶ στήθεσσι νύχοι·
 αὐτὰρ νῦν, ἐξ οὗ σὺ γε ὥχεο νηὶ Πύλονδε,
 οὐ πῶ μιν φασιν φαγέμεν καὶ πιέμεν αὐτως,
 οὐδ' ἐπὶ ἔργα ἰδεῖν, ἀλλὰ στοναχῇ τε γόῳ τε
 ἦσται ὀδυρόμενος, φθινύθει δ' ἀμφ' ὅστεόφι χρώς." 145

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα·
 "ἄλγιον, ἀλλ' ἔμπης μιν ἐάσομεν ἀχνύμενοί περ·
 εἰ γὰρ πως εἴη αὐτάγρετα πάντα βροτοῖσι,
 πρῶτόν κεν τοῦ πατρὸς ἐλοίμεθα νόστιμον ἦμαρ.

138 εἰ vulg.: ἢ M: ἢ H² al. The choice is between εἰ and ἢ. 142 γε ὥχεο] γ' ἐπ' ὥχεο G: hence we may read γ' ἀπ' ὥχεο, a v.l. on the margin of Barnes' edition (Van Leeuwen). 145 ἦσθαι ὀδυρόμενον F. 147 ἀχνύμενον F, v.l. in Eust.

128. διαρραίσουσι, lit. 'break in pieces.'

131. σῶς, see on 22. 28.

140. μετὰ with the gen., as in 10. 320.

143. οὐ πῶ 'not yet,' i.e. he has not reached the point of doing it.

αὐτως 'merely': he has not so much as barely eaten and drunk. A person might eat and drink αὐτως, without doing more: Laertes does not even do this.

144. ἐπὶ ἰδεῖν 'has seen to,' cp. ἐποπτεύω (l. 140).

148. αὐτάγρετα 'taken of themselves,' without further ado, i.e. 'to be had for the taking.'

149. τοῦ πατρὸς. The force of the article probably is to point the contrast: 'my father is the one whom I should choose.' See the examples of the article with πατήρ and other words of relationship given in H. G. § 261, 3.

This is one of the passages in which Zenodotus probably read οὐ for τοῦ, and understood it in a 'general reflexive' sense, here = 'our own.' We know that he read in Il. 11. 142 νῦν μὲν δὴ οὐ πατρὸς δεικέα τίστετε λώβην. On this question also I must refer to the discussion in H. G. § 255. It still seems to me most probable that the reflexive ἑα or δε was originally used of the

ἀλλὰ σὺ γ' ἀγγείλας ὀπίσω κίε, μηδὲ κατ' ἀγροῦς 150
 πλάζεσθαι μετ' ἐκείνων· ἀτὰρ πρὸς μητέρα εἰπεῖν
 ἀμφίπολον ταμῖν δτρυνέμεν ὅττι τάχιστα
 κρύβδην· κείνη γάρ κεν ἀπαγγεῖλει γέροντι."

Ἦ ῥα καὶ ὥρσε συφορβόν· ὃ δ' εἴλετο χερσὶ πέδιλα,
 δησάμενος δ' ὑπὸ ποσσὶ πόλινδ' ἔεν. οὐδ' ἄρ' Ἀθήνην 155
 λῆθεν ἀπὸ σταθμοῖο κιὼν Εὐμαιος ὑφορβός,
 ἀλλ' ἢ γε σχεδὸν ἦλθε· δέμας δ' ἦϊκτο γυναικὶ
 καλῇ τε μεγάλῃ τε καὶ ἀγλαὰ ἔργα ἰδυῖη.
 στῇ δὲ κατ' ἀντίθυρον κλισίης Ὀδυσῆϊ φανείσα·
 οὐδ' ἄρα Τηλέμαχος ἶδεν ἀντίον οὐδ' ἐνόησεν, 160
 οὐ γὰρ πως πάντεσσι θεοὶ φαίνονται ἐναργεῖς,
 ἀλλ' Ὀδυσσεύς τε κύνες τε ἶδον, καὶ ῥ' οὐχ ὑλάοντο,
 κνυζηθμῷ δ' ἐτέρωσε διὰ σταθμοῖο φόβηθεν.
 ἢ δ' ἄρ' ἐπ' ὀφρύσι νεῦσε· νόησε δὲ δῖος Ὀδυσσεύς,
 ἐκ δ' ἦλθεν μεγάροιο παρὲκ μέγα τειχίον αὐλῆς, 165
 στῇ δὲ πάροιθ' αὐτῆς· τὸν δὲ προσέειπεν Ἀθήνη·
 "διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 ἦδη νῦν σὺ παιδὶ ἔπος φάο μηδ' ἐπείκευθε,
 ὥς ἂν μνηστῆρσιν θάνατον καὶ κῆρ' ἀραρόντε
 ἔρχησθον προτὶ ἄστν περικλυτόν· οὐδ' ἐγὼ αὐτῇ 170
 δηρὸν ἀπὸ σφῶν ἔσομαι μεμαυῖα μάχεσθαι."

Ἦ καὶ χρυσεῖη ῥάβδῳ ἐπεμάσσατ' Ἀθήνη.

φᾶρος μὲν οἱ πρῶτον ἐϋπλυνὲς ἦδὲ χιτῶνα
 θῆκ' ἀμφὶ στήθεσσι, δέμας δ' ὤφελλε καὶ ἦβην.

152-153 rejected by Ar.

161 πως G F X U al. Eust.: πω P H al.

Third person only, and that the extension to the First and Second persons, though ancient, was on the whole post-Homeric.

152. We hear no more of this message to Laertes.

159. ἀντίθυρον seems to be the space just outside the doorway of the αὐλή or courtyard. Odysseus sees Athene from the μέγαρον, passes out beyond the wall (τειχίον) of the αὐλή, and is then somewhere in (κατὰ) the adjoining ἀντίθυρον. In 343-344 (infra) the Suitors go out,

as here, παρὲκ μέγα τειχίον αὐλῆς, and are then προπάροιθε θυράων.

162-163. An instance of the sympathy with the dog which is so noticeable in the Odyssey: cp. 14. 29, 16. 5, and (above all) 17. 291-327.

165. τειχίον, of the wall of the courtyard: τείχος being used of a city wall or fortification.

174. δέμας δ' ὤφελλε καὶ ἦβην, a slight zeugma: 'she glorified his form and (granted him increase of) youthful strength.'

ἀψ δὲ μελαγχροῖς γένετο, γναθμοὶ δὲ τάνυσθεν,
 κυάνεαι δ' ἐγένοντο γενειάδες ἀμφὶ γένειον.
 ἡ μὲν ἄρ' ὥς ἔρξασα πάλιν κίεν· αὐτὰρ Ὀδυσσεὺς
 ἦεν ἐς κλισίην· θάμβησε δέ μιν φίλος υἱός,
 ταρβήσας δ' ἐτέρωσε βάλ' ὄμματα, μὴ θεὸς εἴη,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "ἀλλοῖός μοι, ξεῖνε, φάνης νέον ἢ ἐπάρουθεν,
 ἀλλὰ δὲ εἵματ' ἔχεις, καὶ τοι χρὼς οὐκέθ' ὁμοῖος.
 ἡ μάλα τις θεὸς ἐσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν·
 ἀλλ' ἴληθ', ἵνα τοι κεχαρισμένα δώομεν ἱρὰ
 ἢ δὲ χρύσεια δῶρα, τετυγμένα· φείδεο δ' ἡμέων."
 Τὸν δ' ἡμείβετ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς·
 "οὐ τίς τοι θεὸς εἰμι· τί μ' ἀθανάτοισιν εἴσκεις;
 ἀλλὰ πατὴρ τέός εἰμι, τοῦ εἵνεκα σὺ στεναχίζων
 πάσχεις ἄλγεα πολλά, βίας ὑποδέγμενος ἀνδρῶν."
 Ὡς ἄρα φωνήσας υἱὸν κύσε, καὶ δὲ παρειῶν
 δάκρυον ἤκε χαμᾶζε· πάρος δ' ἔχε νωλεμές αἰεὶ.
 Τηλέμαχος δ' οὐ γάρ πω ἐπείθετο δν πατέρ' εἶναι,
 ἐξαυτὶς μιν ἔπεσιν ἀμειβόμενος προσέειπεν·
 "οὐ σύ γ' Ὀδυσσεύς ἐσσι, πατὴρ ἐμός, ἀλλὰ με δαίμων
 θέλγει, ὅφρ' ἔτι μᾶλλον ὀδυρόμενος στεναχίζω."
 175
 180
 185
 190
 195

176 γενειάδες] ἰθειράδες G U, v. l. in Eust. 179 ταρβήσας] θαμβήσας G P.
 195 θέλγει] θέλγεις was an ancient variant (ἡ κυνλικὴ) θέλγεις Sch. H, cp.
 17. 25).

175. τάνυσθεν 'were filled out,' were no longer shrunk.

176. κυάνεαι must mean 'dark.' The poet forgets that Ulysses had 'yellow' hair before: see Od. 13. 399, 431.

An interesting parallel to this contradiction has been pointed out to me by a friend. In the first edition of Scott's *Heart of Midlothian*, vol. I. ch. iv (p. 119), Effie Deans is described as 'a modest-looking black-haired girl.' In ch. ix of the same volume (p. 240) it is said that 'her Grecian-shaped head was profusely rich in waving ringlets of brown hair.' Finally, in vol. II. ch. x (p. 231) in the account of the trial special mention is made of 'her beautiful and abundant tresses of long fair hair.'

In later editions the inconsistency was removed by altering 'black-haired' in the first of these places into 'fair-haired.' But the necessity for such a correction was probably not felt before the ages when 'second editions' and the like made revision possible.

181. νέον, viz. when Telemachus saw him. Telemachus was not now looking towards Ulysses.

185. τετυγμένα, cp. 13. 32.

189. βίας 'the forceful deeds,' a plural like ἀτασθαλῖαι, ἱπποσύναι, &c.: cp. the Latin *laudes* = 'glorious deeds.' Cp. 13. 310.

191. πάρος δ' ἔχε νωλεμές αἰεὶ, parataxis, 'though up to that time he had borne up firmly.'

οὐ γάρ πως ἂν θνητὸς ἀνὴρ τάδε μηχανόφτο
 φ' αὐτοῦ γε νόφ, ὅτε μὴ θεὸς αὐτὸς ἐπελθὼν
 ῥηϊδίως ἐθέλων θεῖη νέον ἢ δὲ γέροντα.
 ἡ γάρ τοι νέον ἦσθα γέρον καὶ ἀεικέα ἔσσο·
 νῦν δὲ θεοῖσιν ἔοικας, οἳ οὐρανὸν εὐρὺν ἔχουσι."
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "Τηλέμαχ', οὐ σε ἔοικε φίλον πατέρ' ἐνδον ἐόντα
 οὔτε τι θαυμάζειν περιώσιον οὐτ' ἀγάασθαι
 οὐ μὲν γάρ τοι ἔτ' ἄλλος ἐλεύσεται ἐνθάδ' Ὀδυσσεύς,
 ἀλλ' ὅδ' ἐγὼ τοιόσδε, παθὼν κακά, πολλὰ δ' ἀληθείς,
 ἦλθον ἐεικοστῷ ἔτει ἐς πατρίδα γαῖαν.
 αὐτὰρ τοι τόδε ἔργον Ἀθηναίης ἀγελείης,
 ἡ τέ με τοῖον ἔθηκεν ὅπως ἐθέλει, δύναται γάρ,
 ἄλλοτε μὲν πτωχῷ ἐναλίγκιον, ἄλλοτε δ' αὐτὴ
 ἀνδρὶ νέφ καὶ καλὰ περὶ χροῖ εἵματ' ἔχοντι.
 ῥηϊδίον δὲ θεοῖσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
 ἡμὲν κυδῆναι θνητὸν βροτὸν ἢ δὲ κακῶσαι."
 Ὡς ἄρα φωνήσας κατ' ἄρ' ἔζετο, Τηλέμαχος δὲ
 ἀμφιχυθεὶς πατέρ' ἐσθλὸν ὀδύρετο, δάκρυα λείβων.
 ἀμφοτέροισι δὲ τοῖσιν ὑφ' ἱμερὸς ὦρτο γόοιο·
 κλαῖον δὲ λιγέως, ἀδινώτερον ἢ τ' οἶωνοί,
 200
 205
 210
 215

198 ἢ δὲ vulg.: ἢ P H L W. So ἢ for ἢ δὲ in 16. 273 (P H L W), 17. 202 (M), 24. 157 (L W). 205 ἀληθείς P H al.: ἀνατλάς G F X U al. 206 ἦλθον
 εἰκοστῷ is the reading of all MSS. here and 19. 484: but in 21. 208 ἦλθον M,
 εἰκοστῷ H², and in 24. 322 ἦλθον εἰκοστῷ U: cp. 23. 102, 170 ἔλθοι εἰκοστῷ.
 These traces seem to justify us in adopting the form which the f of *ἑικοστός*
 proves to be the older one. 216 ἢ τ' ἦν F.

198. ῥηϊδίως ἐθέλων is a kind of respectful parenthesis: 'as he does easily when he chooses.'

νέον ἢ δὲ γέροντα 'young or old,' i.e. 'now young, now old.' Two opposites presented in this way as *alternating* with each other are usually connected by ἡμὲν—ἢ δὲ (cp. 212, 306–307). Sometimes by ἢ δὲ only: cp. 19. 316 ἀποπεμπίμεν ἢ δὲ δέχεσθαι, II. 5. 223 (= 8. 107) διακίμεν ἢ δὲ φέβεσθαι, 9. 100 (= Od. 17. 584) φάσθαι ἢ δὲ ἐπακούσαι, 24. 45 μέγα σίνετα ἢ δὲ ὀνίνησιν. Hence ἢ δὲ is here more idiomatic than ἢ,

II.

which has been adopted by editors from a few MSS.

202. ἐνδον 'at home': cp. I. 355.

216. ἀδινώτερον. The adj. *ἀδινός* means 'thick,' 'full' (Buttmann, *Lex.* s.v.). Applied to sound it suggests a continuous or 'thick-coming' cry. It may be connected with *ἄδην* 'fully,' 'richly,' *ἄτος* (for *ἁτος*) 'unsatisfied,' and Lat. *sa-tis*, *sa-tur*.

ἢ τε 'than,' cp. II. 4. 277 μελάντερον ἢ τε πίσσα, where Bekker proposed to read ἢ τε. If this is not adopted we must read ἢ τ' or εὐτ' here (Buttmann,

G

φῆναι ἢ αἰγυπιοὶ γαμφώνυχες, οἷσί τε τέκνα
 ἀγρόται ἐξείλοντο πάρος πετεηνὰ γενέσθαι
 ὥς ἄρα τοί γ' ἐλεεινὸν ὑπ' ὀφρύσι δάκρυον εἶβον.
 καὶ νύ κ' ὀδυρομένοισιν ἔδν φάος ἡέλιος,
 εἰ μὴ Τηλέμαχος προσεφώνεεν δν πατέρ' αἶψα·
 "ποίη γὰρ νῦν δεῦρο, πάτερ φίλε, νῆϊ σε ναῦται
 ἤγαγον εἰς Ἰθάκην; τίνες ἔμμεναι εὐχετόωντο;
 οὐ μὲν γάρ τί σε πεζὸν οἶομαι ἐνθάδ' ἰκέσθαι."

Τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·
 "τοιγὰρ ἐγὼ τοι, τέκνον, ἀληθείην καταλέξω.
 Φαίηκές μ' ἄγαγον ναυσίκλυτοι, οἳ τε καὶ ἄλλους
 ἀνθρώπους πέμπουσιν, ὅτις σφέας εἰσαφίκηται·
 καὶ μ' εὐδοντ' ἐν νηϊ θοῇ ἐπὶ πόντον ἄγοντες
 κάτθεσαν εἰς Ἰθάκην, ἔπορον δέ μοι ἀγλαὰ δῶρα,
 χαλκὸν τε χρυσὸν τε ἄλλισ ἐσθῆτά θ' ὑφαντήν.

219 δάκρυα λείβον P. 223 εὐχετόωντο FH: -ται GPXU al.: cp. 14. 189.,
 16. 58. 230 εἰν' Ἰθάκῃ G.

Lex. s. v.) The former is supported by one good manuscript, viz. F. This ἤντε or εὐτε is evidently to be identified with ἤντε 'like as.' The disyllabic form is found with the meaning 'as' or 'like' in two places in the Iliad, viz. 3. 10 εὐτ' ὄρεος κορυφῇσι κτλ. (ancient variants ἤντ' ὄρεος and ὡς τ' ὄρεος), and 19. 386 τῷ δ' εὐτε πτερὰ γίγνεται κτλ. (v. l. ἤντε and αὐτε). In the latter place ἤντε is possible: cp. the variation of ἤν-, εὐ-, and εἰ.

There remains the question,—what is the force of the comparative followed by ἤντε? Buttmann and other modern scholars have taken ἤντε as equivalent to 'than,' comparing the use of *as* in provincial English, and of *als* and *wie* in German. The difficulty, however, is not the use of a word with the double sense of 'like as' and 'than,' but the improbability that such a use, if it existed in the language, should occur so very rarely. It must be said, too, that the phrase 'blacker than pitch' is an exaggeration, such as Homer does not resort to in his descriptions of nature. In the ancient view, put forward or at least maintained by Aristarchus, the

comparative was used as a positive (ἢ διπλῇ ὅτι κέχρηται τῷ συγκριτικῷ ἀντὶ ἀπλοῦ Aristonicus, στικτέον μετὰ τὸ μελάντερον Nicanor). That is to say, μελάντερον does not express a degree of blackness, but blackness instead of its opposite. Bekker (*H. B.* 1. 312) quotes as instances δαιδνότερος (*Od.* 8. 169), κουφότερον (8. 201), comparing Lucian (*Philopatr.* 4) Αἰθίοφι ἀνδράσι μελάντεροις καὶ τὴν δύνιν ἐξοφαιμένοις. The meaning 'dark and pitch like' seems sufficiently Homeric. So here ὀδινώτερον, of a cry that comes fast, like the cry of certain birds, cp. ἵπασσύτερος. A good parallel to the form of the sentence is to be found in Herodotus (3. 23) ἐπὶ κρήνην σφι ἡγήσασθαι, ἀπ' ἧς λουόμενοι λιπαρώτεροι ἐγίνοντο, κατάπερ εἰ ἐλαίου εἴη, where the meaning is not that they became more shining than if it were a fountain of oil, but that they shone as with oil.

219. ἐλεεινόν, adv. 'piteously.'

222. The γάρ marks the suddenness (αἶψα) of the speech.

230. κάτθεσαν εἰς Ἰθάκην, pregnant construction, 'brought to and set down in Ithaca': cp. 13. 274.

καὶ τὰ μὲν ἐν σπήεσσι θεῶν ἰότητι κέονται
 νῦν αὖ δεῦρ' ἰκόμεν ὑποθημοσύνησιν Ἀθήνης,
 ὅφρα κε δυσμενέεσσι φόνου πέρι βουλευώμεν.
 ἀλλ' ἄγε μοι μνηστῆρας ἀριθμήσας κατάλεξον,
 ὅφρ' εἰδέω ὅσσοι τε καὶ οἳ τινες ἄνδρες εἰσί·
 καὶ κεν ἐμὸν κατὰ θυμὸν ἀμύμονα μερμηρίζας
 φράσσομαι, ἢ κεν νῶϊ δυνησόμεθ' ἀντιφέρεσθαι
 μούνω ἄνευθ' ἄλλων, ἢ καὶ διζησόμεθ' ἄλλους."

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦρδα·
 "ὦ πάτερ, ἢ τοι σείο μέγα κλέος αἰὲν ἄκουον,
 χεῖράς τ' αἰχμητὴν ἔμεναι καὶ ἐπίφρονα βουλήν·
 ἀλλὰ λήν μέγα εἶπες· ἄγῃ μ' ἔχει· οὐδέ κεν εἴη
 ἄνδρε δύω πολλοῖσι καὶ ἰφθίμοισι μάχεσθαι.
 μνηστήρων δ' οὐτ' ἄρ' δεκάς ἀτρεκές οὔτε δύ' οἶαι,
 ἀλλὰ πολὺ πλέονες· τάχα δ' εἴσεαι αὐτὸς ἀριθμόν.
 ἐκ μὲν Δουλιχίου δύω καὶ πεντήκοντα

234 βουλευώμεν] better βουλεύωμεν, see *H. G.* § 82. 238 ἢ H: εἴ vulg.
 246 τάχα εἴσεαι (with asyndeton) would be idiomatic; cp. 13. 42. αὐτὸς GPXU
 (as 2. 40., 24. 506): ἐνθάδ' vulg.

232. σπήεσσι may stand for σπεί-εσσι, or may simply be a metrical licence for the regular σπείεσσι, which cannot come into the hexameter.

κέονται is an isolated thematic form, for the Homeric κέεται: see however Schulze, *Quaest. Ep.* p. 436.

238. δυνησόμεθα is doubtless a subj.: see on l. 261. So διζησόμεθα in the next line, although the ind. ἐδιζησάμην is not found.

242. βουλήν is generally taken as an acc. of limitation—'wise in counsel.' But if we compare 3. 128 νόφ καὶ ἐπίφρονι βουλῇ, and 19. 326 νόον καὶ ἐπίφρονα μῆτιν, it becomes more probable that ἐπίφρονα is an epithet of βουλήν,—the constr. being χεῖράς τε καὶ βουλήν 'in strength of hands and wise counsel.' For 'wise in counsel' we should expect rather ἐπίφρων βουλῇ (cp. ἐπιστήμων βουλῇ in l. 374).

245. ἀτρεκές, adv. 'exactly': i. e. 'it is not a simple ten, or two tens only.'

247-251. It would seem from this enumeration that the recurring line

Δουλιχίον τε Σάμῃ τε καὶ Ὀλίβησσιν
 Ζάκυνθος places the islands in the order of their importance—Ithaca itself being the smallest of the four, though, as the home of Ulysses, it was the most important.

The representation here given of the Suitors as the 'kings' or chief men of the four islands is borne out by the words of Telemachus in 1. 245 ff. ὅσσοι γὰρ νήσοισιν ἐπικρατεύουσιν ἄριστοι Δουλιχίῳ κτλ. (= 19. 130 ff.): also by the instances of Amphinomus of Dulichium (16. 396), and Ctesippus of Same (20. 288). It is difficult, however, to reconcile it with other passages. The Suitors do not live in the palace of Ulysses. They come every day (2. 55 = 17. 534 οἳ δ' εἰς ἡμέτερον παλῶμενοι ἡματα πάντα), and return at night to their several abodes in the town of Ithaca (1. 424 κακκείοντες ἔβαν οἰκόνδε ἑκάστος, 2. 397 οἳ δ' εὐδεν ὄρνυντο κατὰ πτόλιν, 18. 428 βάν β' ἵμεναι κείοντες ἐὰ πρὸς δώμαθ' ἑκάστος, also 20. 6). And when they give presents to Penelope

κοῦροι κεκριμένοι, ἐξ δὲ δρηστήρες ἔπονται·
 ἐκ δὲ Σάμης πίσυρές τε καὶ εἴκοσι φῶτες ἔασιν,
 ἐκ δὲ Ζακύνθου ἔασιν εἴκοσι κοῦροι Ἀχαιῶν, 250
 ἐκ δ' αὐτῆς Ἰθάκης δυοκαίδεκα πάντες ἄριστοι,
 καὶ σφιν ἅμ' ἐστὶ Μέδων κῆρυξ καὶ θεῖος ἀοιδὸς
 καὶ δοιὼ θεράποντες, δαήμονε δαιτροσυνάων.
 τῶν εἴ κεν πάντων ἀντήσομεν ἔνδον ἐόντων,
 μὴ πολὺπικρα καὶ αἰνὰ βίας ἀποτίσσαι ἐλθόν. 255
 ἀλλὰ σύ γ', εἰ δύνασαι τιν' ἀμύντορα μερμηρίξαι,
 φράξεν, ὃ κέν τις νῶϊν ἀμύνοι πρόφρονι θυμῷ."

Τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·
 "τοιγὰρ ἐγὼν ἐρέω, σὺ δὲ σύνθεο καὶ μευ ἄκουσον·
 καὶ φράσαι ἢ κεν νῶϊν Ἀθήνη σὺν Διὶ πατρὶ 260
 ἀρκέσει, ἢέ τιν' ἄλλον ἀμύντορα μερμηρίξω."

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ηὔδα·
 "ἐσθλὸς τοι τούτω γ' ἐπαμύντορε, τοὺς ἀγορεύεις,

250 κοῦροι] φῶτες G X al. 257 φράξε' H: φράζε J: φράξεν vulg.: see the note. 261 ἀρκέσει, see the note.

(18. 291 ff.), the messengers go and return immediately. So too in 2. 51 they are described as τῶν ἀνδρῶν φίλοι υἱες οἱ ἐνθάδε γ' (i.e. in Ithaca) εἰσὶν ἄριστοι. The contradiction, such as it is, seems undeniable. Moreover, it is not one which can easily be explained by a difference of authorship. Rather, like other contradictions or unevennesses in works of fiction, it arises partly from the limitation of human memory, partly from our ignorance of circumstances which the contemporaries of the poet would have been able to supply. If the three other islands are apt to be ignored (so in 1. 394 in reference to the 'kingdom' of Ulysses), that is because Ithaca was the dominant island, to which the others stood in the relation of *perioikides*. The chiefs of the dependent communities doubtless had their *πρόξενοι* in the capital. In any case, every hearer of the Homeric poems would know how to meet the difficulty of carrying on his suit in a neighbouring town. (See Kern, *Ueber die Freier in der Odyssee*, Ulm, 1861.)

255. 'See that you do not in right

bitter and terrible fashion take your vengeance,' i.e. 'I fear that instead of taking vengeance you will suffer a terrible fate.' The expression is a kind of oxymoron: cp. 17. 448 μὴ τάχα πικρὴν Αἴγυπτον καὶ Κύπρον ἴκηαι, i.e. 'something bitter instead of Egypt and Crete.'

257. φράξεν 'think of.' But as δ (the art.) is not generally used = *ὅς* with an *indefinite* reference, perhaps we should read φράξ' ὅς κέν τις 'tell me of one who —.'

261. ἀρκέσει. The fut. after ἢ κεν is very doubtful, see on 15. 524. We should probably read ἀρκέσῃ.

263-264. The point of this passage has generally been missed. Ulysses having named Zeus and Athene as the helpers to be looked for, Telemachus answers ironically that Zeus and Athene are good champions, no doubt—sitting aloft in the clouds (instead of helping). Hence the reply of Ulysses: 'yet will these two not long hold aloof from the combat.' Note the significant change from τούτω γε, *istī*, 'those, forsooth,' to κείνω γε, *illī*.

ὑψι περ ἐν νεφέεσσι καθημένω· ὦ τε καὶ ἄλλοις
 ἀνδράσι τε κρατέουσι καὶ ἀθανάτοισι θεοῖσι." 265

Τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·
 "οὐ μὲν τοι κείνω γε πολὺν χρόνον ἀμφὶς ἔσεσθον
 φυλόπιδος κρατερῆς, ὅποτε μνηστήρσι καὶ ἡμῖν
 ἐν μεγάροισιν ἐμοῖσι μένος κρίνηται Ἄρης.
 ἀλλὰ σὺ μὲν νῦν ἔρχεαι ἅμ' ἡοὶ φαινομένηφιν 270
 οἴκαδε, καὶ μνηστήρσιν ὑπερφιάλοισιν ὁμίλει·
 αὐτὰρ ἐμὲ προτὶ ἄστυ συβώτης ὕστερον ἄξει,
 πτωχῷ λευγαλέῳ ἐναλίγκιον ἡδὲ γέροντι.

εἰ δέ μ' ἀτιμήσουσι δόμον κάτα, σὸν δὲ φίλον κῆρ
 τετλάτω ἐν στήθεσσι κακῶς πάσχοντος ἐμεῖο, 275
 ἦν περ καὶ διὰ δῶμα ποδῶν ἔλκωσι θύραζε
 ἢ βέλεσιν βάλλωσι· σὺ δ' εἰσορόων ἀνέχεσθαι.

ἀλλ' ἦ τοι παύεσθαι ἀνωγέμεν ἀφροσυνάων,
 μειλιχίοις ἐπέεσσι παραυδῶν· οἱ δέ τοι οὐ τι
 πείσονται· δὴ γὰρ σφι παρίσταται αἴσιμον ἡμαρ. 280

ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν·
 ὅπποτε κεν πολύβουλος ἐνὶ φρεσὶ θῆσιν Ἀθήνη,
 νεύσω μὲν τοι ἐγὼ κεφαλῇ, σὺ δ' ἔπειτα νοήσας
 ὅσσα τοι ἐν μεγάροισιν ἀρήϊα τεύχεα κείται 285
 ἐς μυχὸν ὑψηλοῦ θαλάμου καταθεῖναι ἀείρας
 πάντα μάλ'· αὐτὰρ μνηστήρας μαλακοῖς ἐπέεσσι
 παρφάσθαι, ὅτε κέν σε μεταλλῶσιν ποθέοντες·

264 ἄλλοις] Perhaps ἄλλως (cp. 15. 513, 11. 9. 699., 20. 99). 273 ἡδὲ] ἢ P H L W. 274 εἰ δὲ] οἱ δὲ G F D. 280 αἴσιμον ἡμαρ] αἰπὺς ὀλεθρος G (as 5. 305., 22. 28). 282 θῆσιν G X U al.: θήσει F P H.

269. κρίνηται 'is brought to the issue,' i.e. when the combat has to be decided.

281-298. These eighteen lines were condemned by Zenodotus and Aristarchus. The question of their genuineness must be treated in connexion with 19. 4-13 (where the advice to move the arms is given nearly in the words of 11. 284-294), and with the whole story of the μνηστηροφονία. It may be observed that the repetition of the formula ἄλλο δέ τοι ἐρέω σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν

(1. 281 and 1. 299) clearly indicates the limits of the interpolation, if there is one.

283. νεύσω κτλ. These words imply that Ulysses is to give Telemachus a secret signal, in the presence of the Suitors, but unobserved by them. This does not agree with the actual course of events: see on 19. 4 ff. Indeed it is inconsistent with 287 ὅτε κέν σε μεταλλῶσιν ποθέοντες, which would be said of men struck by the absence of something to which they are used.

‘ἐκ καπνοῦ κατέθηκ’, ἐπεὶ οὐκέτι τοῖσιν ἐφκει
οἷά ποτε Τροίηνδε κιῶν κατέλειπεν Ὀδυσσεύς,
ἀλλὰ κατήκισται, ὅσον πυρὸς ἵκετ’ αὐτμή. 290
πρὸς δ’ ἔτι καὶ τότε μείζον ἐνὶ φρεσὶ θῆκε Κρονίων,
μή πως οἴνωθέντες, ἔριν στήσαντες ἐν ὑμῖν,
ἀλλήλους τρώσῃτε καταισχύνητέ τε δαῖτα
καὶ μνηστύν· αὐτὸς γὰρ ἐφέλκεται ἀνδρα σίδηρος.
νῶϊν δ’ οἷοισιν δύο φάσγανα καὶ δύο δοῦρε 295
καλλιπέειν καὶ δοιὰ βοάγρια χερσὶν ἐλέσθαι,
ὥς ἂν ἐπιθύσαντες ἐλοίμεθα· τοὺς δέ κ’ ἔπειτα
Παλλὰς Ἀθηναίη θέλξει καὶ μητίετα Ζεὺς.
ἄλλο δέ τοι ἐρέω, σὺ δ’ ἐνὶ φρεσὶ βάλλεο σῆσιν·
εἰ ἐτεόν γ’ ἐμός ἐσσι καὶ αἵματος ἡμετέριοι, 300
μή τις ἔπειτ’ Ὀδυσῆος ἀκουσάτω ἔνδον ἐόντος,
μήτ’ οὖν Λαέρτης ἴστω τό γε μήτε συβώτης
μήτε τις οἰκῆων μήτ’ αὐτῇ Πηνελόπεια,
ἀλλ’ οἶοι σύ τ’ ἐγὼ τε γυναικῶν γνῶμεν ἰθύν·
καὶ κέ τεο δμῶων ἀνδρῶν ἔτι πειρηθεῖμεν, 305
ἡμὲν ὅπου τις νῶϊ τίει καὶ δείδιε θυμῷ,
ἡδ’ ὅτις οὐκ ἀλέγει, σὲ δ’ ἀτιμᾶ τοῖον ἐόντα.”

Τὸν δ’ ἀπαμειβόμενος προσεφώνεε φαίδιμος υἱός·
“ὦ πάτερ, ἦ τοι ἐμὸν θυμὸν καὶ ἔπειτά γ’, οἶω,

290 κατήκισται] Read κατηέκισται (?). 293 τρώσῃτε] Read τρώητε οἱ τρώσαιτε (note). τε G F: δὲ P H D U al. 306 ὅπου G P H: ὅπως vulg.

288. ἐφκει, in past time with reference to κατέθηκα: = ‘I found them no longer like.’

290. κατήκισται is not a good epic form, since δεικῆς and δεικίζω are always uncontracted (ἀφεικ-). It is easy to substitute κατηέκισται ὅσον (or perhaps κατηέκιστο, like ἐφκει)—unless we prefer to regard the passage as a comparatively late insertion.

291. θῆκε Κρονίων. In 19. 10 ἐμβαλε δαίμων.

293. τρώσῃτε. The subj. after the aor. θῆκε may be defended, on the ground that the event which is referred to is still future. But the η of τρώσῃτε is not Homeric. It is open to us (subject to the remark made on l. 290) to read

either τρώητε (cp. τρώει, Od. 21. 293), or τρώσαιτε and καταισχύνετε. Cp. 369 (infra).

294. αὐτὸς γὰρ ἐφέλκεται ἀνδρα σίδηρος. Cp. Tac. Hist. 1. 80 *et visa inter temulentos arma cupidinem sui movere*. Regarding this mention of iron as the ordinary material of arms, see on 19. 13.

295. This injunction is not borne in mind when the arms are removed (19. 31 ff.): cp. 22. 101.

297. ἐπ-θύσαντες ‘making a rush for them’ (not ἐπι-θύσαντες).

301. Notice the aor. imper. ἀκουσάτω with μή: H. G. § 328.

306. ὅπου, viz. in the various ἔργα, see 314.

γνώσσαι· οὐ μὲν γάρ τι χαλιφροσύναι γέ μ’ ἔχουσιν· 310
ἀλλ’ οὗ τοι τόδε κέρδος ἐγὼν ἔσσεσθαι οἶω
ἡμῖν ἀμφοτέροισι· σὲ δὲ φράζεσθαι ἀνωγα.
δηθὰ γὰρ αὐτῶς εἴσῃ ἐκάστου πειρητίζων,
ἔργα μετερχόμενος· τοῖ δ’ ἐν μεγάροισιν ἔκηλοι
χρήματα δαρδάπτουσιν ὑπέρβιον, οὐδ’ ἐπι φειδώ. 315
ἀλλ’ ἦ τοί σε γυναῖκας ἐγὼ δεδάασθαι ἀνωγα,
αἷ τέ σ’ ἀτιμάζουσι καὶ αἰ νηλείτιδες εἰσιν·
ἀνδρῶν δ’ οὐκ ἂν ἔγωγε κατὰ σταθμοὺς ἐθέλοιμι
ἡμέας πειράζειν, ἀλλ’ ὕστερα ταῦτα πένεσθαι,
εἰ ἐτεόν γέ τι οἴσθα Διὸς τέρας αἰγιόχοιο.” 320
Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
ἡ δ’ ἄρ’ ἔπειτ’ Ἰθάκηνδε κατήγετο νηὺς ἑυεργής,
ἡ φέρε Τηλέμαχον Πυλὸθεν καὶ πάντας ἐταίρους.
οἱ δ’ ὅτε δὴ λιμένος πολυβενθέος ἐντὸς ἵκοντο,
νῆα μὲν οἷ γε μέλαιναν ἐπ’ ἡπείροιο ἔρυσσαν, 325
τεύχεα δέ σφ’ ἀπένεικαν ὑπέρθυμοι θεράποντες,
αὐτίκα δ’ ἐς Κλυτίοιο φέρον περικαλλέα δῶρα.
αὐτὰρ κήρυκα πρῆσαν δόμον εἰς Ὀδυσῆος,
ἀγγελίην ἐρέοντα περίφρονι Πηνελοπείῃ,

313 εἴσῃ] εἴσθα conj. Bekker. 317 νηλείτιδες] νηλιτεῖς vulg. Eust. (vulg. 19. 498): νηλιτεῖς J: νηλητεῖς G Hesych. (U 19. 498, H 22. 418: νηλητεῖς J 22. 418): νηλιτεῖς Hesych. Suid. Eust. (F M X J Eust. 19. 498, F Eust. 22. 418).

313. δηθὰ αὐτῶς εἴσῃ (εἴσθα Bekk.) ‘for a long time you will go about doing no more than making trial.’

317 (= 19. 498, 22. 418). νηλείτιδες. Of the various forms offered to our choice, here and in the two other places where this line appears (see the crit. note), the two which have most external support are νηλιτεῖς and νηλιτεῖς. If however, as seems probable, the word meant ‘unoffending,’ from ἀλιτεῖν, the second syllable should be written with εἰ (not ι): cp. ἀλείτης ‘offender,’ rightly so written by Aristarchus, also the ‘ablaut’ form ἀλοιτός (Lycophr. 136). Evidently νηλιτεῖς is related to ἀλιτεῖν as νημερτής to ἀμαρτεῖν. Further, we have sufficient authority for preferring the uncontracted ending -εῖς, to the

advantage of the metre. The final question, therefore, lies between νηλιτεῖς and νηλείτιδες. Both forms doubtless existed, and may well have existed together in the language of which this line is an archaic fragment; but in the present context the feminine form has a good deal of point. It should be observed, however, that a fem. νηλείτις does not answer regularly to νηλιτεῖς (gen. -έας), but rather to a masc. of the First Declension (possibly νηλιτής, negative of ἀλείτης). Cp. the fem. forms ἐργάτις, ληϊτίς, δασυλήτις, χερσητίς, &c., which answer to barytone masc. forms in -της.

322. Ἰθάκηνδε. Here the town is meant.

326. τεύχεα ‘arms,’ see 15. 218.

οὐνεκα Τηλέμαχος μὲν ἐπ' ἀγροῦ, νῆα δ' ἀνώγει 330
 ἄστυδ' ἀποπλείειν, ἵνα μὴ δείσας ἐνὶ θυμῷ
 ἰφθίμη βασιλεία τέρεν κατὰ δάκρυον εἶβοι.
 τὸ δὲ συναντήτην κῆρυξ καὶ δῖος ὕφορβος
 τῆς αὐτῆς ἔνεκ' ἀγγελίης, ἐρέοντε γυναικί.
 ἀλλ' ὅτε δὴ ῥ' ἴκοντο δόμον θεῖου βασιλῆος, 335
 κῆρυξ μὲν ῥα μέσσησι μετὰ δμῶσιν ἔειπεν.
 "ἦδη τοι, βασιλεία, φίλος πάϊς εἰλήλουθε."
 Πηνελοπείη δ' εἶπε συβώτης ἀγχι παραστάς
 πάνθ' ὅσα οἱ φίλος υἱὸς ἀνώγει μωθήσασθαι.
 αὐτὰρ ἐπεὶ δὴ πᾶσαν ἐφημοσύνην ἀπέειπε, 340
 βῆ ῥ' ἵμεναι μεθ' ὕας, λίπε δ' ἔρκεά τε μέγαρόν τε.
 Μνηστήρες δ' ἀκάχοντο κατήφισάν τ' ἐνὶ θυμῷ,
 ἐκ δ' ἦλθον μεγάροιο παρὲκ μέγα τειχίον αὐλῆς,
 αὐτοῦ δὲ προπάροιθε θυράων ἐδριώοντο.
 τοῖσιν δ' Εὐρύμαχος, Πολύβου πάϊς, ἦρχ' ἀγορεύειν 345
 "ὦ φίλοι, ἡ μέγα ἔργον ὑπερφιάλως τετέλεσται
 Τηλεμάχῳ ὁδὸς ἦδε· φάμεν δέ οἱ οὐ τελέεσθαι.
 ἀλλ' ἄγε νῆα μέλαιναν ἐρύσσομεν, ἡ τις ἀρίστη,
 ἐς δ' ἐρέτας ἀλιῆας ἀγείρομεν, οἳ κε τάχιστα
 κείνοισι ἀγγείλωσι θοῶς οἰκόνδε νέεσθαι." 350
 Οὐ πῶ πάν εἴρηθ', ὅτ' ἄρ' Ἀμφίνομος ἴδε νῆα

335 βασιλῆος] Ὀδυσῆος G, v. l. in M^a. 337 εἰλήλουθε G F D: ἐκ Πύλου ἦλθεν P H X U al. 344 αὐτοῦ] ἀγχοῦ G F al. 346 ἐτελέσθη G F X al.
 348 ἡ τις ἀρίστη] εἰς ἅλα δῖαν G. 351 ἄρ' om. F P H: read εἴρητο, ὅτ' Ἀμφ.

331. δείσασα 'taking alarm,' viz. by the ship arriving without Telemachus.

333. συναντήτην is one of the curious group of forms, chiefly duals and infinitives in -μεναι of verbs in -αω and -εω, which have η instead of α (from αε) or ει (from εε): συλήτην, προσαυδήτην, φοιτήτην, ἀρήμεναι, γοήμεναι, πεινήμεναι: ἀπειλήτην, ὁμαρτήτην, καλήμεναι, πενθήμεναι, φορήμεναι, φιλήμεναι, ποθήμεναι, ἀλιτήμενος, ὄρηαι (14. 343). Whether these are originally non-thematic, as Brugmann holds (*M. U.* 1. 86, *Grundr.* II. 953, 963), or arise from pre-Hellenic contraction of αἴε, εἴε (as Wackernagel, *K. Z.* xxvii. 84-88),

can hardly be determined. In any case there seems to be no reason for regarding them as derived from Aeolic: especially as in that dialect the dual was lost at an early period.

341. ἔρκεα is properly the whole enclosure, μέγαρον the chief hall of the palace.

342. κατήφισαν 'were downcast': from κατήφης (24. 432): cp. κατηφείη 'rebuke, disgrace.'

343. Cp. I. 165.

344. ἐδριώοντο 'held a sitting': on the verbs in -ιάομαι see 17. 530.

350. κείνοισι 'those others,' viz. those who lay in wait for Telemachus.

στρεφθεῖς ἐκ χώρας, λιμένος πολυβενθέος ἐντός,
 ἰστία τε στέλλοντας ἐρετμά τε χερσὶν ἔχοντας.
 ἡδὺ δ' ἄρ' ἐκγελάσας μετεφώνεεν οἷς ἐτάροισι
 "μή τιν' ἔτ' ἀγγελίην ὀτρύνομεν· οἶδε γὰρ ἔνδον· 355
 ἡ τίς σφιν τόδ' ἔειπε θεῶν, ἡ εἴσιδον αὐτοὶ
 νῆα παρερχομένην, τὴν δ' οὐκ ἐδύναντο κιχῆναι."
 Ὡς ἔφαθ', οἱ δ' ἀνστάντες ἔβαν ἐπὶ θῖνα θαλάσσης,
 αἶψα δὲ νῆα μέλαιναν ἐπ' ἠπείροιο ἔρυσσαν,
 τεύχεα δέ σφ' ἀπένεικαν ὑπέρθυμοι θεράποντες. 360
 αὐτοὶ δ' εἰς ἀγορὴν κίον ἀθρόοι, οὐδέ τιν' ἄλλον
 εἶων οὔτε νέων μεταίξιν οὔτε γερόντων.
 τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱός·
 "ὦ πόποι, ὥς τόνδ' ἄνδρα θεοὶ κακότητος ἔλυσαν.
 ἡματα μὲν σκοποὶ ἴζον ἐπ' ἄκριας ἠνεμοέσσας 365
 αἰὲν ἐπασσύτεροι· ἅμα δ' ἠελίῳ καταδύντι
 οὐ ποτ' ἐπ' ἠπείρου νύκτ' ἄσαμεν, ἀλλ' ἐνὶ πόντῳ
 νηὶ θοῇ πλείοντες ἐμίνομεν Ἡῶ διαν,
 Τηλέμαχον λοχῶντες, ἵνα φθίσαιμεν ἐλόντες
 αὐτόν· τὸν δ' ἄρα τῆος ἀπήγαγεν οἴκαδε δαίμων, 370

358 θωὶ G X D. 367 ἄσαμεν vulg.: ἔσαμεν F X: ἀέσαμεν D. The form ἄσαμεν (for ἀέσαμεν) is not elsewhere found: read perhaps ἐπ' ἠπείροιο ἀέσαμεν (Wackernagel, *K. Z.* xxv. 278). 369 φθίσαιμεν Hermann: φθίσαιμεν MSS. The opt. is required by form and syntax. 370 τῆος] τέως vulg.: τέως μὲν F U.

352. ἐκ χώρας, with ἔδε: 'turning, saw from his place.' Cp. II. 23. 349 ἄψ ἐνὶ χώρῃ ἔξετο 'took his seat again.'

353. ἰστία τε κτλ. a kind of apposition to νῆα, 'saw the ship, men furling sails, &c.'

361. αὐτοὶ 'themselves,' in contrast to θεράποντες.

362. μεταίξιν 'to sit with them' (ἴξω); so with a collective noun (= a plural) in 11. 449 μετ' ἀνδρῶν ἴζει ἀριθμῷ.

365. ἐπ' ἄκριας 'along the heights': ἐπὶ gives the notion of distribution over a space: cp. 14. 2.

366. ἐπασσύτεροι 'one close upon another.' The force of the comparative is 'closer than commonly' (cp. 15. 370., 16. 216). The word is usually connected with ἄσσαν, ἄσσοτίρω: but on this view the υ is not easily accounted for. A probable derivation has now

been given by Brugmann (*Rh. Mus.* liii. p. 630). He supposes an adverb ἐπασσύ(ς), for ἐπ-αν-σσύ(ς), from the root of σέωω (Indog. *gheu, ghu*), with the meaning 'pressing on after': cp. παν-συδίη (v. l. πασσυδίη), and the adverbs formed from root-nouns, as ἐγ-γύς, μεσση-γύ(ς), ἀντι-κρύ(ς), πρό-χυν, ὑπό-δρα, ἐπί-καρ, ἐπι-μίξ. This explanation suits the use of ἐπασσύτερος in the Iliad (nearly = ἐπεσσύμενος), and is supported by the gloss ἄσσυτία· ἄλλα ἐπ' ἄλλοις (Hesych.). An adj. ἄσσυτός would stand to ἄσσυ as πλησίος to πέλας.

370. αὐτόν, in implied contrast to his companions and ship, about which they did not care. But probably we should read αὐτοῦ, the sense being 'just where we took him,' not letting him go further. So Bekker (*Hom. Bl.* i. 274), quoting such passages as II. 15. 349

ἡμεῖς δ' ἐνθάδε οἱ φραζώμεθα λυγρὸν ὄλεθρον
 Τηλεμάχῳ, μηδ' ἡμᾶς ὑπεκφύγοι· οὐ γὰρ οἶω
 τούτου γε ζώντος ἀνύσσεσθαι τάδε ἔργα.
 αὐτὸς μὲν γὰρ ἐπιστήμων βουλῇ τε νόῳ τε,
 λαοὶ δ' οὐκέτι πάμπαν ἐφ' ἡμῖν ἦρα φέρουσιν. 375
 ἀλλ' ἄγετε, πρὶν κείνον ὀμηγυρίσασθαι Ἀχαιοὺς
 εἰς ἀγορὴν—οὐ γάρ τι μεθησέμεναί μιν οἶω,
 ἀλλ' ἀπομηνίσει, ἑρέει δ' ἐν πᾶσιν ἀναστὰς
 οὐνεκά οἱ φόνον αἰπὺν ἐράπτομεν οὐδ' ἐκίχμεν·
 οἱ δ' οὐκ αἰνήσουσιν ἀκούοντες κακὰ ἔργα· 380
 μή τι κακὸν ῥέξωσι καὶ ἡμέας ἐξελάσωσι
 γαίης ἡμετέρης, ἄλλων δ' ἀφικώμεθα δῆμον·
 ἀλλὰ φθέωμεν ἐλόντες ἐπ' ἀγροῦ νόσφι πόληος
 ἢ ἐν ὁδῷ· βίοντον δ' αὐτοὶ καὶ κτήματ' ἔχωμεν,
 δασσάμενοι κατὰ μοῖραν ἐφ' ἡμέας, οἰκία δ' αὐτε 385
 κείνου μητέρι δοῖμεν ἔχειν ἢδ' ὅς τις ὀπίοι.
 εἰ δ' ὑμῖν ὅδε μῦθος ἀφανδάνει, ἀλλὰ βόλεσθε
 αὐτόν τε ζῶειν καὶ ἔχειν πατρώϊα πάντα,
 μή οἱ χρήματ' ἔπειτα ἄλις θυμηδέ' ἔδωμεν
 ἐνθάδ' ἀγειρόμενοι, ἀλλ' ἐκ μεγάροιο ἕκαστος 390

372 ἡμᾶς] a form only found here: read ἄμμε. 387 βόλεσθε G U²: βούλεσθε
 vulg. 389 θυμηδέ' Bekker: but θυμαρέ' would be more Homeric. The form
 θυμηδής must be later: in Homer it would be θυμοφάδης.

αὐτοῦ οἱ θάνατον μητίσσομαι, II. II. 141
 αὐθι κατακτείναι μηδ' ἐξέμεν ἀφ' ἐς
 Ἀχαιοὺς, &c. For the combination
 αὐτοῦ ἐλόντες cp. Od. 18. 91 αὐθι
 πεσόντα 'even as he falls.'

375. οὐκέτι πάμπαν, = 'do not now
 at all.' So in Attic οὐ πάντι = 'not at
 all.' This idiom is originally a litotes,
 like our ironical 'hardly,' 'rather,' &c.:
 see Riddell's *Digest*, § 139.

On the phrase ἐπὶ ἦρα φέρειν see the
 note on 3. 164.

376. ἀλλ' ἄγετε κτλ. The sentence
 is taken up again in 383 ἀλλὰ φθέωμεν
 κτλ.

380. οὐκ αἰνήσουσιν, a litotes, = 'will
 resent.'

385. ἐφ' ἡμέας 'among us': ἐπὶ
 nearly as in I. 365.

386. δοῖμεν is concessive, i. e. it ex-
 presses, not a direct purpose (like ἔχω-

μεν), but a part of the plan to be
 acquiesced in.

387. ἀφανδάνει cannot be ἀφ-ανδάνει
 in Homer, since ἀνδάνω has the F. The
 form ἀφανδάνει, proposed by Dr. Hay-
 man, is against analogy, the prefix ἀ-
 not being used with verbs (for ἀτίει
 in Theogn. 621 is a word coined for
 the nonce). Is it possible that ἀφαν-
 δάνω contains the preposition ἀφ, Sanscr.
 āva, Lat. au (in *aufsero*, *aufugio*)! See
 Delbrück, *Grundriss* III. 670.

βόλεσθε is perhaps an aor.: cp. I. 234
 νῦν δ' ἐτέρως ἐβόλοντο θεοί, where an
 aor. is required by the sense.

390. ἐκ μεγάροιο ἕκαστος 'each from
 his own hall.' ἐκ μεγάροιο goes with
 μνάσθω ἰέδνοισιν, words that imply
 sending ἰδνα, or at least offers of ἰδνα,
 from the several houses. Cp. 19. 256
 (ἐγὼ πόρον) ἐκ θαλάμου.

μνάσθω ἰέδνοισιν διζήμενος· ἢ δέ κ' ἔπειτα
 γήμαιθ' ὅς κε πλείστα πόροι καὶ μόρσιμος ἔλθοι."
 Ὡς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
 τοῖσιν δ' Ἀμφίνομος ἀγορήσατο καὶ μετέειπε,
 Νίσου φαίδιμος υἱός, Ἀρητιάδαο ἀνακτος, 395
 ὅς ρ' ἐκ Δουλιχίου πολυπύρου ποιήεντος
 ἡγείτο μνηστήρσι, μάλιστα δὲ Πηνελοπείῃ
 ἦνδανε μύθοισι· φρεσὶ γὰρ κέχρητ' ἀγαθῇσιν·
 ὃ σφιν ἐϋφρονέων ἀγορήσατο καὶ μετέειπεν·
 "ὦ φίλοι, οὐκ ἂν ἔγωγε κατακτείνειν ἐθέλοιμι 400
 Τηλέμαχον· δεινὸν δὲ γένος βασιλῆϊόν ἐστι
 κτείνειν· ἀλλὰ πρῶτα θεῶν εἰρώμεθα βουλὰς.
 εἰ μὲν κ' αἰνήσωσι Διὸς μέγαλοιο θέμιστες,
 αὐτὸς τε κτενέω τοὺς τ' ἄλλους πάντας ἀνώξω·
 εἰ δέ κ' ἀποτρωπῶσι θεοί, παύσασθαι ἄνωγα." 405
 Ὡς ἔφατ' Ἀμφίνομος, τοῖσιν δ' ἐπιήνδανε μῦθος.
 αὐτίκ' ἔπειτ' ἀνστάντες ἔβαν δόμον εἰς Ὀδυσῆος,
 ἐλθόντες δὲ καθίζον ἐπὶ ξεστοῖσι θρόνοισιν.
 Ἡ δ' αὐτ' ἄλλ' ἐνόησε περίφρων Πηνελόπεια,
 μνηστήρεσσι φανῆναι ὑπέρβιον ὕβριν ἔχουσι· 410
 πεύθετο γὰρ οὐ παιδὸς ἐνὶ μεγάροισιν ὄλεθρον·
 κῆρυξ γάρ οἱ ἔειπε Μέδων, ὃς ἐπέυθετο βουλὰς.
 βῆ δ' ἰέναι μέγαρόνδε σὺν ἀμφιπόλοισι γυναιξίν.
 ἀλλ' ὅτε δὴ μνηστήρας ἀφίκετο διὰ γυναικῶν,
 στή ρα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο, 415
 ἄντα παρειῶν σχομένη λιπαρὰ κρήδεμνα,

392 ὅς κε] ὅς τις G U al. (cp. 21. 162). 401 δεινὸν] χαλεπὸν G. 403 θέμιστες]
 τόμουροι τινές (Strab. vii. p. 328). 405 ἀποτρωπῶσι vulg.: ἀποτρωπώσι M,
 perhaps rightly, the verb being τρωπάω, not τρωπάω. 408 θρόνοισιν F D U
 Eust.: λίθοισιν G P H al.

401. γένος is doubtless nom. to ἐστί,
 the construction being personal: so 17.
 15 φίλ' ἀληθέα μνησάσθαι, 17. 347.

403. θέμιστες 'sentences,' 'oracles'
 in the sense of answers to the question
 what ought to be done.

For θέμιστες there was an ancient
 v. l. Τόμουροι, preserved by Strabo.

The word denoted the priests of Zeus
 at Dodona. It was doubtless brought
 into the Homeric text by some learned
 grammarian.

414-416. Repeated from 1. 332-334.
 The σταθμὸς τέγεος is generally taken
 to be the door-post of the μέγαρον: see
 the Appendix on the Homeric house.

Ἀντίνοον δ' ἐνένιπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν
 "Ἀντίνο', ὕβριν ἔχων, κακομήχανε, καὶ δέ σέ φασιν
 ἐν δῆμῳ Ἰθάκης μεθ' ὀμήλικας ἔμμεν ἄριστον
 βουλῇ καὶ μύθοισι· σὺ δ' οὐκ ἄρα τοῖος ἔσθαι. 420
 μάργε, τίη δέ σὺ Τηλεμάχῳ θάνατόν τε μόρον τε
 ράπτεις, οὐδ' ἰκέτας ἐμπάζσαι, οἷσιν ἄρα Ζεὺς
 μάρτυρος, οὐδ' ὅσιν κακὰ ράπτειν ἀλλήλοισιν;
 ἦ οὐκ οἶσθ' ὅτε δεῦρο πατὴρ τεὸς ἵκετο φεύγων,
 δῆμον ὑποδείσας; δὴ γὰρ κεχολώατο λήην, 425
 οὐνεκα ληϊστήρσιν ἐπισπόμενος Ταφίοισιν
 ἦκαχε Θεσπρωτοῦς, οἱ δ' ἡμῖν ἄρθμοι ἦσαν.
 τόν β' ἔθελον φθίσαι καὶ ἀπορραῖσαι φίλον ἦτορ
 ἠδὲ κατὰ ζῶν φαγέειν μενοεικέα πολλήν.

428 φθίσαι vulg.: κτείνειν X D U al.

417. ἐνένιπεν appears to be a form of the type of ἀναγε, πέπληγον, ἐγέγωνε, &c., sc. a pf. stem with thematic endings (H. G. p. 397).

419. μεθ' ὀμήλικας. The acc. with μετά 'among' is rare except with verbs of motion. Possibly the convenience of ὀμήλικας for the metre had something to do with this extension of use.

422. ἰκέτας ἐμπάζσαι. This cannot be applied to Telemachus, who was in no sense a 'suppliant' to the Suitors. It must refer to the story which Penelope proceeds to tell, about the father of Antinous coming as a suppliant (ἵκετο φεύγων) to Ulysses, and receiving his protection; in consequence of which Antinous was bound by a sacred tie (ὁσίη) to the house of Ulysses. Thus the sense is not 'you neglect (certain persons who are) suppliants,' but, more generally, 'you disregard the order or class of suppliants,'—the relation of suppliant and protector. Elsewhere ἐμπάζομαι takes a gen. of the person or thing that is cared for, as 19. 134 οὐτε ξείνων ἐμπάζομαι οὐθ' ἰκετών. Possibly the use of the acc. marks this difference of meaning; as with οἶδα and μέμνημαι the acc. is used when the existence of a person or thing constitutes the fact known or remembered (H. G. § 140 (3), § 151 d). The ancients, who saw that Antinous, as representing his father, was

the suppliant, met the difficulty by holding that ἰκέτης was a word of double meaning, and might denote the protector of the suppliant (viz. Ulysses or Telemachus), just as ξείνος meant 'host' as well as 'guest.' Of this, however, there is no other evidence.

423. It is best to put a comma only after μάρτυρος, since the sense is continuous: 'to whom Zeus is witness, and for whom it is impiety to devise evil to one another,'—'who in the sight of Zeus ἰκετήσιοι are bound to be at peace with each other.'

428. ἀπορραῖσαι 'to smite away,' i. e. to take away with violence. The word is formed like ἀπαράσσω, ἀπορρήγνυμι, ἀποκόπτω (H. G. § 224): cp. 1. 404 κτήματ' ἀπορραῖσει. Mr. T. L. Agar (Journ. of Phil. xxvi. 116) would restore ἀποφρήσαι, ἀποφρήσει, supposing the words to be first aorists formed from the root which we have in ἀπηύρα, part. ἀπούρας, and perhaps also in the fut. ἀπουρήσουσιν in Il. 22. 489—if we follow the reading and analysis suggested by Buttmann and adopted by Bekker and Curtius. The proposed tense, it is evident, would yield a very suitable sense in the context. On the other hand there are considerable difficulties in regard to the form of the word. The point is, what is the root? If, as G. Meyer holds (G. G. §

ἀλλ' Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἱεμένους περ. 430
 τοῦ νῦν οἶκον ἄτιμον ἔδεις, μνάα δὲ γυναῖκα
 παῖδά τ' ἀποκτείνεις, ἐμὲ δὲ μεγάλως ἀκαχίζεις·
 ἀλλὰ σε παύσασθαι κέλομαι καὶ ἀνωγέμεν ἄλλους."

Τὴν δ' αὖτ' Εὐρύμαχος, Πολύβου πάϊς, ἀντίον ἤδα·
 "κούρη Ἰκαρίοιο, περίφρον Πηνελόπεια, 435
 θάρσει· μή τοι ταῦτα μετὰ φρεσὶ σῇσι μελόντων.
 οὐκ ἔσθ' οὗτος ἀνὴρ οὐδ' ἔσσεται οὐδὲ γένηται,
 ὅς κεν Τηλεμάχῳ σῶ νιέει χεῖρας ἐποίσει
 ζῶντος γ' ἐμέθεν καὶ ἐπὶ χθονὶ δερκομένοιο.
 ὦδε γὰρ ἐξερέω, καὶ μὴν τετελεσμένον ἔσται· 440
 αἰψά οἱ αἶμα κελαϊνὸν ἐρώήσει περὶ δουρὶ
 ἡμετέρῳ, ἐπεὶ ἦ καὶ ἐμὲ πτολίπορθος Ὀδυσσεὺς
 πολλάκι γούνασιν οἷσιν ἐφessάμενος κρέας ὀπτὸν
 ἐν χεῖρεσσιν ἔθηκεν, ἐπέσχε τε οἶνον ἐρυθρόν.
 τῷ μοι Τηλέμαχος πάντων πολλὸν φίλτατός ἐστιν 445
 ἀνδρῶν, οὐδέ τί μιν θάνατον τρομέεσθαι ἀνωγα
 ἔκ γε μνηστήρων· θεόθεν δ' οὐκ ἔστ' ἀλέασθαι."

Ὡς φάτο θαρσύνων, τῷ δ' ἤρτυεν αὐτὸς δλεθρόν.
 ἦ μὲν ἄρ' εἰσαναβᾶσ' ὑπερώϊα σιγαλόεντα
 κλαῖεν ἔπειτ' Ὀδυσῆα, φίλον πόσιν, ὅφρα οἱ ὕπνον 450
 ἦδδν ἐπὶ βλεφάροισι βάλε γλαυκῶπις Ἀθήνη.
 Ἐσπέριος δ' Ὀδυσῆϊ καὶ νιέει διὸς ὑφορβὸς
 ἤλυθεν· οἱ δ' ἄρα δόρπον ἐπισταδὸν ὀπλίζοντο,
 σὺν ἱερέυσαντες ἐνιαύσιον. αὐτὰρ Ἀθήνη

432 ἐμὲ δὲ G: ἐμέ τε P H X al., Eust. 433 παύεσθαι G P H. 434 Πολύβου

πάϊς] πεπνυμένος G U al.

§ 527), ἀπηύρα is for ἀπ-εφρᾶ, and this φρᾶ is the weak form of a root φερ-, the first aorist would not be ἐ-φρη-σα, but ἐ-φερ-σα or ἐ-φειρα.

429. ζῶν 'substance,' as in 14. 96.
 431. ἄτιμον 'without recompense,' like νήποιον ἔδοντες (14. 377).

437. Cp. 6. 201. The Attic idiom corresponding to οὐ γένηται is given in Plato's translation, *Κερκυρ.* p. 492 οὐτε γὰρ γίγνεται οὐτε γέγονεν οὐδ' οὐν μὴ

γένηται.

442. ἡμετέρῳ. The plur. is used in order to seem to associate others with the speaker: cp. 1. 44 (supra).

446. οὐδέ . . . ἀνωγα = 'I bid him not to,' 'I forbid'; as οὐ φημι = 'I deny,' οὐκ ἐάω 'I prevent.'

453. ἐπισταδόν means 'attending to each in order,' viz. in the distribution of the shares of meat, see on 12. 392, 18. 425.

ἄγχι παρισταμένη Λαερτιάδην Ὀδυσῆα 455
 ῥάβδῳ πεπληγυῖα πάλιν ποίησε γέροντα,
 λυγρὰ δὲ εἴματα ἔσσε περὶ χροῖ, μὴ ἐσβώτης
 γνοίη ἐσάντα ἰδὼν καὶ ἐχέφρονι Πηνελοπείῃ
 ἔλθοι ἀπαγγέλλων μηδὲ φρεσὶν εἰρύσσαιτο.

Τὸν καὶ Τηλέμαχος πρότερος πρὸς μῦθον ἔειπεν 460
 "ἦλθες, δῖ' Εὐμαίε. τί δὴ κλέος ἔστ' ἀνὰ ἄστν;
 ἢ ῥ' ἤδη μνηστήρες ἀγήνορες ἔνδον ἔασιν
 ἐκ λόχου, ἢ ἔτι μ' αὐθ' εἰρύαται οἴκαδ' ἰόντα;"

Τὸν δ' ἀπαμειβόμενος προσέφη, Εὐμαίε συβῶτα· 465
 "οὐκ ἔμελέν μοι ταῦτα μεταλλῆσαι καὶ ἐρέσθαι
 ἄστν καταβλώσκοντα· τάχιστα με θυμὸς ἀνώγει
 ἀγγελίην εἰπόντα πάλιν δεῦρ' ἀπονέεσθαι.
 ὠμήρησε δέ μοι παρ' ἐταίρων ἄγγελος ὤκυσ,
 κῆρυξ, ὃς δὴ πρῶτος ἔπος σῇ μητρὶ ἔειπεν.
 ἄλλο δέ τοι τόδε οἶδα· τὸ γὰρ ἰδὼν ὀφθαλμοῖσιν 470
 ἤδη ὑπὲρ πόλιος, ὅθι θ' Ἑρμαιοσ λόφος ἐστίν,
 ἦα κίων, ὅτε νῆα θοὴν ἰδόμην κατιούσαν
 ἐς λιμέν' ἡμέτερον· πολλοὶ δ' ἔσαν ἄνδρες ἐν αὐτῇ,
 βεβρίθει δὲ σάκεσσι καὶ ἔγχεσιν ἀμφιγύοισι·

461 δ' Εὐμαίε G U P²: δῖ', Εὐμαίε vulg. 462 ἢ ῥ' editors generally write
 ἢ ῥ': but the disjunctive ἢ—ῥ seems in place here. 463 αὐθ' vulg.: αὐτ'
 G F U al. εἰρύαται] perhaps εἰρύατο 'were they guarding (when you heard)?'
 οἴκαδ' ἰόντα] ἔνδον ἔοντα n. 466 ἀνώγει G al.: ἀνωγεν vulg. 470 τόδε
 vulg.: τό γε H J al.

459. εἰρύσσαιτο 'keep safe': the
 aorist because 'keeping silence' is
 thought of as a single act or exercise of
 will.

463. αὐθ' 'in the same place,' 'as
 before' (not 'yonder,' as some com-
 mentators translate). The reading αὐτ'
 (i.e. αὐτε 'on the other hand,' 'in-
 stead') is not so pointed.

εἰρύαται 'keep in guard': the word
 is properly used of protection, but here
 ironically of men watching with hostile
 purpose.

The reading ἔνδον ἔοντα is plausible:
 but after ἔνδον ἔασιν in the preceding
 line it is somewhat too epigrammatic
 for Homer.

466. καταβλώσκοντα 'as I went down
 through.' The acc., notwithstanding
 μοι, to show that it goes with the in-
 finitives μεταλλῆσαι καὶ ἐρέσθαι: H. G.
 § 240.

τάχιστα με κτλ. The asyndeton is
 epexegetic, the clause being put as a re-
 statement: 'I did not care to ask about
 this:—my desire was &c.' See on 14.
 217., 15. 317., 18. 278.

ἀνώγει, plpf.: a past tense is re-
 quired to correspond with ἔμελεν.

470. τόδε 'this' (which I am going
 to tell): the reading τό γε is less appro-
 priate.

474. ἀμφιγύοισι. It is uncertain,
 according to Helbig (*Das hom. Epos*),

καὶ σφέας ὥϊσθην τοὺς ἔμμεναι, οὐδέ τι οἶδα." 475

Ὡς φάτο, μείδῃσεν δ' ἱερὴ ἱς Τηλεμάχοιο
 ἐς πατέρ' ὀφθαλμοῖσιν ἰδὼν, ἀλέεινε δ' ὑφορβόν.

Οἱ δ' ἐπεὶ οὖν παύσαντο πόνου τετύκοντό τε δαῖτα,
 δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἔϊσης.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, 480
 κοίτου τε μνήσαντο καὶ ὕπνου δῶρον ἔλοντο.

481 κοίτου τε μνήσαντο] δὴ τότε κοιμήσαντο F, Eust.

p. 245), whether this epithet means that
 the spears were sharp at the butt end as
 well as the point, or that the spear
 heads were sharp on both sides (like
 the blade of a two-edged sword). Mr.
 Myres decides in favour of the second
 alternative. 'There are some specimens
 of the Mycenaean *σαυρωτήρ*, but they are
 rare, and not the least like the *head* of
 the lance. Nor do the monuments show

Mycenaean spears as double-ended, but
 rather with a butt. On the other hand
 the Mycenaean (and especially the late
 Mycenaean and Iron Age) lance-head is
 decidedly two-edged, with two "hollow-
 ground" cutting blades and a tubular
 mid-rib' (see Tsountas and Manatt,
 fig. 90). It may be noticed also that
 in Homer the word *σαυρωτήρ* only occurs
 in the Doloneia.



From a vase, probably of the seventh century, in the Capitoline
 Museum at Rome.

Ο Δ Τ Σ Σ Ε Ι Α Σ Ρ

Τηλεμάχου ἐπάνοδος εἰς Ἰθάκην.

Ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
 δὴ τότε' ἐπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα
 Τηλέμαχος, φίλος υἱὸς Ὀδυσσῆος θείοιο,
 εἶλετο δ' ἄλκιμον ἔγχος, ὃ οἱ παλάμηφιν ἀρήρει,
 ἄστυδε ἰέμενος, καὶ ἐδὼν προσέειπε συβώτην·
 "ἄτ', ἦ τοι μὲν ἐγὼν εἴμ' ἐς πόλιν, ὅφρα με μήτηρ
 ὄψεται· οὐ γὰρ μιν πρόσθεν παύσεσθαι οἶω
 κλαυθμοῦ τε στυγεροῦ γόοιό τε δακρυόεντος,
 πρὶν γ' αὐτόν με ἴδῃται· ἀτὰρ σοί γ' ὦδ' ἐπιτέλλω.
 τὸν ξεῖνον δύστηνον ἄγ' ἐς πόλιν, ὅφρ' ἂν ἐκείθι
 δαῖτα πτωχεύῃ· δώσει δέ οἱ ὅς κ' ἐθέλῃσι
 πύρνον καὶ κοτύλην· ἐμὲ δ' οὐ πῶς ἔστιν ἅπαντας
 ἀνθρώπους ἀνέχεσθαι, ἔχοντά περ ἄλγεα θυμῷ.
 ὁ ξεῖνος δ' εἴ περ μάλα μνηΐει, ἄλγιον αὐτῷ
 ἔσσεται· ἦ γὰρ ἐμοὶ φίλ' ἀληθέα μυθήσασθαι."

10 ὅφρ' ἂν ἐκείθι] Better ὅφρα κε κείθι, cp. 2. 124 ὅφρα κε κείνη. The form ἐκείθι is not found.

1. Here the 39th day of the action begins. The story of the day extends to 20. 90.

The three main threads of the narrative—the fortunes of Ulysses himself, of Penelope, and of Telemachus—are now drawn together, and the climax of the poem is speedily reached.

4. παλάμηφιν is an instrumental dative with ἀρήρει, while οἱ is dat. com-
 modi: 'fitted his hands.'

13. ἀνέχεσθαι 'to hold up against,' 'tolerate': cp. 7. 32 οὐ γὰρ ξείνους ἀνέχονται, 19. 27 ἀργὸν ἀνέχομαι.

ἔχοντά περ 'even when I have,' 'at the very time when I have.'

14. ὁ ξεῖνος δ' κτλ. The inversion of the usual order gives emphasis to ὁ ξεῖνος: cp. 8. 408 ἔπος δ' εἰ πέρ τι βέ-
 βηται δεινόν, 11. 113 αὐτὸς δ' εἰ πέρ κε
 ἀλύξῃς, 13. 143 ἀνδρῶν δ' εἰ πέρ τις σε
 κτλ., 11. 10. 225 μούνης δ' εἰ πέρ τε
 νοήσῃ.

The article is not deictic—'this stranger'—but probably gives a con-
 temptuous tone: so in 1. 10 τὸν ξεῖνον
 δύστηνον.

17. Ο Δ Τ Σ Σ Ε Ι Α Σ Ρ

97

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ φίλος, οὐδέ τοι αὐτὸς ἐρύκεσθαι μενεαίνω
 πτωχῷ βέλτερόν ἐστι κατὰ πτόλιν ἢ κατ' ἀγροῦς
 δαῖτα πτωχεύειν· δώσει δέ μοι ὅς κ' ἐθέλῃσιν.
 οὐ γὰρ ἐπὶ σταθμοῖσι μένειν ἔτι τηλίκος εἰμί,
 ὥς τ' ἐπιτελαιμένῳ σημάτωντι πάντα πιθέσθαι.
 ἀλλ' ἔρχευ· ἐμὲ δ' ἄξει ἀνὴρ ὅδε, τὸν σὺ κελεύεις,
 αὐτίκ' ἐπεὶ κε πυρὸς θερέω ἀλέη τε γένηται.
 αἰνῶς γὰρ τάδε εἶματ' ἔχω κακά· μή με δαμάσση
 στίβῃ ὑπηοίῃ· ἔκαθεν δέ τε ἄστυ φάτ' εἶναι."

Ὡς φάτο, Τηλέμαχος δὲ διὰ σταθμοῖο βεβήκει,
 κραιπνὰ ποσὶ προβιβάς, κακὰ δὲ μνηστήρσι φύτευεν.
 αὐτὰρ ἐπεὶ ῥ' ἴκανε δόμους εὐ ναιετάοντας,
 ἔγχος μὲν ῥ' ἔστησε φέρων πρὸς κίονα μακρὴν,
 αὐτὸς δ' εἶσω ἔεν καὶ ὑπέρβῃ λαῖνον οὐδόν.

Τὸν δὲ πολὺν πρώτη εἶδε τροφὸς Εὐρύκλεια,
 κῶεα καστορνύσα θρόνοις ἐνὶ δαιδαλέοισι,
 δακρύσασα δ' ἔπειτ' ἰθὺς κίεν· ἀμφὶ δ' ἄρ' ἄλλαι
 δμῳαὶ Ὀδυσσῆος ταλασίφρονος ἠγερέθοντο,
 καὶ κύνεον ἀγαπαζόμεναι κεφαλὴν τε καὶ ὤμους.

Ἡ δ' ἔεν ἐκ θαλάμοιο περίφρων Πηνελόπεια,

17 οὐδέ τοι αὐτὸς G F X al., Eust.: οὐδ' αὐτὸς τοι vulg. 25 ἡ κυκλικὴ ἐπηοίη
 Sch. H: see on 16. 195. 26 διὰ] διὰ G U al. 29 ἔγχος μὲν στήσε πρὸς
 κίονα μακρὸν ἐρείσας G al.: ἔγχος μὲν ῥ' ἔστησε φέρων πρὸς κίονα μακρὸν ἐρείσας X,
 doubtless from 8. 66, 473. The reading of G was probably a correction of this
 unmetrical line.

21. ὥς τ' . . . πιθέσθαι. This is not properly an instance of the Attic use of ὥς τε with an inf., since πιθέσθαι carries on the construction of μένειν (inf. of consequence after τηλίκος). Similarly in 11. 9. 42 ἐπέσονται ὥς τε νέεσθαι the inf. is governed by ἐπέσονται. But these instances show how the later Attic construction must have originated.

23. θερέω is regarded by Curtius (Verb. ii. 334) as the subj. of a pass. aor. θερῆναι. But from θερ- (θερομαι, θέρος) the regular form would be θαρείω. Perhaps there was a present θερέω (like τέλειω, &c.), with intrans. meaning.

ἀλέη is said to mean 'the sun's

warmth,' i. e. the heat of the day. It is doubtless connected with εἰλη 'warmth': but not (surely) with σέλας or Lat. sol.

29. This line may be taken as showing that the δουροδόκη or receptacle for spears was outside the μέγαρον. So in 16. 40 Telemachus gives his spear to Eumaeus and then crosses the threshold: cp. 1. 128. The column used for this purpose was doubtless one of those which formed the πρόθυρον.

35. κύνεον. The metrical lengthening of -ον, -αν (3 plur.) is not found in the Iliad except in the Catalogue. For the Odyssey cp. 7. 341., 9. 413., 16. 358., 21. 224., 22. 449, 499., 24. 311.

II.

H

Ἀρτέμιδι ἰκέλη ἥδ' χρυσέῃ Ἀφροδίτῃ,
 ἀμφὶ δὲ παιδὶ φίλῳ βάλε πῆχυν δακρύσασσα,
 κύσσε δέ μιν κεφαλὴν τε καὶ ἄμφω φάεα καλὰ,
 καὶ ῥ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα·
 "ἦλθες, Τηλέμαχε, γλυκερὸν φάος. οὐ σ' ἔτ' ἔγωγε
 δΰσεσθαι ἐφάμην, ἐπεὶ ᾗχεο νηὶ Πύλονδε
 λάθρῃ, ἐμεῦ ἀέκητι, φίλου μετὰ πατρὸς ἀκουήν.
 ἀλλ' ἄγε μοι κατάλεξον ὅπως ἦντησας ὀπωπῆς."
 Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα·
 "μήτερ ἐμή, μή μοι γόον ὄρνυθι μηδὲ μοι ἦτορ
 ἐν στήθεσσι δρινε φυγόντι περ αἰπὺν ὄλεθρον·
 ἀλλ' ὕδρηναμένη, καθαρὰ χροὶ εἴμαθ' ἐλοῦσα,
 [εἰς ὑπερῶν ἀναβᾶσα σὺν ἀμφιπόλοισι γυναιξίν]
 εὔχεο πᾶσι θεοῖσι τελέεσσας ἑκατόμβας
 ῥέξειν, αἶ κέ ποθι Ζεὺς ἀντιτα ἔργα τελέσσει.
 αὐτὰρ ἐγὼν ἀγορήνδε ἐλεύσομαι, ὅφρα καλέσσω
 ξείνον, ὅτις μοι κείθεν ἄμ' ἔσπετο δεῦρο κίοντι.
 τὸν μὲν ἐγὼ προὔπεμψα σὺν ἀντιθέοις ἐτάροισι,
 Πείραιον δέ μιν ἠνώγεα προτὶ οἶκον ἄγοντα

37 ἥδ' G Eust. al.: ἥδ' F H X U al.: κε (sic) P. 46 μή μοι Eust. 49 om. vulg.: cp. 4. 751. 52 ἀγορήνδε ἐλεύσομαι Aristophanes: ἀγορήνδ' ἐλεύσομαι F: ἀγορήνδ' ἐσελεύσομαι Ar., J H²: ἀγορήν ἐσελ- G H U al.: ἀγορήν ἐπελ- P. Thus ἀγορήνδε has the strongest ancient support, while the variety in the MSS. points to the simple ἐλεύσομαι. Cp. Od. 1. 88, Il. 6. 365.

44. 'How thou hast gained sight of him,' i.e. εἰ που ὕπασας ὀφθαλμοῖσι τεοῖσιν ἢ ἄλλου μῦθον ἀκούσας (3. 93). Strictly of course ὀπωπῆ applies only to the former alternative.

46-56. Ameis justly directs attention to the dramatic truth and propriety of this speech. Telemachus is still under the influence of the recognition scene, and is oppressed by the great secret of his father's presence in Ithaca. Consequently his reply to Penelope is brief and troubled. As she afterwards complains (Il. 104-106), he does not answer her question, or even tell her whether he has news of Ulysses or not. He bids her make vows to the immortals, and offer hecatombs if Zeus will grant retribution. This is like the answer of Hector when he was met at the Scaean

gate by the Trojan women, who asked about their husbands and brothers (Il. 6. 240 ὁ δ' ἔπειτα θεοῖς εὔχεσθαι ἀνῶγει πάσας ἐξείης). It was perhaps a recognized formula for refusing to say anything. Telemachus then pleads that he must hasten to the ἀγορά. It is only on his return, and when he has had time to collect himself, that he is ready to give Penelope a connected story of his journey.

47. φυγόντι περ 'even when I have escaped': see on l. 13 (supra).

53. οἷς is used, instead of οἷς, of the comparatively unknown stranger: 'one that followed' (whoever he was).

55. μιν is governed by ἄγοντα φιλεῖν. It is placed early in the sentence according to the general rule; as to which see H. G. § 365.

ἐνδυκέως φιλέειν καὶ τιέμεν, εἰς δ' κεν ἔλθω."
 Ὡς ἄρ' ἐφώνησεν, τῇ δ' ἀπτερος ἔπλετο μῦθος.
 ἢ δ' ὕδρηναμένη, καθαρὰ χροὶ εἴμαθ' ἐλοῦσα,
 εὔχετο πᾶσι θεοῖσι τελέεσσας ἑκατόμβας
 ῥέξειν, αἶ κέ ποθι Ζεὺς ἀντιτα ἔργα τελέσσαι.
 Τηλέμαχος δ' ἄρ' ἔπειτα διέκ' ἀντιτα βεβήκει
 ἔγχος ἔχων, ἅμα τῷ γε δῶα κύνας ἀργοὶ ἔποντο.
 θεσπεσίην δ' ἄρα τῷ γε χάριν κατέχευεν Ἀθήνη·
 τὸν δ' ἄρα πάντες λαοὶ ἐπερχόμενον θηέοντο.
 ἀμφὶ δέ μιν μνηστῆρες ἀγήνορες ἠγερέθοντο
 ἔσθλ' ἀγορεύοντες, κακὰ δὲ φρεσὶ βυσσοδόμενον.
 αὐτὰρ ὁ τῶν μὲν ἔπειτα ἀλεύατο πουλὺν ὄμιλον,
 ἀλλ' ἵνα Μέντωρ ἦστο καὶ Ἀντιφός ἢ δ' Ἀλιθέρσης,
 οἳ τέ οἱ ἐξ ἀρχῆς πατρώϊοι ἦσαν ἐταῖροι,
 ἔνθα καθέζετ' ἰὼν· τοὶ δ' ἐξερέεινον ἕκαστα.
 τοῖσι δὲ Πείραιος δουρικλυτὸς ἐγγύθεν ἦλθε
 ξείνον ἄγων ἀγορήνδε διὰ πτόλιν· οὐδ' ἄρ' ἔτι δὴν

60 τελέσσαι Hermann Op. 1. 287: τελέσσει MSS. 62 δῶα κύνας ἀργοὶ U: κύνας πόδας ἀργοὶ vulg. See 2. 11.

56. ἔλθω, subj. notwithstanding the past tense ἠνώγεα, because the action is future at the time of speaking. But in l. 60 Hermann's τελέσσαι, for the τελέσσει of the MSS., is necessary.

57. τῇ δ' ἀπτερος ἔπλετο μῦθος is generally taken to mean that the speech stayed in the mind, was not forgotten or neglected. But ἔπεα πτερόεντα, the Epic phrase upon which this one is evidently founded, means words uttered, not words that fly away and are lost; and similarly ἀπτερος μῦθος must be an *unsproken* word. Hence 'her speech took not wings' means simply that she heard in silence. Cp. 13. 254 πάλιν δ' ὅ γε λάξετο μῦθον 'he took back his (unspoken) word,' i.e. did not utter what he thought; and the common phrases ἔχειν ἐν φρεσὶ μῦθον, ἔχειν σιγῇ μῦθον, &c.

62-64, = 2. 11-13, a description of Telemachus going from his house to the ἀγορά. Hence ἔγχος ἔχων is not to be pressed as implying that he had his spear within the μέγαρον: cp. the note

on l. 29.

66. βυσσοδόμενον, the indic. instead of a participle, by a species of parataxis; cp. 1. 162, 16. 6, 101, 19. 368, Il. 3. 80.

67. πουλύν is a very doubtful form: the lengthening is only defensible *metri gratia*, viz. only in such words as πολύποδος, πολυβότειρα, which cannot otherwise be scanned. πολύς and πουλύν occur in nine places in Homer. Schulze (*Quaest. Ep.* p. 447) has pointed out the curious facts (1) that in five of these places the word is feminine, and (2) that the neut. πολύν is only found in one place, Od. 19. 387, and there only in a few MSS.; whereas in later epic poets it is quite common. Hence he infers that the masc. πολύς and πουλύν are corrupted from πολλός, πολλόν.

72. οὐδ' ἄρ' ἔτι δὴν κτλ. is a litotes, meaning that he did not turn away at all: cp. Il. 16. 736 οὐδὲ δὴν χάξετο φάτος 'it did not long give way from,' = 'was quick in reaching the man.'

Τηλέμαχος ξείνοιο ἐκὰς τράπετ', ἀλλὰ παρέστη.
 τὸν καὶ Πείραιος πρότερος πρὸς μῦθον ἔειπε·
 "Τηλέμαχ', αἰψ' ὄτρυνον ἐμὸν ποτὶ δῶμα γυναῖκας,
 ὥς τοι δῶρ' ἀποπέμψω, ἃ τοι Μενέλαος ἔδωκε."
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' αὖ.
 "Πείραι', οὐ γάρ τ' ἴδμεν ὅπως ἔσται τάδε ἔργα,
 εἴ κεν ἐμὲ μνηστῆρες ἀγήνορες ἐν μεγάροισι
 λάθρη κτείναντες πατρώϊα πάντα δάσωνται,
 αὐτὸν ἔχοντα σὲ βούλομ' ἐπαυρέμεν ἢ τινα τῶνδε·
 εἰ δέ κ' ἐγὼ τούτοισι φόνον καὶ κῆρα φυτεύσω,
 δὴ τότε μοι χαίροντι φέρειν πρὸς δάματα χαίρων."
 Ὡς εἰπὼν ξεῖνον ταλαπείριον ἦγεν ἐς οἶκον.
 αὐτὰρ ἐπεὶ ῥ' ἴκοντο δόμους εὐ ναιετάοντας,
 χλαῖνας μὲν κατέθεντο κατὰ κλισμούς τε θρόνους τε,
 ἐς δ' ἀσαμίνθους βάντες ἐϋξέστας λούσαντο.
 τοὺς δ' ἐπεὶ οὖν δμῶαι λούσαν καὶ χρίσαν ἐλαίῳ,
 ἀμφὶ δ' ἄρα χλαῖνας οὐλας βάλλον ἠδὲ χιτῶνας,
 ἔκ ῥ' ἀσαμίνθων βάντες ἐπὶ κλισμοῖσι καθίζον.
 χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα
 καλῇ χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,
 νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
 σῖτον δ' αἰδοίῃ ταμίῃ παρέθηκε φέρουσα,
 εἶδατα πόλλ' ἐπιθείσα, χαριζομένη παρεόντων.

84 ἦγεν ἐς οἶκον] Originally perhaps ἦγετο φοῖκον.

90 ἀσαμίνθων U: -θου vulg.

78. οὐ γάρ τ' κτλ. 'inasmuch as we do not know': cp. I. 337 (note).

81. σέ. The orthotone form seems required by the sense. The editors generally write ἔχοντά σε.

95. This conventional line is found in Od. I. 140., 4. 56., 7. 176, and (in some MSS.) in 10. 372., 15. 139. It was explained by Aristarchus (see the comment of Aristonicus on Od. 4. 54-56) as applying to the cases in which hasty preparation is made for an unexpected guest. On that ground, apparently, he rejected I. 140 (or possibly did not find it in his sources). In his view—if we

may judge of it from the argument in Athenaeus (V. p. 193 b)—the εἶδατα of this line are pieces of meat, the remnants of a former feast, which the ταμίη has in her store: consequently they are superfluous when meat is otherwise provided in the usual way. This theory is surely open to much objection. There is no reason for confining the word εἶδατα to meat (see Brosin, *De Coenae Homericis*, p. 55). In the style of Homer the participial phrase εἶδατα πόλλ' ἐπιθείσα after σῖτον παρέθηκε would naturally be taken as a simple epegesis. And εἶδατα may well denote

μήτηρ δ' ἀντίον ἴξε παρὰ σταθμὸν μεγάροιο
 κλισμῷ κεκλιμένη, λέπτ' ἠλάκατα στρωφῶσα.
 οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 τοῖσι δὲ μύθων ἦρχε περίφρων Πηνελόπεια·
 "Τηλέμαχ', ἦ τοι ἐγὼν ὑπερώϊον εἰσαναβᾶσα
 λέξομαι εἰς εὐνὴν, ἢ μοι στονόεσσα τέτυκται,
 αἰεὶ δάκρυς ἐμοῖσι πεφυρμένη, ἐξ οὗ Ὀδυσσεὺς
 ᾤχεθ' ἄμ' Ἀτρεΐδῃσιν ἐς Ἴλιον· οὐδέ μοι ἔτλης,
 πρὶν ἐλθεῖν μνηστῆρας ἀγήνορας ἐς τόδε δῶμα,
 νόστον σοῦ πατρὸς σάφα εἰπέμεν, εἴ που ἀκουσας."
 Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' αὖ.
 "τοιγὰρ ἐγὼ τοι, μήτερ, ἀληθείην καταλέξω.
 ᾤχόμεθ' ἔς τε Πύλον καὶ Νέστορα, ποιμένα λαῶν·
 δεξάμενος δέ με κείνος ἐν ὑψηλοῖσι δόμοισιν
 ἐνδυκέως ἐφίλει, ὥς εἴ τε πατὴρ ἐδν νῆα
 ἐλθόντα χρόνιον νέον ἄλλοθεν ὥς ἐμὲ κείνος
 ἐνδυκέως ἐκόμιζε σὺν νῆας κυδαλίμοισιν.
 αὐτὰρ Ὀδυσσεὺς ταλασίφρονος οὐ ποτ' ἔφασκε
 ζῶου οὐδὲ θανόντος ἐπιχθονίων τευ ἀκούσαι,

111 νῆα vulg.: νῆον X Dal. The scholium found in H X (οὕτως Ἀρίσταρχος· δὲ δὲ Ζηνόδοτος ἐνδυκέως ἐφίλει ὥς εἴ τε πατὴρ ἐδν παῖδα) does not decide whether Ar. wrote νῆα or νῆον. The reading ascribed to Zen. is evidently corrupt. As Dindorf suggests, he probably ended the line like Il. 9. 481 ὥς εἴ τε πατὴρ ἐν παῖδα φιλήσῃ (simply omitting ἐφίλει!).

the various 'bake meats' that the ταμίη would bring in her basket (like Pharaoh's chief baker, Gen. xl. 17). In general, the bread and the wine are in the keeping of the ταμίη (cp. Il. 19. 44 ταμίαι σῖτοιο δοτῆρες); but the meat is freshly killed, roasted on the spot, and taken in hand at once by the δαιτρός, who gives the portions. It is only in the humble household of Eumaeus that we hear of remnants from a former meal (Od. 16. 50). It does not seem at all likely that a stately formula, like the line in question, should have been framed for such a case.

96. σταθμὸν, see the Appendix.

97. στρωφῶσα, perhaps an early corruption from στρωφάουσα, see H. G.

§ 55, 9. The forms with ο can be easily restored everywhere except in Il. 13. 557, where στρωφᾶτ' begins the line. And στρωφάετο may there be defended on metrical grounds (Schulze, *Quaest. Ep.* p. 140 ff., p. 400).

104. οὐδέ μοι ἔτλης κτλ. This clause really qualifies the preceding sentence: Penelope complains that she will have to return to her chamber before Telemachus has consented to give his report.

106. νόστον is acc. de quo; the meaning is 'to tell whether you have heard of the return.'

115. ζῶου οὐδὲ θανόντος 'of his being alive, nor yet of his death.' The second is the more important point, Telemachus

ἀλλά μ' ἐς Ἀτρεΐδην, δουρικλειτὸν Μενέλαον,
 ἵπποισι προὔπεμψε καὶ ἄρμασι κολλητοῖσιν.
 ἐνθ' ἴδον Ἀργεῖην Ἑλένην, ἧς εἵνεκα πολλὰ
 Ἀργεῖοι Τρῶές τε θεῶν ἰότητι μόγησαν.
 εἶρετο δ' αὐτίκ' ἔπειτα βοὴν ἀγαθὸς Μενέλαος 120
 ὅττεν χρηῖζων ἰκόμην Λακεδαίμονα δῖαν·
 αὐτὰρ ἐγὼ τῷ πᾶσαν ἀληθείην κατέλεξα·
 καὶ τότε δὴ μ' ἐπέεσσιν ἀμειβόμενος προσέειπεν·
 ὦ πόποι, ἦ μάλα δὴ κρατερόφρονος ἀνδρὸς ἐν εὐνῇ
 ἤθελον εὐνηθῆναι, ἀνάλκιδες αὐτοὶ ἔοντες. 125
 ὥς δ' ὁπότε ἐν ξυλόχῳ ἔλαφος κρατεροῖο λέοντος
 νεβροὺς κοιμήσασα νεηγενέας γαλαθηνοὺς
 κνημοὺς ἐξερέσῃ καὶ ἄγκεα ποιήεντα
 βοσκομένη, ὃ δ' ἔπειτα ἔην εἰσήλυθεν εὐνήν,
 ἀμφοτέροισι δὲ τοῖσιν ἀεικέα πότμον ἐφήκεν, 130
 ὥς Ὀδυσσεὺς κείνοισιν ἀεικέα πότμον ἐφήσει.
 αἱ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπόλλων,
 τοῖος ἐὼν οἷός ποτ' εὐκτιμένη ἐνὶ Δέσβῳ
 ἐξ ἔριδος Φιλομηλεΐδῃ ἐπάλαισεν ἀναστάς,
 καδ δ' ἔβαλε κρατερῶς, κεχάροντο δὲ πάντες Ἀχαιοί, 135
 τοῖος ἐὼν μνηστῆρσιν ὁμιλήσειεν Ὀδυσσεύς·
 πάντες κ' ὠκύμοροί τε γενοῖατο πικρόγαμοί τε.
 ταῦτα δ' ἄ μ' εἰρωτᾷς καὶ λίσσεαι, οὐκ ἂν ἐγωγε
 ἄλλα παρέξ εἵποιμι παρακλιδόν, οὐδ' ἀπατήσω,
 ἀλλὰ τὰ μὲν μοι ἔειπε γέρων ἄλιος νημερτής, 140
 τῶν οὐδέν τοι ἐγὼ κρύψω ἔπος οὐδ' ἐπικεύσω,

118-119 πολλὰ . . . μόγησαν F P H (?) D: πολλοὶ . . . δάμησαν G U L W Z.
 129 ὃ δ' ἔπειτα] ὃ δὲ τ' ὦκα G X D U. 130 ἐφήκεν] ἐφήει H K (i.e. ἐφίει).

wishing to make it clear that Nestor's account was at least not unfavourable. The commentators who take οὐδὲ θανόντος as a mere epexegetis of ζῶντος—'living, not dead'—lose sight of this.

124-141. Repeated from 4. 333-350. So 142-146 = 4. 556-560, and 148-149 = 4. 585-586.

130. ἀμφοτέροισι, i.e. both the hind and her fawns.

134. ἐξ ἔριδος. For the force of ἐξ cp. 18. 38 ὃ ξείνός τε καὶ Ἴρος ἐρίζετον ἀλλήλοισιν χερσὶ μαχέσασθαι. The dispute (ἐρις) leads up to a challenge to fight.

137. πικρόγαμοι, an oxymoron, cp. 1. 448: 'bitter marriage' means no marriage—μόρος instead of γάμος.

140 (= 4. 349). For the use of the article cp. 11. 1. 125.

φῆ μιν ὃ γ' ἐν νήσῳ ἰδέειν κρατέρ' ἄλγέ' ἔχοντα,
 νύμφης ἐν μεγάροισι Καλυψοῦς, ἥ μιν ἀνάγκη
 ἴσχει, ὃ δ' οὐ δύναται ἦν πατρίδα γαῖαν ἰκέσθαι.
 οὐ γάρ οἱ πάρα νῆες ἐπήρετμοι καὶ ἐταῖροι, 145
 οἳ κέν μιν πέμποιεν ἐπ' εὐρέα νῶτα θαλάσσης.
 ὥς ἔφατ' Ἀτρεΐδης, δουρικλειτὸς Μενέλαος.
 ταῦτα τελευτήσας νεόμην· ἔδοσαν δέ μοι οὖρον
 ἀθάνατοι, τοί μ' ὦκα φίλῃν ἐς πατρίδ' ἔπεμψαν."
 Ὡς φάτο, τῇ δ' ἄρα θυμὸν ἐνὶ στήθεσσι δρινε. 148 3/0/
 τοῖσι δὲ καὶ μετέειπε Θεοκλύμενος θεοειδής·
 ὦ γύναι αἰδοίῃ Λαερτιάδῳ Ὀδυσῆος,
 ἦ τοι ὃ γ' οὐ σάφα οἶδεν, ἐμεῖο δὲ σύνθεο μῦθον·
 ἀτρεκέως γάρ τοι μαντεύσομαι οὐδ' ἐπικεύσω.
 ἴστω νῦν Ζεὺς πρῶτα θεῶν ξενίῃ τε τράπεζα 155
 ἰστίῃ τ' Ὀδυσῆος ἀμύμονος, ἣν ἀφικάνω,
 ὥς ἦ τοι Ὀδυσσεὺς ἤδη ἐν πατρίδι γαίῃ,
 ἦμενος ἢ ἔρπων, τάδε πευθόμενος κακὰ ἔργα,
 ἔστιν, ἀτὰρ μνηστῆρσι κακὸν πάντεσσι φυτεύει·
 οἷον ἐγὼν οἶωνόν ἐυσσέλμου ἐπὶ νηὸς 160
 ἦμενος ἐφρασάμην καὶ Τηλεμάχῳ ἐγεγώνευν."

150-165 ἀθετοῦνται Schol. H: but according to Schol. Q X (as emended by Bultmann, see his note a. l.) only the two lines 160-161 were rejected ἐν τοῖς χαριεστέροις, while ἐν τοῖς εἰκαιτέροις (or κοινοτέροις) the condemnation extended to the sixteen 150-165. The meaning of this statement is obscure. Elsewhere we usually hear of χαριεστέροις and εἰκαιτέροις, sc. ἐκδόσεις, but the neuter (sc. ἀντίγραφα 'copies') is not unknown (cp. 2. 182., 19. 83, 11. 15. 50., 18. 100., 20. 255, 384); the reference in either case being to editions or copies made use of, or at least referred to, by Aristarchus. The term ἀθετεῖν, however, expresses the judgement of a critic, not the reading of a manuscript. Hence the meaning of the scholium probably is that Aristarchus found that the 'common' texts favoured the rejection of 150-165 (which may have been προηθετημένοι, obelized by Zenodotus or Aristophanes), but was led by his own better sources to confine the athetesis to 160-161. 153 ὃ γ' vulg.: δδ' F.

143. ἦ μιν ἀνάγκη ἴσχει, ὃ δ' οὐ δύναται κτλ. Note the change to *oratio recta*: Telemachus is still quoting Menelaus, whose speech ends with l. 146.

148. ταῦτα τελευτήσας. Telemachus does not give an account of all that he did, but only of what he heard regarding Ulysses.

153. As ὃ γ' is not used as a deictic pronoun, it can only refer here to Menelaus, who has just been mentioned. On

the other hand the context points rather to Telemachus. Perhaps we should read δδ', with one of the oldest manuscripts.

161. ἐγεγώνευν 'declared aloud, made known': a use of the word that is common in later poets, esp. Aeschylus. The evidence for a form γεγώνεω is very slight: e.g. for ἐγεγώνευν we can always read ἐγέγωνον (9. 47., 12. 370). The line is doubted on other grounds: see the crit. note.

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "αἱ γὰρ τοῦτο, ξεῖνε, ἔπος τετελεσμένον εἴη·
 τῷ κε τάχα γνοίης φιλότῃτά τε πολλά τε δῶρα
 ἐξ ἐμεῦ, ὥς ἂν τίς σε συναντόμενος μακαρίζοι."
 165
 Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
 μνηστῆρες δὲ πάροιθεν Ὀδυσσῆος μεγάροιο
 δίσκοισιν τέρποντο καὶ αἰγανέησιν ἰέντες,
 ἐν τυκτῷ δαπέδῳ, ὅθι περ πάρος, ὕβριν ἔχοντες.
 ἀλλ' ὅτε δὴ δειπνηστος ἔην καὶ ἐπήλυθε μῆλα
 170
 πάντοθεν ἐξ ἀγρῶν, οἱ δ' ἤγαγον οἱ τὸ πάρος περ,
 καὶ τότε δὴ σφιν ἔειπε Μέδων, ὃς γάρ βα μάλιστα
 ἦνδανε κηρύκων καὶ σφιν παρεγίγνετο δαιτί·
 "κοῦροι, ἐπεὶ δὴ πάντες ἐτέρφθητε φρέν' ἀέθλοισι,
 ἔρχεσθε πρὸς δῶμαθ', ἵν' ἐντυνώμεθα δαῖτα·
 175
 οὐ μὲν γάρ τι χέρειον ἐν ὄρῃ δεῖπνον ἐλέσθαι."
 Ὡς ἔφαθ', οἱ δ' ἀνστάντες ἔβαν πείθοντό τε μύθῳ.
 αὐτὰρ ἐπεὶ ῥ' ἵκοντο δόμους εὖ ναιετάοντας,
 χλαίνας μὲν κατέθεντο κατὰ κλισμούς τε θρόνους τε,
 οἱ δ' ἱέρευνον δῖς μεγάλους καὶ πῖονας αἶγας,
 180
 ἱρευνον δὲ σύας σιάλους καὶ βοῦν ἀγελαίην,
 δαῖτ' ἐντυνόμενοι. τοῖ δ' ἐξ ἀγροῖο πόλινδε
 ὠτρύνοντ' Ὀδυσσεύς τ' ἰέναι καὶ δῖος ὕφορβός.
 τοῖσι δὲ μύθων ἦρχε συβώτης, ὄρχαμος ἀνδρῶν·
 "ξεῖν', ἐπεὶ ἄρ δὴ ἔπειτα πόλινδ' ἰέναι μενεαίνεις
 185
 σήμερον, ὥς ἐπέτελλεν ἀναξ ἑμός, — ἦ σ' ἂν ἔγωγε

169 ἔχοντες Ar. G U Eust.: ἔχεσκον vulg. 170 Herodian distinguishes δειπνηστος = τὸ δεῖπνον, and δειπνηστος 'the time of δεῖπνον'; and similarly with ἀμνηστος, &c. See on 16. 2, also Spitzner on Il. 19. 223. 174 δέθλων, a v. l. in the edition of Stephanus, perhaps preserves the original reading. The gen. is used with τέρπω meaning 'to satisfy.' 177 πείθοντό τε μύθῳ] οἰκόνδε ἑκαστος F: ποτὶ οἶκον ἑκαστος P H al. — phrases elsewhere used of returning home. 181. Obelized by Aristoph. (and Ar. ? see Ludw.).

169. ὅθι περ πάρος does not qualify ὕβριν ἔχοντες, but the whole description. The poet wishes to insist on the daily repetition of the scene: cp. l. 171 οἱ δ' ἤγαγον οἱ τὸ πάρος περ.

176. οὐ χέρειον 'not a bad kind of thing.' The comparative does not mean 'worse' (as Ameis takes it), but 'bad

rather than good': cp. 15. 370., 16. 216.

185. ἐπεὶ κτλ. The apodosis is in l. 190 ἀλλ' ἄγε νῦν ἵομεν.

186. The words ἦ σ' ἂν ἔγωγε κτλ. are a parenthetical 'though for my part I would rather &c.': see on Il. 3. 215. Note the use of ἂν = 'else,' 'otherwise,' where κεν would be less pointed.

αὐτοῦ βουλοίμην σταθμῶν ρυτῆρα λιπέσθαι·
 ἀλλὰ τὸν αἰδέομαι καὶ δεΐδια, μή μοι ὀπίσσω
 νεικεῖη· χαλεπαὶ δέ τ' ἀνάκτων εἰσὶν ὁμοκλαί·
 ἀλλ' ἄγε νῦν ἵομεν· δὴ γὰρ μέμβλωκε μάλιστα
 190
 ἦμαρ, ἀτὰρ τάχα τοι ποτὶ ἔσπερα ρίγιον ἔσται."
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "γινώσκω, φρονέω· τά γε δὴ νοέοντι κελεύεις.
 ἀλλ' ἵομεν, σὺ δ' ἔπειτα διαμπερές ἡγεμόνευε.
 195
 δὸς δέ μοι, εἴ ποθὶ τοι ρόπαλον τετμημένον ἐστί,
 σκηρήπτεσθ', ἐπεὶ ἦ φατ' ἀρισταλέ' ἔμμεναι οὐδόν."
 Ἥ ῥα καὶ ἀμφ' ὤμοισιν ἀεικέα βάλλετο πήρην,
 πυκνὰ ῥωγαλέην· ἐν δὲ στρόφος ἦεν ἀορτήρ.
 Εὐμαιος δ' ἄρα οἱ σκῆπτρον θυμαρὲς ἔδωκε.
 τῷ βήτην, σταθμὸν δὲ κύνες καὶ βώτορες ἄνδρες
 200
 ῥύατ' ὀπισθε μένοντες· ὁ δ' ἐς πόλιν ἦγεν ἀνακτα
 πτωχῷ λευγαλέῳ ἐναλίγκιον ἠδὲ γέροντι,
 σκηπτόμενον· τὰ δὲ λυγρὰ περὶ χροῖ εἴματα ἔστο.
 Ἄλλ' ὅτε δὴ στείχοντες ὁδὸν κάτα παιπαλδέσσαν
 205
 ἄστεος ἐγγυὲς ἔσαν καὶ ἐπὶ κρήνην ἀφίκοντο
 τυκτὴν καλλίροον, ὅθεν ὕδρευοντο πολῖται,
 τὴν ποίησ' Ἰθακος καὶ Νήριτος ἠδὲ Πολύκτωρ·
 ἀμφὶ δ' ἄρ' αἰγείρων ὕδατοτρεφέων ἦν ἄλσος,

187 λιπέσθαι G P H U: γενέσθαι F X al. Eust. (from 223, where it is the vulg.).

191 ρίγιον] ἀλ-γιον F. 193 φρονέοντι M, cp. 281. 199 θυμηρὲς F al. The distinction made by Herodian between θυμᾶρῆς and θυμηρῆς cannot be well founded. Doubtless θυμηρῆς is Ionic, θυμᾶρῆς either Old Attic or Aeolic: H. G. p. 391.

187. ρυτῆρα 'as keeper': cp. ῥύατο (l. 201, &c.).

191. ἔσπερα 'the evening time,' a collective plural of ἔσπερος.

196. It is impossible to explain οὐδὸς as the Ionic form, only found here, of ὁδός. In all similar cases (κοῦρος and κόρος, ξείνος and ξένος, &c.) the long form is the regular Homeric form. The word must surely be the same as οὐδός 'threshold.' Probably, when applied to a road, it had the meaning 'roadway,' agger viae. See however Schulze, Quaest. Ep. p. 435.

206. τυκτὴν, that is, with a basin of wrought stone.

207. According to Acusilaus, the three brothers Ithacus, Neritus and Polyctor were founders, first of Cephalenia, and afterwards of Ithaca. As they are evidently local names, and not connected by tradition with the family of Ulysses, this seems to be one of the instances in which the ruling families of the Trojan War have partially supplanted an earlier group of heroes. See the English Historical Review, vol. I. pp. 43-52.

πάντοσε κυκλοτερές, κατὰ δὲ ψυχρὸν ῥέεν ὕδωρ
 ὑψόθεν ἐκ πέτρης· βωμὸς δ' ἐφύπερθε τέτυκτο 210
 νυμφάων, ὅθι πάντες ἐπιρρέζουσιν ὀδίται·
 ἔνθα σφέας ἐκίχανεν υἱὸς Δολιχόιο Μελανθεὺς
 αἴγας ἄγων, αἱ πᾶσι μετέπρεπον αἰπολίοισι,
 δειπνον μνηστήρεσσι· δύο δ' ἅμ' ἔποντο νομῆες
 τοὺς δὲ ἰδὼν νείκεσεν ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζεν 215
 ἔκπαγλον καὶ ἀεικές· ὄρινε δὲ κῆρ 'Οδυσῆος·
 "νῦν μὲν δὴ μάλα πάγχυ κακὸς κακὸν ἡγηλάζει·
 ὥς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὥς τὸν ὁμοῖον.
 πῇ δὴ τόνδε μολοβρὸν ἄγεις, ἀμέγαρτε συβῶτα,
 πτωχὸν ἀνιηρόν, δαιτῶν ἀπολυμαντήρα; 220
 ὅς πολλῆς φλῆσι παραστὰς θλίψεται ὦμους,
 αἰτίζων ἀκόλους, οὐκ ἄορά γ' οὐδὲ λέβητας"

217 ἡγηλάζει (not -ζεις) Aristoph. Ar. MSS.: cp. 16. 195. 218 ὥς τὸν] ἐς τὸν G P X D (evidently an emendation). 221 ὅς πολλῆς G P al.: ὅς πολλῆσι F H U al. Read perhaps ὅς πολλὰ: or πολλῆσι (omitting ὅς). θλίψεται vulg.: φλίψεται H X U al., v. l. ap. Eust. The two readings were discussed by Zen. and Ar., but the scholia are too fragmentary to enable us to say more. In Schol. Q V we should doubtless read φλίψεται Αἰολικῶς ἀντὶ τοῦ θλιβήσεται (φ for θ being Aeolic). With this reading there is probably an intentional play in φλῆσι φλίψεται. 222 ἄορά γ' P H: ἄορας vulg. The form ἄορας is noticed in the Scholia, and by Eust.

212. Μελανθεὺς, so called in 20. 255., 21. 176., 22. 152, 159, but more commonly Μελάνθιος. These (and also the female name Μελανθή) are abbreviations; cp. Πάτροκλος from Πάτρο-κλέης. The full form may have been Μελαν-άνθης (Fick, *Personennamen*, p. 54).

213. Cp. 14. 105-106. We are to imagine these parties with their tributes of sheep or goats coming in from all parts of the island (170 ἐπὶ πᾶσι μῆλα πάντοθεν ἐξ ἄγρων), and occasionally meeting, as now.

217. ἡγηλάζει 'plays fogleman to.' The form implies an adj. ἡγηλός 'apt to lead,' and doubtless has an ironical or contemptuous force: cp. the note on ἀκουάζομαι, 13. 9.

218. ὥς . . . ὥς are correlatives: 'as heaven brings one (like), so it ever brings his like.' This was first pointed out by Mr. Ridgeway (*Journ. of Phil.* xvii. 113). The commentators take the second ὥς to be the Attic preposition ὥς, = εἰς or πρὸς. Such a solitary use is evidently most improbable.

219. The only clue to the meaning of μολοβρός is the statement that μολόβριον denoted the young of the wild swine (Aelian, *N. H.* vii. 47). This at least is a meaning which suits the use of the word here and in 18. 26. As we find ὀβρίκαλα and ὀβρία used in nearly the same sense we may gather that μολ-οβρός is a compound; but the derivation of μολ- (Curt. *Gr.* p. 370) must be very doubtful. The explanation ought to include various other words; μόλος (Hesych.), μολούρος, μολούειν, and the proper names Μόλορχος, Μολώτας, Μολίαν, Μόλυκος, &c. In any case the derivation of μολοβρός need not affect the sense which it bears in the context. If it means a kind of pig, it is not likely that the first syllable is a mere general epithet, such as 'dirty.'

220. δαιτῶν, from δαίς: unless we read δαιτίων, gen. plur. of δαίτη.

222. ἄορά γ'. The common reading ἄορας is open to the objections (1) that the noun ἄορ is only known as a neuter, and (2) that scansion of the first α as

τόν γ' εἴ μοι δοίης σταθμῶν ῥυτῆρα γενέσθαι
 σηκοκόρον τ' ἔμεναι θαλλόν τ' ἐρίφοισι φορῆναι,
 καί κεν ὄρν πίνων μεγάλην ἐπιγουνίδα θέιτο. 225
 ἀλλ' ἐπεὶ οὖν δὴ ἔργα κάκ' ἔμμεθεν, οὐκ ἐθελήσει
 ἔργον ἐποίχεσθαι, ἀλλὰ πτώσων κατὰ δῆμον
 βούλεται αἰτίζων βόσκειν ἦν γαστέρ' ἀναλτον.
 ἀλλ' ἐκ τοι ἐρέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
 αἶ κ' ἔλθῃ πρὸς δώματ' 'Οδυσσῆος θείοιο, 230
 πολλά οἱ ἀμφὶ κάρη σφέλα ἀνδρῶν ἐκ παλαμάων
 πλευραὶ ἀποτρίψουσι δόμον κάτα βαλλομένοιο."
 "Ὡς φάτο, καὶ παριὼν λαῖξ' ἐνθορεν ἀφραδίῃσιν
 ἰσχίῳ· οὐδέ μιν ἐκτὸς ἀταρπιτοῦ ἐστυφέλιξεν,
 ἀλλ' ἔμεν' ἀσφαλῶς· ὁ δὲ μερμήριξεν 'Οδυσσεὺς 235
 ἢ μεταίξας ῥοπάλῳ ἐκ θυμὸν ἔλοιτο,
 ἦ πρὸς γῆν ἐλάσειε κάρη ἀμφουδὶς ἀείρας.
 ἀλλ' ἐπετόλμησε, φρεσὶ δ' ἔσχετο· τὸν δὲ συβώτης
 νείκεσ' ἐσάντα ἰδὼν, μέγα δ' εὗξάτο χεῖρας ἀνασχών·
 "νύμφαι κρηναῖαι, κοῦραι Διὸς, εἴ ποτ' 'Οδυσσεὺς 240
 ὕμμ' ἐπὶ μῆρ' ἔκκε, καλύψας πῖονι δημῷ,

223 λιπέσθαι P H. After 233 ἦλθεν ἐσσυμένως μεγάλην σοφίην ἀνιχνεύων F. 237 ἀμφουδὶς Herodian, G P H: ἀμφ' οὐδας F X U al. ἀείρας] ἐρείσας M. Apoll. Soph. 29, 30. 241 πῖονα δῆμον G: ἀργέτι δημῷ F M al.

long is a metrical licence only allowable in forms like ἄορα and ἄορι, which cannot otherwise be used in the hexameter (Schulze, *Quaest. Ep.* p. 207). Some would read ἄορα, with hiatus in the bucolic diaeresis: but the γε seems in place here.

225. θέιτο 'would make,' 'would get himself.'

228. ἀναλτος, for ἀναλτος, which again is for ἀν-αλδ-τος, 'not to be filled out': ἀλδ- as in ἀλδ-άνω and ἀλδ-ήσκω. This derivation (given by Van Leeuwen) seems more probable than that from ἀλ- (Lat. *al-ere*), which is not found as a root in Greek.

231-232. 'His ribs will wear out many a foot-stool (flung at him) on both sides of his head: a piece of exaggeration or inversion of the natural statement, suited to the rough humour of the speech. The difficulty is to ex-

plain ἀμφὶ κάρη, especially to connect it with πλευραί. The meaning cannot be that some foot-stools will be flung at his head, some at his ribs. This sense may be obtained by reading πλευρά τ' (as Bothe proposed): 'his head on both sides and his ribs will wear out &c.': or perhaps better (taking σφέλα as the nom.), 'many a foot-stool will bang him about the head and ribs.' Cp. 18. 335 ἀμφὶ κάρη κεκοπῶς χερσὶ στιβαρῇσι.

237. The exact sense of ἀμφουδὶς is unknown; but it evidently implies lifting by the middle. Ameis quotes Ter. *Adelph.* iii. 2. 18 *Sublimem medium arriperem et capite in terram statuerem, ut cerebro dispergat viam*. Probably it is an adverb in -dis, and has nothing to do with οὐδὲς or οὐδας.

238. φρεσὶ δ' ἔσχετο 'refrained in his heart,' mastered his impulse.

ἄρνων ἢ δ' ἐρίφων, τόδε μοι κρήνατ' ἐέλδωρ,
ὥς ἔλθοι μὲν κείνος ἀνὴρ, ἀγάγοι δέ ἐ δαίμων·
τῷ κέ τοι ἀγλαΐας γε διασκεδάσειεν ἀπάσας,
τὰς νῦν ὑβρίζων φορέεις, ἀλαλήμενος αἰεὶ 245
ἄστνυ κάτ'· αὐτὰρ μῆλα κακοὶ φθείρουσι νομῆες."

Τὸν δ' αὖτε προσέειπε Μελάνθιος, αἰπόλος αἰγῶν·
"ὦ πόποι, οἶον ἔειπε κύων ὀλοφώϊα εἰδώς,
τόν ποτ' ἐγὼν ἐπὶ νηὸς εὐστέλμοιο μελαίνης
ἄξω τῇλ' Ἰθάκης, ἵνα μοι βίοτον πολλὸν ἄλφοι. 250
αἱ γὰρ Τηλέμαχον βάλοι ἀργυρότοξος Ἀπόλλων
σήμερον ἐν μεγάροις, ἣ ὑπὸ μνηστήρσι δαμείη,
ὥς Ὀδυσῆϊ γε τηλοῦ ἀπώλετο νόστιμον ἦμαρ."

Ὡς εἰπὼν τοὺς μὲν λίπεν αὐτόθι ἦκα κίοντας,
αὐτὰρ ὁ βῆ, μάλα δ' ὦκα δόμους ἵκανεν ἀνακτος. 255
αὐτίκα δ' εἴσω ἵεν, μετὰ δὲ μνηστήρσι καθίζεν,
ἀντίον Εὐρυμάχου· τὸν γὰρ φιλέεσκε μάλιστα.
τῷ πάρα μὲν κρειῶν μοῖραν θέσαν οἱ πονέοντο,
σίτον δ' αἰδοίῃ ταμὴ παρήθηκε φέρουσα
ἔδμεναι. ἀγχίμολον δ' Ὀδυσσεὺς καὶ δῖος ὕφορβος 260
στήτην ἐρχομένω, περὶ δὲ σφεας ἤλυθ' ἰωῇ
φόρμιγγος γλαφυρῆς· ἀνὰ γὰρ σφισι βάλλετ' αἰεῖδεν
Φῆμιος. αὐτὰρ ὁ χειρὸς ἐλὼν προσέειπε συβώτην·
"Εὖμαι', ἦ μάλα δὴ τάδε δώματα κάλ' Ὀδυσῆος,
ρεῖα δ' ἀρίγνωτ' ἐστὶ καὶ ἐν πολλοῖσιν ἰδέσθαι. 265
ἐξ ἐτέρων ἕτερ' ἐστίν, ἐπήσκηται δέ οἱ αὐλὴ

247 Μελανθεύς G. 250 ἄλφοι MSS.: but the true reading is probably ἄλφῃ,
cp. H. G. § 306, 1 a. 254 αὐτόθι G F U: αὐτοῦ vulg. 262 γὰρ G F U:
δὲ P H X al.

244. ἀγλαΐας 'bravery,' as in l. 310.
248. ὀλοφώϊα seems to mean 'crafty'
or 'deceitful' rather than 'destructive':
see 4. 410, 460., 10. 289. Hence it may
be connected with ἐλεφαίρομαι.

254. ἦκα 'gently,' 'quietly': Ulysses
is in the guise of the infirm old man.

257. τὸν γὰρ φιλέεσκε μάλιστα must
mean that Eurymachus was especially
kind to Melanthius. Cp. for the change
of subject, and also the usage of φιλέω,

7. 171 ὅς οἱ πλησίον ἴξε, μάλιστα δὲ μιν
φιλέεσκε, ll. 3. 388. The word applies
to the protector, hardly to the protégé.

261. περὶ, of sound filling the ears,
cp. 16. 6.

262. ἀνὰ βάλλετο, l. 155.

266. 'One set of buildings joining
on to another': meaning probably the
women's apartments, which lay behind
the main hall or μέγαρον. See however
the Appendix on the Homeric House.

τοίχῳ καὶ θριγκοῖσι, θύραι δ'· εὐεργέες εἰσὶ
δικλίδες· οὐκ ἂν τίς μιν ἀνὴρ ὑπεροπλίσσαιτο.
γιγνώσκω δ' ὅτι πολλοὶ ἐν αὐτῷ δαῖτα τίθενται
ἄνδρες, ἐπεὶ κνίσῃ μὲν ἐνήνοθεν, ἐν δέ τε φόρμιγξ 270
ἠπύει, ἦν ἄρα δαιτὶ θεοὶ ποίησαν ἐταίρην."

Τὸν δ' ἀπαμειβόμενος προσέφησ, Εὖμαιε συβῶτα·
"ρεῖ' ἔγνωσ, ἐπεὶ οὐδὲ τά τ' ἄλλα πέρ ἐσσ' ἀνοήμων.
ἄλλ' ἄγε δὴ φραζώμεθ' ὅπως ἔσται τάδε ἔργα.
ἦε σὺ πρῶτος ἔσελθε δόμους εὖ ναιετάοντας, 275
δύσεο δὲ μνηστῆρας, ἐγὼ δ' ὑπολείψομαι αὐτοῦ·
εἰ δ' ἐθέλεις, ἐπίμεινον, ἐγὼ δ' εἴμι προπάροιθε
μηδὲ σὺ δηθύνειν, μή τίς σ' ἔκτοσθε νοήσας
ἢ βάλλῃ ἢ ἐλάσῃ· τὰ δέ σε φράζεσθαι ἄνωγα."

Τὸν δ' ἡμείβετ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς· 280
"γιγνώσκω, φρονέω· τά γε δὴ νοέοντι κελεύεις.
ἄλλ' ἔρχεο προπάροιθεν, ἐγὼ δ' ὑπολείψομαι αὐτοῦ.
οὐ γάρ τι πληγέων ἀδαήμων οὐδὲ βολάων.
τολμήεις μοι θυμός, ἐπεὶ κακὰ πολλὰ πέπονθα
κύμασι καὶ πολέμῳ· μετὰ καὶ τόδε τοῖσι γενέσθω. 285
γαστέρα δ' οὐ πως ἔστιν ἀποκρύψαι μεμαυῖαν,

267 εὐεργέες H J U, v. l. ap. Eust. 270 ἐνήνοθεν Ar. H J: ἀνήνοθεν (αἱ κοιναὶ
Did.) vulg. 276 δύσεο (δύσε) P H M. 281 φρονέοντι M K. 284 κακὰ
πολλὰ] δὴ πολλὰ M J.

268. ὑπεροπλίσσαιτο 'would show
himself able to spurn it.' From ὑπέρο-
πλος 'haughty,' 'masterful,' comes the
verb ὑπεροπλίζομαι 'to play the supe-
rior,' in the aorist 'to do some act of
superiority,' to spurn or the like.

270. ἐνήνοθεν is the reading of Aris-
tarchus, but the MSS. generally have
ἀνήνοθεν. It is difficult to believe that
these are distinct words, as Buttmann
and most scholars have held. The form
ἀνήνοθεν can be explained as the regular
perfect from the root ἀνεθ-, ἀνθ-, which
means 'to rise or spring from,' 'appear
on the surface'; and this meaning suits
all the Homeric uses. But no similar
account of ἐνήνοθεν can be given. So
far, therefore, ἀνήνοθεν has the better
claim to a place in the Homeric text.

The supposed connexion with ἀνά or
ἐνί takes us into extremely speculative
ground.

273. The τε in the phrase τά τ' ἄλλα
περ is probably a survival from the full
form τά τ' ἄλλα — καὶ νῦν —. Cp. 5. 29
σὺ γὰρ αὖτε τά τ' ἄλλα περ ἀγγελός
ἔσσι.

275-277. Ulysses and Eumaeus affect
to be unknown to each other, in order
to avoid exciting the suspicions of the
Suitors.

284. τολμήεις 'full of hardihood.'

285. The contrasted words τόδε τοῖσι
are brought together for effect: so in
15. 488 παρὰ καὶ κακῷ ἐσθλὸν ἔθηκε,
5. 155 παρ' οὐκ ἐθέλον ἐθελούσῃ.

286. ἀποκρύψαι 'to hide away,'
'make a secret of.'

οὐλομένην, ἣ πολλὰ κάκ' ἀνθρώποισι δίδωσι,
τῆς ἔνεκεν καὶ νῆες ἐϋζυγοὶ ὀπλίζονται
πόντον ἐπ' ἀτρύγετον, κακὰ δυσμενέεσσι φέρουσαι."

Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον 290
ἂν δὲ κύων κεφαλὴν τε καὶ οὐατα κείμενος ἔσχεν,
Ἄργος, Ὀδυσσῆος ταλασίφρονος, ὃν ῥά ποτ' αὐτὸς
θρέψε μὲν, οὐδ' ἀπόνητο, πάρος δ' εἰς Ἴλιον ἱρὴν
ᾤχετο. τὸν δὲ πάροιθεν ἀγίνεσκον νέοι ἄνδρες
αἴλας ἐπ' ἀγροτέρας ἠδὲ πρόκας ἠδὲ λαγούς· 295
δὴ τότε κεῖτ' ἀπόθεστος ἀποικομένοιο ἀνακτος,
ἐν πολλῇ κόπρῳ, ἣ οἱ προπάροιθε θυράων
ἡμιόνων τε βοῶν τε ἄλις κέχυτ', ὅφρ' ἂν ἀγοιεν
δμῶες Ὀδυσσῆος τέμενος μέγα κοπήσοντες·
ἔνθα κύων κεῖτ' Ἄργος, ἐνίπλειος κυνοραιστέων. 300
δὴ τότε γ', ὡς ἐνόησεν Ὀδυσσῆ' ἐγγὺς ἐόντα,
οὐρῇ μὲν ῥ' ὃ γ' ἔσηνε καὶ οὐατα κάββαλεν ἄμφω,
ἄσσον δ' οὐκέτ' ἔπειτα δυνήσατο οἷο ἀνακτος
ἐλθέμεν· αὐτὰρ ὁ νόσφιν ἰδὼν ἀπομόρξατο δάκρυ,
ρεῖα λαθὼν Εὐμαιον, ἄφαρ δ' ἐρεεῖνετο μύθῳ· 305
"Εὐμαί', ἣ μάλα θαῦμα κύων ὅδε κεῖτ' ἐνὶ κόπρῳ.
καλὸς μὲν δέμας ἐστίν, ἀτὰρ τόδε γ' οὐ σάφα οἶδα,
εἰ δὴ καὶ ταχὺς ἔσκε θέειν ἐπὶ εἰδεῖ τῷδε,
ἣ αὐτὼς οἷό τε τραπέζῃς κύνας ἀνδρῶν
γίγνοντ', ἀγλαΐης δ' ἔνεκεν κομέουσιν ἀνακτες." 310

296 ἀνακτος] Ὀδυσῆος G F P H M U. 301 Ὀδυσσῆ' G: Ὀδυσσεύς vulg. (a form
not elsewhere found in Homer). 304 νόσφι κύων G. 305 μύθῳ F, v. l.
ap. Eust. 308 εἰ] ἣ Bekker, perhaps rightly.

296. ἀπόθεστος 'cast aside': prob-
ably from a root meaning 'to desire,
pray for.' This root is probably not
θεσ-, as Curtius supposed, but θεθ-
(whence θέσαντο for θεθ-σαντο, θέστωρ
for θεθ-τωρ, &c.), Indo-germanic *ghedh*:
whence also πόθ-ος for φόθ-ος (related
to θεθ- as φόνος to θέν- in θείνω). See
Brugmann, *Grundr.* i. 320, 366.

298. ὅφρ' ἂν ἀγοιεν '(waiting) till
they should take it away.'

306. The wonder that Ulysses affects
to feel is that so fine-looking a dog

should be allowed to lie on the dung-
hill.

308. ἐπὶ εἰδεῖ 'with this beauty of
form,' cp. l. 454.

309. τραπέζῃς 'fed from the table,'
Il. 22. 69., 23. 173.

310. ἀγλαΐης δ' κτλ. This clause
is logically dependent, = οἷος δὲ κομέ-
ουσιν ἀνακτες: but as usual the relative
is not repeated. It is incorrect to re-
gard this as a specially Homeric kind
of parataxis (Kühner, II. § 799).

Τὸν δ' ἀπαμειβόμενος προσέφη, Εὐμαίε συβῶτα·
"καὶ λίην ἀνδρὸς γε κύων ὅδε τῇλε θανόντος·
εἰ τοιόσδ' εἴη ἡμὲν δέμας ἠδὲ καὶ ἔργα,
οἷόν μιν Τροίηνδε κιὼν κατέλειπεν Ὀδυσσεύς,
αἰψά κε θηήσαιο ἰδὼν ταχυτήτα καὶ ἀλκήν. 315
οὐ μὲν γάρ τι φύγεσκε βαθείης βένθεσιν ὕλης
κνώδαλον, ὅττι δίοιτο· καὶ ἵχνεσι γὰρ περιήδη·
νῦν δ' ἔχεται κακότητι, ἀναξ δέ οἱ ἄλλοθι πάτρης
ᾔλετο, τὸν δὲ γυναιῖκες ἀκηδέες οὐ κομέουσι.
δμῶες δ', εὐτ' ἂν μηκέτ' ἐπικρατέωσιν ἀνακτες, 320
οὐκέτ' ἔπειτ' ἐθέλουσιν ἐναίσιμα ἐργάζεσθαι·
ἡμῖν γάρ τ' ἀρετῆς ἀποαίνυται εὐρύοπα Ζεὺς
ἀνέρος, εὐτ' ἂν μιν κατὰ δούλιον ἡμαρ ἔλθῃν."
Ὡς εἰπὼν εἰσῆλθε δόμους εὐ ναιετάοντας,
βῆ δ' ἰθὺς μεγάροιο μετὰ μνηστήρας ἀγαυούς. 325
Ἄργον δ' αὖ κατὰ μοῖρ' ἔλαβεν μέλανος θανάτοιο,
αὐτίκ' ἰδόντ' Ὀδυσῆα ἐεικοστῷ ἐνιαυτῷ.
Τὸν δὲ πολὺ πρῶτος ἶδε Τηλέμαχος θεοειδῆς
ἐρχόμενον κατὰ δῶμα συβώτην, ὥκα δ' ἔπειτα

318 πάτρης] γαίης M. 322-323 are quoted by Plato (Legg. vi. p. 777 a) in
the form ἡμῖν γάρ τε νόον ἀπαμείρεται εὐρύοπα Ζεὺς ἀνδρῶν οὐς ἂν δὴ κατὰ δούλιον
ἡμαρ ἔλθῃ. This version appears in Eust., who follows it in commenting on
14. 434 with reference to ἀπαμείρεται, and only notices the variation between ἀρετῆς
and νόον. When he comes to the present passage, however, he quotes the vulgate
and does not refer to any difference of reading. ἀπαμείρεται is recognized in the
Et. Mag., and occurs in Hesiod (Op. 578 ἔργοιο τρίτην ἀπαμείρεται αἶσαν, also
Th. 801). The meaning 'takes away a portion' is not inappropriate here, with
ἡμῖν (cp. τρίτην αἶσαν in Hesiod): but νόον and ἀνδρῶν οὐς ἂν δὴ are evidently
less Homeric than ἀρετῆς and ἀνέρος εὐτ' ἂν μιν. 327 Perhaps αὐθι 'on the
spot when he saw' (Bekker, *H. B.* i. 275).

312. It seems best to put a stop at
the end of this line, rather than to treat
312-315 as one sentence. Eumaeus
explains at once what seemed to surprise
Ulysses: the dog belonged to one who
had died far from his home—hence his
neglected condition. καὶ λίην = 'you
may well see that,' 'it is indeed because'
(Lat. *immō*).

317. ὅττι δίοιτο 'whatever one he
chased.'

ἵχνεσι 'in tracking,' 'hunting by
scent.'

318. ἄλλοθι πάτρης must here be =
'away from his country,' a use of ἄλλοθι
not elsewhere found. The Venetian
MS. (M) has γαίης (as in Od. 2. 131).
The vulgate here may have arisen by
contamination of ἄλλοθι γαίης with
τηλόθι πάτρης (2. 365).

322. ἀρετῆ appears here to have its
later meaning (see 13. 45). But prob-
ably the sense is very general: 'Zeus
takes out half the good of a man, when
&c.'

νεῦσ' ἐπὶ οἷ καλέσας· ὁ δὲ παπτήνας ἔλε δίφρον 330
 κείμενον, ἔνθα τε δαιτρὸς ἐφίξεσκε κρέα πολλὰ
 δαιόμενος μνηστήρσι δόμον κάτα δαινυμένοισι·
 τὸν κατέθηκε φέρων πρὸς Τηλεμάχοιο τράπεζαν
 ἀντίον, ἔνθα δ' ἄρ' αὐτὸς ἐφέζετο· τῷ δ' ἄρα κήρυξ
 μοῖραν ἔλων ἐτίθει κανέου τ' ἐκ σῖτον αἰέρας. 335
 Ἀγχίμολον δὲ μετ' αὐτὸν ἐδύσετο δώματ' Ὀδυσσεύς,
 πτωχῷ λευγαλέφ' ἐναλίγκιος ἡδὲ γέροντι,
 σκηπτόμενος· τὰ δὲ λυγρὰ περὶ χροῖ εἴματα ἔστο.
 ἴξε δ' ἐπὶ μελίνου οὐδοῦ ἔντοσθε θυράων,
 κλινάμενος σταθμῷ κυπαρισσίνφ, ὃν ποτε τέκτων 340
 ξέσσειν ἐπισταμένως καὶ ἐπὶ στάθμην ἵθυνε.
 Τηλέμαχος δ' ἐπὶ οἷ καλέσας προσέειπε συβώτην,
 ἄρτον τ' οὐλον ἔλων περικαλλέος ἐκ κανέοιο
 καὶ κρέας, ὥς οἱ χεῖρες ἐχάνδανον ἀμφιβαλόντι·
 “δὸς τῷ ξείνφ ταῦτα φέρων αὐτόν τε κέλευε 345
 αἰτίζειν μάλα πάντας ἐποιχόμενον μνηστήρας·
 αἰδῶς δ' οὐκ ἀγαθὴ κεχρημένφ ἀνδρὶ παρεῖναι.”
 Ὡς φάτο, βῆ δὲ συφορβός, ἐπεὶ τὸν μῦθον ἄκουσεν,
 ἀγχοῦ δ' ἰστάμενος ἔπεα πτερόεντ' ἀγόρευε·
 “Τηλέμαχός τοι, ξεῖνε, διδοῖ τάδε, καὶ σε κελεύει 350
 αἰτίζειν μάλα πάντας ἐποιχόμενον μνηστήρας·
 αἰδῶ δ' οὐκ ἀγαθὴν φησ' ἔμμεναι ἀνδρὶ προῖκτη.”

334 ἔνθα δ' ἄρ' ἔνθα περ P H al. 344 κρέα U. 347 κεχρημένφ ἀνδρὶ παρεῖναι] κεχρημένον ἀνδρα κομίζειν G. προῖκτη (for παρεῖναι) U Eust. (from l. 352).
 349 ἀγόρευε] προσήνδα F X U al.

330. νεῦσε καλέσας. The aor. part. is used as a description of an act, 'made a sign to call him': H. G. § 77.

331. κείμενον 'placed,' 'set': cp. κατ-έθηκε, l. 333.

ἐφίξεσκε 'used to sit in attendance': ἐπὶ as in ἐπίουρος, &c.

332. Notice the play of words, δαιόμενος... δαινυμένοισι: cp. 13. 24, &c.

338. τά, with εἴματα (H. G. § 259, a), λυγρὰ being a predicate; cp. l. 573.

339. μελίνου. On the relation of this threshold to the λάϊνος οὐδός of l. 30 see

the Appendix on the Homeric House. Elsewhere the word is always μέλιτος.

341. στάθμη is properly 'a weight,' then a plumb line, a line with a weight attached.

345. αὐτόν, with αἰτίζειν, 'to beg in person.'

347. οὐκ ἀγαθὴ παρεῖναι 'is not good to be with,' a personal constr. for 'it is not a good thing that it should attend on': cp. Il. 1. 107, &c.

352. προῖκτη, from προῖξ, or rather προῖξ, see on 13. 15.

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 “Ζεῦ ἄνα, Τηλέμαχόν μοι ἐν ἀνδράσιν ὄλβιον εἶναι,
 καὶ οἱ πάντα γένοιτο ὅσα φρεσὶν ᾗσι μενοινᾷ.” 355
 Ἥ ῥα καὶ ἀμφοτέρησιν ἐδέξατο καὶ κατέθηκεν
 αὐθι ποδῶν προπάροιθεν, ἀεικελῆς ἐπὶ πῆρης,
 ἥσθιε δ' ἦος ἀοιδὸς ἐνὶ μεγάροισιν ἀειδεν·
 εὖθ' ὁ δεδειπνήκειν, ὁ δ' ἐπαύετο θεῖος ἀοιδός,
 μνηστήρες δ' ὁμάδησαν ἀνὰ μέγαρ· αὐτὰρ Ἀθήνη 360
 ἀγχι παρισταμένη Λαερτιάδην Ὀδυσῆα
 ὦτρυν', ὥς ἂν πύρνα κατὰ μνηστήρας ἀγείροι,
 γνοίῃ θ' οἱ τινες εἶεν ἐναίσιμοι οἷ τ' ἀθέμιστοι·
 ἀλλ' οὐδ' ὥς τιν' ἔμελλ' ἀπαλεξήσειν κακότητος.
 βῆ δ' ἴμεν αἰτήσων ἐνδέξια φῶτα ἔκαστον, 365
 πάντοσε χεῖρ' ὀρέγων, ὥς εἰ πτωχὸς πάλαι εἴη.
 οἱ δ' ἐλεαῖροντες δίδοσαν, καὶ ἐθάμβεον αὐτόν,
 ἀλλήλους τ' εἶροντο τίς εἴη καὶ πόθεν ἔλθοι.
 τοῖσι δὲ καὶ μετέειπε Μελάνθιος, αἰπόλος αἰγῶν·
 “κέκλυτέ μευ, μνηστήρες ἀγακλειτῆς βασιλείης, 370
 τοῦδε περὶ ξείνου· ἦ γάρ μιν πρόσθεν δῶπα.
 ἦ τοι μὲν οἱ δεῦρο συβώτης ἡγεμόνευεν·
 αὐτὸν δ' οὐ σάφα οἶδα, πόθεν γένος εὐχεται εἶναι.”
 Ὡς ἔφατ', Ἀντίνοος δ' ἔπεσιν νείκεσσε συβώτην·
 “ὦ ἀρίγνωτε συβῶτα, τίη δὲ σὺ τόνδε πόλινδε 375
 ἤγαγες; ἦ οὐχ ἄλις ἡμῖν ἀλήμονές εἰσι καὶ ἄλλοι,

358 ἦος] ἔως U: ἔως δ' H² M²: ὡς δ' vulg. 363 εἶεν F: εἰσιν G P H X al.
 371 μιν πρόσθεν H: πρόσθεν μιν G F P X U al. 374 ἔπεισιν] αἰσχροῦς Bekker.

358. The readings ἔως δ' (or ὡς δ') and ὡς δ' are excluded by the sense, and are in fact merely successive corruptions of ἔως, for which the metre requires - υ. The original is doubtless ἦος or ἄος.

359. The apodosis is the aor. ὁμάδησαν, rather than the impf. ἐπαύετο, which is logically subordinate: 'when he had eaten, with the pausing of the singer the noise of the Suitors began.' For the succession of tenses compare

Il. 1. 193-4 ἦος ὠρμῖνε... ἔλατο δὲ... ἦλθε δ' Ἀθήνη.

364. 'She was not going to,' 'was destined not to.' μέλλω does not refer to intention.

367. αὐτόν 'the man': αὐτός is especially used of bodily presence, figure, &c.

372. ἡγεμόνευεν, impf. because referred to the time of δῶπα: 'I have seen him—when the swine-herd was leading him.'

πτωχοὶ ἀνιηροί, δαιτῶν ἀπολυμαντήρες;
 ἢ ὄνοσαι ὅτι τοι βίοτον κατέδουσιν ἀνακτος
 ἐνθάδ' ἀγειρόμενοι, σὺ δὲ καὶ προτὶ τόνδ' ἐκάλεσσας;"
 Τὸν δ' ἀπαμειβόμενος προσέφη, Εὐμαίε συβῶτα· 380
 "Ἀντίνο', οὐ μὲν καλὰ καὶ ἐσθλὸς ἐὼν ἀγορεύεις·
 τίς γὰρ δὴ ξεῖνον καλεῖ ἄλλοθεν αὐτὸς ἐπελθὼν
 ἄλλον γ', εἰ μὴ τῶν οἱ δημοεργοὶ ἔασι,
 μάντιν ἢ ἱητήρα κακῶν ἢ τέκτονα δούρων,
 ἢ καὶ θέσπιν ἀοιδόν, ὃ κεν τέρπησιν αἰείδων; 385
 οὗτοι γὰρ κλητοὶ γε βροτῶν ἐπ' ἀπείρονα γαῖαν·
 πτωχὸν δ' οὐκ ἂν τις καλέοι τρύξοντα ἔαυτόν.
 ἀλλ' αἰεὶ χαλεπὸς περὶ πάντων εἰς μνηστήρων
 δμῶσιν Ὀδυσσῆος, πέρι δ' αὐτ' ἐμοί· αὐτὰρ ἔγωγε
 οὐκ ἀλέγω, ἥδ' οἱ ἐχέφρων Πηνελόπεια 390
 ζῶει ἐνὶ μεγάρῳ καὶ Τηλέμαχος θεοειδής."
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤυδα·
 "σίγα, μὴ μοι τοῦτον ἀμείβεο πῶλλ' ἐπέεσσιν·
 Ἀντίνοος δ' εἴωθε κακῶς ἐρεθιζέμεν αἰεὶ

379 προτὶ P H: ποτὶ G: ποθι Herodian, F X U al. 389 πέρι U, Eust.: περὶ
 vulg. 391 μεγάρῳ J L W q: μεγάροισι vulg. 393 σίγα] ἀττα P H M al. On
 the possibility of α in the thesis of the first foot see Schulze, *Quaest. Ep.* p. 419.

377. δαιτῶν, see l. 220.

378. ὄνοσαι 'are you dissatisfied?' i.e. 'do you not think it (bad) enough?' Cp. the ironical sense of *paenitet* in Latin comedy: e.g. Ter. Eun. 3, 6, 12 *an paenitebat flagitii te auctore quod fecisset adulescens?*

383. δημοεργοί 'workers for the common weal,' in contrast to husbandmen or merchants, who deal only with their own or their master's property.

386. ἐπ' ἀπείρονα γαῖαν 'all the world over': ἐπὶ of *extensé*, without a verb of *motion*—a use chiefly found in the Odyssey (*H. G.* § 199, 4).

387. τρύξοντα ἔαυτόν, cp. for the metre Il. 17. 551 *πυκάσασα ἔαυτήν*. We get rid of one hiatus by writing either 'f' αὐτόν or 'f' αὐτόν, but we cannot account in this way for both. The anomaly is probably due to causes similar to those which produced the Attic *σεαυτὸν* and *λαυτόν* as alternatives with *σαντόν* and *αὐτόν*. Ahrens and

Brugmann (*Griech. Gr.* 2 p. 133), suppose that the genitives *σέο αὐτοῦ*, *ἴέο αὐτοῦ*, passing into *σεαυτοῦ*, *λαυτοῦ*, were the model on which other cases were formed. This view is strongly supported by the form *σεαυτῶ* (gen.) found in the Cyprian dialect. Wackernagel (*K. Z.* xxvii. 279) finds the solution in the double forms *sen, tve* and *sen, sve*. Thus he treats *λαυτόν* and *αὐτόν* as 'f' αὐτόν and 'f' αὐτόν respectively. The two explanations are not wholly incompatible, since 'f' αὐτόν and 'f' αὐτόν may have both existed, and after the loss of f would both become *λαυτόν*. In Homer, however, the hiatus of 'f' αὐτόν is easily accounted for by the analogy of *ἴο αὐτοῦ* and *οἶ αὐτῶ*. We may compare *ἀφθιτα αἰεὶ* in Il. 13. 22, due to the recurring *ἀφθιτον αἰεὶ*: also *μέροπες ἀνθρώπων* (Il. 18. 288), due to *μερόπων ἀνθρώπων*, &c. But 'f' αὐτήν may be recognized in Il. 14. 162 *εὐ ἐντύναν ἔαυτήν*.

μύθοισιν χαλεποῖσιν, ἐποτρύνει δὲ καὶ ἄλλους." 395
 Ἡ ῥα καὶ Ἀντίνοον ἔπεα πτερόεντα προσηύδα·
 "Ἀντίνο', ἦ μεν καλὰ πατήρ ὥς κήδεαι υἱός,
 δς τὸν ξεῖνον ἀνωγας ἀπὸ μεγάροιο δέεσθαι
 μύθῳ ἀναγκαίῳ μὴ τοῦτο θεὸς τελέσειε.
 δός οἱ ἐλῶν· οὗ τοι φθονέω· κέλομαι γὰρ ἔγωγε. 400
 μήτ' οὖν μητέρ' ἐμὴν ἄρ' εὖ τό γε μήτε τιν' ἄλλον
 δμῶων, οἱ κατὰ δώματ' Ὀδυσσῆος θείοιο.
 ἀλλ' οὗ τοι τοιοῦτον ἐνὶ στήθεσσι νόημα·
 αὐτὸς γὰρ φαγέμεν πολὺ βούλει ἢ δόμεν ἄλλῳ."
 Τὸν δ' αὖτ' Ἀντίνοος ἀπαμειβόμενος προσέειπε· 405
 "Τηλέμαχ' ὑψαγόρη, μένος ἄσχετε, ποῖον ἔειπες.
 εἰ οἱ τόσσον πάντες ὀρέξειαν μνηστήρες,
 καὶ κέν μιν τρεῖς μῆνας ἀπόπροθι οἶκος ἐρύκοι."
 Ὡς ἄρ' ἔφη, καὶ θρήνῳ ἐλὼν ὑπέφηνε τραπέζης
 κείμενον, ᾧ ῥ' ἔπεχεν λιπαροὺς πόδας εἰλαπινάζων. 410
 οἱ δ' ἄλλοι πάντες δίδοσαν, πληῆσαν δ' ἄρα πῆρην
 σίτου καὶ κρειῶν· τάχα δὴ καὶ ἔμελλεν Ὀδυσσεὺς
 αὐτὶς ἐπ' οὐδὸν ἰὼν προικὸς γεύσεσθαι Ἀχαιῶν·
 στῆ δὲ παρ' Ἀντίνοον, καὶ μιν πρὸς μῦθον ἔειπε
 "δός, φίλος· οὐ μὲν μοι δοκέεις ὁ κάκιστος Ἀχαιῶν 415

401 μήτ' οὖν] μήτε τι G al. (from μήτε τιν'?). τό γε vulg.: τόδε F: read perhaps τόδε γ' ἄρ' εὖ. 405 ἀπαμειβετο φώνησέν τε X D Z, γρ. H¹. 408 ἀπόπροθι G U: ἀπόπροθεν vulg. 409 ὑπέφηνε] ὑπέθηκε G U. τραπέζης H: τραπέζη vulg. 415 ὦ φίλος P: οὐ γάρ Ariston.

399. Cp. 7. 316 μὴ τοῦτο φίλον Διὶ πατρὶ γένοιτο.

401. τό γε 'to that point,' i.e. so as to refuse to give away what belongs to her.

407. ὀρέξειαν. The word is chosen to cover the sort of dole that Antinous thought of.

408. 'The house would keep him aloof for quite three months.' The words are intentionally ambiguous; they might mean that the beggar would have food enough for three months.

409. ὑπέφηνε 'showed from under,' 'made to peep from under the table.'

410. κείμενον, cp. l. 331 (supra).

413. προικὸς γεύσεσθαι Ἀχαιῶν is generally translated 'to taste the present

of the Achaeans,' i.e. to eat the food which he has just collected from them. But (1) *προικὸς* is only known as an adverb, = *gratis* (see 13. 15); and (2) the verb *γεύομαι* in other Homeric passages always has the metaphorical sense 'to make trial of': Il. 20. 258 *γευόμεθ' ἀλλήλων χαλκήρεσιν ἐγχείησιν*, and so γ. χειρῶν (Od. 20. 181), *διστοῦ* (Od. 21. 98), *δοῦρὸς ἀκωκῆς* (Il. 21. 61). Hence the meaning more probably is, 'he was going to try (his fortune with) the Achaeans without paying for it,' i.e. his bold experiment on the good nature of the Suitors was like to be made with impunity.

415. There is much to be said for reading ὦ φίλος, οὐ γάρ μοι πτλ. The

ἔμμεναι, ἀλλ' ὄριστος, ἐπεὶ βασιλῆϊ ἔοικας.
 τῷ σε χρὴ δόμεναι καὶ λῳίον ἢ περ ἄλλοι
 σίτου· ἐγὼ δέ κέ σε κλείω κατ' ἀπείρονα γαῖαν.
 καὶ γὰρ ἐγὼ ποτε οἶκον ἐν ἀνθρώποισιν ἔναιον
 ὀλβιος ἀφνειὸν καὶ πολλάκι δόσκον ἀλήτη, 420
 τοίφ' ὁποῖος ἔοι καὶ ὅτεν κεχρημένος ἔλθοι·
 ἦσαν δὲ δμῶες μάλα μυρίοι ἄλλα τε πολλὰ
 οἷσιν τ' εὖ ζῶουσι καὶ ἀφνειοὶ καλέονται.
 ἀλλὰ Ζεὺς ἀλάπαξε Κρονίων—ἤθελε γάρ που—
 ὅς μ' ἅμα ληϊστῆρσι πολυπλάγκτοισιν ἀνῆκεν 425
 Αἴγυπτόνδ' ἰέναι, δολιχὴν ὁδόν, ὅφρ' ἀπολοίμην.
 στήσα δ' ἐν Αἰγύπτῳ ποταμῷ νέας ἀμφιελίσσας.
 ἔνθ' ἦ τοι μὲν ἐγὼ κελόμην ἐρίηρας ἐταίρους
 αὐτοῦ παρ νήεσσι μένειν καὶ νῆας ἔρυσθαι,
 ὀπτῆρας δὲ κατὰ σκοπιᾶς ὠτρυνά νέεσθαι. 430
 οἱ δ' ὕβρει εἷξαντες, ἐπισπόμενοι μένει σφῶ,
 αἶψα μάλ' Αἰγυπτίων ἀνδρῶν περικαλλέας ἀγροὺς
 πόρθεον, ἐκ δὲ γυναῖκας ἄγον καὶ νήπια τέκνα,
 αὐτοὺς τ' ἔκτεινον· τάχα δ' ἐς πόλιν ἵκετ' αὐτή.
 οἱ δὲ βοῆς αἶοντες ἅμ' ἡοὶ φαινομένηφιν 435
 ἦλθον· πλήτο δὲ πᾶν πεδίον πεζῶν τε καὶ ἵππων
 χαλκοῦ τε στεροπῆς· ἐν δὲ Ζεὺς τερπικέραυνος
 φύζαν ἐμοῖς ἐτάροισι κακὴν βάλεν, οὐδέ τις ἔτλη
 στήναι ἐναντίβιον· περὶ γὰρ κακὰ πάντοθεν ἔστη.
 ἔνθ' ἡμέων πολλοὺς μὲν ἀπέκτανον ὀξείῃ χαλκῷ, 440
 τοὺς δ' ἀναγον ζῶους, σφίσιν ἐργάζεσθαι ἀνάγκη.

421 ὅτεν] Perhaps ὅτις: see 19. 77.

441 ἀναγον] see 14. 272.

sentence would then consist of a clause with γάρ with the main clause following it and introduced by τῷ: = 'since you are the best of the Achaeans, therefore you should give me most.' The only objection is that this form of sentence is confined to the Iliad (*H. G.* § 382.2).

418. σίτου, a partitive gen., as in 1. 457.

κλείω may be either a subj. (Cobet, *Misc. Crit.* 315), or a fut. (Schulze,

Quaest. Ep. p. 281). In either case the original Homeric form is κλεῖω, from κλέφος: cp. τελέω, &c.

423. οἷσιν τ' κτλ. 'because of which men live well.'

425. ὅς, with causal force, 'in respect that he &c.'

427-441. Repeated from 14. 258-272.

439. στήναι makes an awkward jingle with ἔστη. In the parallel 14. 270 most MSS. have μέναι.

441. ἀναγον, see on 14. 272.

αὐτὰρ ἐμ' ἐς Κύπρον ξείνῳ δόσαν ἀντιάσαντι,
 Δμήτορι Ἰασίδῃ, ὃς Κύπρου Ἰφι ἀνασσειν·
 ἔνθεν δὴ νῦν δεῦρο τόδ' ἵκω πῆματα πάσχων."
 Τὸν δ' αὖτ' Ἀντίνοος ἀπαμείβετο φώνησέν τε· 445
 "τίς δαίμων τόδε πῆμα προσήγαγε, δαιτὸς ἀνίην;
 στήθ' οὕτως ἐς μέσσον, ἐμῆς ἀπάνευθε τραπέζης,
 μὴ τάχα πικρὴν Αἴγυπτον καὶ Κύπρον ἵκηαι·
 ὥς τις θαρσαλέος καὶ ἀναιδὴς ἐσσι προΐκτης.
 ἐξείης πάντεσσι παρίστασαι· οἱ δὲ διδοῦσι 450
 μαψιδίως, ἐπεὶ οὐ τις ἐπίσχεσις οὐδ' ἐλεητὸς
 ἀλλοτρίων χαρίσασθαι, ἐπεὶ πάρα πολλὰ ἐκάστω."
 Τὸν δ' ἀναχωρήσας προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ πόποι, οὐκ ἄρα σοί γ' ἐπὶ εἶδει καὶ φρένες ἦσαν·
 οὐ σύ γ' ἂν ἐξ οἴκου σφ' ἐπιστάτῃ οὐδ' ἄλλα δοίης, 455
 ὃς νῦν ἀλλοτρίοισι παρήμενος οὐ τί μοι ἔτλης
 σίτου ἀποπροελὼν δόμεναι· τὰ δὲ πολλὰ πάρεστιν."
 Ὡς ἔφατ', Ἀντίνοος δ' ἐχολώσατο κηρόθι μᾶλλον,
 καὶ μιν ὑπόδρα ἰδὼν ἔπεα πτερόεντα προσηύδα·
 "νῦν δὴ σ' οὐκέτι καλὰ διέκ μεγάροισι γ' οἶω 460
 ἀψ' ἀναχωρήσειν, ὅτε δὴ καὶ ὀνείδεα βάσεις."
 Ὡς ἄρ' ἔφη, καὶ θρήνυν ἐλὼν βάλε δεξιὸν ὦμον

450-452 obel. Ar. (νοθεύονται Ariston.).

447. οὕτως, not properly an adverb of place, but used to emphasize the words ἐς μέσον, 'to the middle, as I tell you': cp. the use in the phrase μᾶψ οὕτω (*Il.* 2. 120), lit. 'vainly—just so,' = 'quite vainly,' and similar phrases in Attic (σαφῶς οὕτως, &c.); also the idiomatic use of τόσον (*Il.* 15. 405) and τοῖον (*Il.* 15. 451), and of ὥδε in 1. 544 (*infra*). In these uses it is generally unnecessary to suppose any explanatory gesture.

448. A typical example of oxymoron: 'a sad kind of Egypt,' meaning something quite different from Egypt. Cp. κηρόγαμοι, 1. 137 (*supra*).

454. οὐκ ἄρα ἦσαν 'are not as we thought.'

ἐπὶ εἶδει 'with a fair outside,' cp. 308 (*supra*).

455. ἐπιστάτῃ generally taken to mean a 'suppliant' or 'almsman,' one that comes and takes his stand to beg. But perhaps the notion is rather that of 'standing by' as follower or dependant. As the patron is προστάτης, 'standing in front,' the client might be described as standing 'with' or 'behind.' Similarly προστάτης in Attic military language meant 'front rank man,' and ἐπιστάτης 'rear rank man.' We may compare the Latin *applicatio* denoting a mode of creating client-ship (*Cic. de Orat.* 1. 39, 177 *si se ad aliquem quasi patronum applicavisset*).

456. ὃς has a causal force, = 'seeing that you had not the heart': cp. 425 (*supra*).

458. κηρόθι μᾶλλον 'right heartily,' see 15. 370.

πρυμνότατον κατὰ νῶτον· ὁ δ' ἐστάθη ἡὔτε πέτρῃ
 ἔμπεδον, οὐδ' ἄρα μιν σφῆλεν βέλος Ἀντινόιο,
 ἀλλ' ἀκέων κίνησε κάρη, κακὰ βυσσοδομεύων. 465
 ἄψ δ' ὁ γ' ἐπ' οὐδὸν ἰὼν κατ' ἄρ' ἔζετο, καδ δ' ἄρα πῆρην
 θῆκεν εὐπλείην, μετὰ δὲ μνηστῆρσιν ἔειπε·
 "κέκλυτέ μεν, μνηστῆρες ἀγακλειτῆς βασιλείης,
 ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
 οὐ μὰν οὐτ' ἄχος ἐστὶ μετὰ φρεσὶν οὔτε τι πένθος, 470
 ὅππότε ἀνὴρ περὶ οἷσι μαχεϊόμενος κτεάτεσσι
 βλήεται, ἢ περὶ βουσὶν ἢ ἀργεννῆς οἴεσσιν·
 αὐτὰρ ἐμ' Ἀντίνοος βάλε γαστέρος εἵνεκα λυγρῆς,
 οὐλομένης, ἢ πολλὰ κάκ' ἀνθρώποισι δίδωσιν.
 ἀλλ' εἴ που πτωχῶν γε θεοὶ καὶ ἐρινύες εἰσὶν, 475
 Ἀντίνοον πρὸ γάμοιο τέλος θανάτοιο κιχείη."
 Τὸν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός·
 "ἔσθι' ἔκηλος, ξεῖνε, καθήμενος, ἢ ἀπιθ' ἄλλῃ,
 μή σε νέοι διὰ δῶμα ἐρύσσωσ', οἷ' ἀγορεύεις,
 ἢ ποδὸς ἢ καὶ χειρός, ἀποδρῦψωσι δὲ πάντα." 480
 "Ὡς ἔφαθ', οἱ δ' ἄρα πάντες ὑπερφιάλως νεμέσησαν·
 ὦδε δὲ τις εἶπεσκε νέων ὑπερηνορέντων·
 "Ἀντίνο', οὐ μὲν κάλ' ἔβαλες δύστηνον ἀλήτην·

466 ἄψ δ' ὁ γ' F P al.: ἄψ δ' ὁ γ' H: ἄψ δ' ἄρ G X al.: ἄψ δ' ἄρ U. 475-480 obelized by Ar. 478 ἔσθι' ἔκηλος] Originally perhaps ἔσθε *ἔκηλος*. 479 δῶμα G M: δῶμα U: δῶμα vulg.

463. πρυμνότατον goes with *ἄμω*, as in l. 504: 'the shoulder at its very base,' which is then explained by *κατὰ νῶτον*, = 'where it joins the back.' Ameis and others take πρυμνότατον with *νῶτον*, and explain it of the upper part of the back. It is difficult to say what πρυμνὸν νῶτον would mean. The word is regularly used of the *hindmost* or *undermost* part of a thing (the base, root, &c.), and in the case of a limb denotes the end next the body. Here the point is that the blow was from *behind*, and also that it struck Ulysses *full* in the back—not so as to glance off.

465. βυσσοδομεύων, see on l. 66.

471. μαχεϊόμενος, metrical lengthening for μαχεόμενος: cp. μαχεόμενος

(II. 403, 24. 113).

480. πάντα, probably a neut. plur.: see 16. 21.

483 ff. It is usual to punctuate as though the clause *εἰ δὴ πού τις κτλ.* were construed with the preceding line. But the vocative *οὐλόμενε* (wretched man!) makes a break which obliges us to take it as the beginning of a new sentence. This sentence will then consist of a protasis—'if now perchance he is some god'—with no apodosis expressed, but followed by a parenthesis, *καὶ τε θεοὶ κτλ.*, which suggests the proper apodosis (viz. 'it will go hard with us,' or the like). This apodosis is especially indicated by the last words of the parenthesis (*ὑβριν . . . ἐφορῶντες*).

οὐλόμεν', εἰ δὴ πού τις ἐπουράνιος θεὸς ἐστι,—
 καὶ τε θεοὶ ξείνοισιν ἐοικότες ἀλλοδαποῖσι, 485
 παντοῖοι τελέθοντες, ἐπιστροφῶσι πόληας,
 ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες."
 "Ὡς ἄρ' ἔφαν μνηστῆρες, ὁ δ' οὐκ ἐμπάζετο μύθων.
 Τηλέμαχος δ' ἐν μὲν κραδίῃ μέγα πένθος ἄεξε
 βλημένου, οὐδ' ἄρα δάκρυ χαμαὶ βάλεν ἐκ βλεφάροϊν, 490
 ἀλλ' ἀκέων κίνησε κάρη, κακὰ βυσσοδομεύων.
 Τοῦ δ' ὥς οὖν ἤκουσε περίφρων Πηνελόπεια
 βλημένου ἐν μεγάρῳ, μετ' ἄρα δμῳῇσιν ἔειπεν·
 "αἴθ' οὕτως αὐτὸν σε βάλοι κλυτότοξος Ἀπόλλων."
 τὴν δ' αὖτ' Εὐρυνόμη ταμίη πρὸς μῦθον ἔειπεν 495
 "εἰ γὰρ ἐπ' ἀρῆσιν τέλος ἡμετέρησι γένοιτο·
 οὐκ ἂν τις τούτων γε εὐθρονον Ἡῶ ἴκοιτο."
 Τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "μαῖ', ἐχθροὶ μὲν πάντες, ἐπεὶ κακὰ μηχανδῶνται·
 Ἀντίνοος δὲ μάλιστα μελαίνῃ κηρὶ ἔοικε. 500
 ξεῖνός τις δύστηνος ἀλητεύει κατὰ δῶμα
 ἀνέρας αἰτίζων· ἀχρημοσύνη γὰρ ἄνωγεν·
 ἐνθ' ἄλλοι μὲν πάντες ἀνέπλησάν τ' ἔδοσαν τε,
 οὗτος δὲ θρήνυι πρυμνὸν βάλε δεξιὸν ὦμον."
 Ἡ μὲν ἄρ' ὥς ἀγόρευε μετὰ δμῳῇσι γυναιξίν, 505
 ἡμένη ἐν θαλάμῳ· ὁ δ' ἐδείπνει διὸς Ὀδυσσεύς.

496 τέλος X U al.: τέκον G F P H M al. 502 ἄνωγεν G: ἀνώγει vulg.

Thus the structure of the sentence is like II. i. 580 *εἰ περ γὰρ κ' ἐθέλῃσιν Ὀλύμπιος . . . στυφελίξαι, ὁ γὰρ πολὺ φέρτατός ἐστιν*: cp. II. 21. 567, Od. 21. 260.

486. τελέθοντες 'turning,' i.e. 'becoming,' ἐπιστροφῶσι, see l. 97.

489. ἄεξε 'cherished,' 'allowed to swell,' cp. II. 17. 139 *μέγα πένθος ἐνὶ στήθεσσι δέξων*.

490. βλημένου, gen. of the object, 'sorrow for him thus struck,' or rather (since the emphasis is on the *fact*) 'for that he had been struck.'

494. οὕτως 'in like manner,' 'as you have done to him.'

499-504. It is difficult to see how

Penelope is supposed to have gained the knowledge which she here shows of what has been passing in the *μέγαρον*. She appears to assume that Eurynome and the maids know nothing: see Seeck, *Quellen*, p. 29. Possibly the 'lady's bower' in the Homeric palace was furnished with some window or opening by which she could see the company in the hall. So she hears Telemachus sneeze (l. 542), and the song of Phemius (l. 328); and Ulysses hears her voice (20. 92).

501. The asyndeton is epexegetic: Penelope is explaining the words *μελαίνῃ κηρὶ ἔοικε*.

504. πρυμνόν, see l. 463.

ἡ δ' ἐπὶ οἱ καλέσασα προσηύδα δῖον ὑφορβόν
 "ἔρχεο, δῖ' Εὐμαίε, κίων τὸν ξεῖνον ἀνωχθι
 ἔλθέμεν, ὅφρα τί μιν προσπύξομαι ἡδ' ἐρέωμαι
 εἴ που Ὀδυσσῆος ταλασίφρονος ἡὲ πέπυσται
 ἢ ἴδεν ὀφθαλμοῖσι· πολυπλάγκτω γὰρ ἔοικε."
 Τὴν δ' ἀπαμειβόμενος προσέφησ, Εὐμαίε συβῶτα·
 "εἰ γάρ τοι, βασίλεια, σιωπήσειαν Ἀχαιοί·
 οἳ δ' ὅ γε μυθεῖται, θέλγοιτό κέ τοι φίλον ἦτορ.
 τρεῖς γὰρ δὴ μιν νύκτας ἔχον, τρία δ' ἡματ' ἔρυξα
 ἐν κλισίῃ· πρῶτον γὰρ ἔμ' ἵκετο νηὶς ἀποδράς·
 ἀλλ' οὐ πῶ κακότητα διήνυσεν ἦν ἀγορεύων.
 ὥς δ' ὅτ' ἀοιδὸν ἀνὴρ ποτιδέρεται, ὅς τε θεῶν ἐξ
 αἰείδῃ δεδαῶς ἐπέ' ἱμερόεντα βροτοῖσι,
 τοῦ δ' ἄμοτον μεμάασιν ἀκουέμεν, ὅππῳτ' αἰείδῃ·
 ὥς ἐμὲ κείνος ἔθελγε παρήμενος ἐν μεγάροισι.
 φησὶ δ' Ὀδυσσῆος ξείνος πατρώϊος εἶναι,
 Κρήτη ναιετάων, ὅθι Μίνως γένος ἐστίν.
 ἔνθεν δὴ νῦν δεῦρο τόδ' ἵκετο πῆματα πάσχων,

514. οἷα is causal: 'with such things as he tells.'

515. νύκτας. The night is regularly put first, as in the phrase νύκτας τε καὶ ἡμῶν, and the later νυχθήμερον.

The chronology is open to some doubt. If the homeward journey of Telemachus did not begin till the morning after Ulysses landed in Ithaca (as we have assumed, see the note on 15. 1), Ulysses must have spent *four* nights in the hut of Eumaeus, viz. (1) the night after his landing; (2) the night which Telemachus passed at Pherae, 15. 188; (3) the night of the voyage from Pylos; and (4) the night after the return of Telemachus. This is the reckoning of Kirchhoff, who observes that 'in this and similar things it is advisable not to demand too scrupulous an exactness from the poet' (*Die homerische Odyssee*, p. 516). The ancients got rid of the discrepancy by making Telemachus start on his journey on the same day as that on which his father reached Ithaca. On this view (if a prosaic accuracy is insisted on)

Athene reached Sparta before she left Ulysses in Ithaca (so Dr. Hayman, vol. III. app. H 2). And in any case, when one book ends with the end of a day (14. 523 ff.), and the next begins with an early morning scene (15. 1-55), the days are surely meant to be successive. On the other hand, the miscalculation—if such a word may be applied to it—becomes intelligible when we consider that only three evenings in the hut of Eumaeus are actually described—one in each of the three books 14-16. The rest of the time spent there—the second and early part of the third day—is a blank in respect of incident, and naturally passed even from the poet's own mind.

522. This is quite different from the account given by Ulysses himself to Eumaeus (14. 321 ff.); but it agrees with the story which he tells to Penelope 19. 172 ff. A discrepancy of this kind, in a story supposed to be the invention of the moment, does not seem to have as much significance as modern critics are apt to give it.

προπροκυλινδόμενος· στεύεται δ' Ὀδυσῆος ἀκούσαι
 ἀγχοῦ, Θεσπρωτῶν ἀνδρῶν ἐν πίοιι δῆμῳ,
 ζῶον· πολλὰ δ' ἄγει κειμήλια ὅνδε δόμενδε."
 Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "ἔρχεο, δεῦρο κάλεσσον, ἵν' ἀντίον αὐτὸς ἐνίσπῃ.
 οὔτοι δ' ἡὲ θύρῃσι καθήμενοι ἐψιασθῶν
 ἢ αὐτοῦ κατὰ δώματ', ἐπεὶ σφισι θυμὸς εὐφρων.
 αὐτῶν μὲν γὰρ κτήματ' ἀκήρατα κεῖτ' ἐνὶ οἴκῳ,
 σίτος καὶ μέθυ ἡδύ· τὰ μὲν τ' οἰκῆες ἔδουσιν,
 οἳ δ' εἰς ἡμετέρου πωλεύμενοι ἡματα πάντα,
 βοῦς ἱερεύοντες καὶ οἷς καὶ πίνοντας αἶγας,
 εἰλαπινάζουσιν πίνουσί τε αἶθοπα οἶνον
 μαψιδίως· τὰ δὲ πολλὰ κατάνεται· οὐ γὰρ ἔπ' ἀνὴρ,
 οἷος Ὀδυσσεὺς ἔσκεν, ἀρὴν ἀπὸ οἴκου ἀμῦναι.
 εἰ δ' Ὀδυσσεὺς ἔλθοι καὶ ἵκοιτ' ἐς πατρίδα γαῖαν,
 αἰψά κε σὺν ᾧ παιδὶ βίας ἀποτίσεται ἀνδρῶν."
 Ὡς φάτο, Τηλέμαχος δὲ μέγ' ἔπταρεν, ἀμφὶ δὲ δῶμα
 σμερδαλέον κονάβησε· γέλασσε δὲ Πηνελόπεια,
 αἰψα δ' ἄρ' Εὐμαίων ἔπεα πτερόεντα προσηύδα·
 "ἔρχεό μοι, τὸν ξεῖνον ἐναντίον ὧδε κάλεσσον.
 οὐχ ὀράας ὃ μοι νῖδος ἐπέπταρε πᾶσιν ἔπεσσι;
 τῷ κε καὶ οὐκ ἀτελὲς θάνατος μνηστῆρσι γένοιτο

534. ἡμετέρου G F P H: ἡμέτερον vulg. The gen. ἡμετέρου cannot well be explained by ellipse, like ἐς πατρός, ἐς διδασκάλου, &c., but may be due to the analogy of these phrases. It is supported by the scholiasts, who probably followed Ar., and is the reading of most MSS, in Od. 2. 55, 7. 301. See also H. Merc. 370 Hdt. 1. 35, 7. 8, 4.

525. στεύεται literally means 'presses up' or 'forwards' (as 11. 584 στεῦτο δὲ διψῶν); here with an aor. inf. 'he insists,' 'is positive that he has heard.'

530. The verb ἐψιάσθαι means 'to indulge in play, to jest.' It implies a noun ἔψις, from a root ἐπ-, Indog. *ieq*, seen in Lat. *jocus*. Verbs in -ιαω seem often to have a frequentative meaning, or at least to express some form of continuous action: cp. μειδιάω (beside μειδάω), δηριάσθαι, ἐδριάσθαι (16. 344), ἐκριάσθαι (18. 33), μητιάω, ἀοιδιάω, κυδιάω,

κελευτιάω, φουσιάω, δειλιάω (17. 599); also (of play of colour, &c.) γλαυκιάω, ἀκροκελαινιάω, φαληριάω.

534-538. Repeated from 2. 55-59.

542. σμερδαλέον is an adv., qualifying κονάβησε. The use of such a word to describe a sneeze is mock-heroic: see on 18. 5, also on ll. 499-504.

544. ὧδε qualifies ἐναντίον: cp. l. 447 οὕτως ἐς μέσσον; 18. 224 ἡμῖνος ὧδε: 21. 196.

546. οὐκ ἀτελὲς θάνατος seems to be a variation of the phrase τέλος θανάτοιο.

πάσι· μάλ', οὐδέ κέ τις θάνατον καὶ κῆρας ἀλύξαι.
 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν·
 αἶ κ' αὐτὸν γνῶω νημερτέα πάντ' ἐνέποντα,
 ἔσσω μιν χλαῖνάν τε χιτῶνά τε, εἵματα καλά." 550

Ὡς φάτο, βῆ δὲ συφορβός, ἐπεὶ τὸν μῦθον ἀκουσεν,
 ἀγχοῦ δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα·
 "ξείνε πάτερ, καλέει σε περίφρων Πηνελόπεια,
 μήτηρ Τηλεμάχοιο· μεταλλῆσαι τί ἐ θυμὸς
 ἀμφὶ πόσει κέλεται, καὶ κῆδεά περ πεπαθυῖη. 555
 εἰ δέ κέ σε γνῶω νημερτέα πάντ' ἐνέποντα,
 ἔσσει σε χλαῖνάν τε χιτῶνά τε, τῶν σὺ μάλιστα
 χρῆζεις· σῖτον δὲ καὶ αἰτίζων κατὰ δῆμον
 γαστέρα βοσκήσεις· δώσει δέ τοι ὅς κ' ἐθέλῃσι."

Τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς· 560
 "Εὐμαί, αἰψά κ' ἐγὼ νημερτέα πάντ' ἐνέποιμι
 κούρη Ἰκαρίοιο, περίφρονι Πηνελόπειῃ·
 οἶδα γὰρ εὖ περὶ κείνου, ὅμην δ' ἀνεδέγμεθ' οἷζύν.
 ἀλλὰ μνηστήρων χαλεπῶν ὑποδείδι' ὄμιλον,
 τῶν ὕβρις τε βίη τε σιδήρεον οὐρανὸν ἵκει. 565
 καὶ γὰρ νῦν, ὅτε μ' οὗτος ἀνὴρ κατὰ δῶμα κιόντα
 οὐ τι κακὸν ῥέξαντα βαλὼν ὀδύνησιν ἔδωκεν,
 οὔτε τι Τηλέμαχος τό γ' ἐπήρκεσεν οὔτε τις ἄλλος.
 τῷ νῦν Πηνελόπειαν ἐνὶ μεγάροισιν ἀνωχθεῖ

547 om. G F U. ἀλύξαι DU¹: ἀλύξει P H M: ἀλύξαι Eust. al. 555 πεπαθυῖη]
 Read perhaps πεπαθυῖης: see the note. 556 γνῶω] γνῶη G: γνοίη vulg.
 564 ὄμιλον] ὄλεθρον P Y. 565 om. P H X U. 568 After this line
 U J have δμῶν οἱ κατὰ δώματ' Ὀδυσσεύς θείοιο (from 402).

547. The aor. opt. ἀλύξαι has not much support in the MSS., but it is most according to Homeric usage, and suits γένοιτο in the preceding clause.

549. αὐτόν, in contrast to the report of Eumaeus, 'with his own lips.'

555. πεπαθυῖη. The dat. is construed with θυμὸς κέλεται, on the analogy of such constructions as 16. 73 μητρὶ δ' ἐμῇ δίχα θυμὸς ἐνὶ φρεσὶ μερμηρίζει, 18. 75.

Schol. Q has the note ἀντὶ τοῦ πέπον-θας, from which Buttmann inferred a v.l. κῆδε' ἃ περ πεπαθοῖης. It is surely more probable that the scholium is corrupt:

read ἀντὶ τοῦ πεπονθυῖα, or πεπονθυῖας. If the latter reading is right, the original word must have been πεπαθυῖης, a gen. to be construed with θυμὸς: cp. 6. 155-157 μάλα πού σφισι θυμὸς . . . λαίνεται . . . λευσσόντων, and H. G. § 243, 3, d.

561 ff. Regarding this answer see the Appendix on the Homeric House.

564. ὑποδείδια. The prep. ὑπό indicates the quasi-passive meaning of the verb: so ὑπακούω. It does not mean 'I am a little afraid.' Cp. Soph. Aj. 691 μέγαν αἰγυπιδὲν ὑποδείσαντες, of birds cowering beneath a bird of prey.

μεῖναι, ἐπειγομένην περ, ἐς ἥλιον καταδύντα· 570
 καὶ τότε μ' εἰρέσθω πόσιος πέρι νόστιμον ἡμαρ,
 ἄσσοτέρω καθίσασα παραὶ πυρὶ· εἵματα γάρ τοι
 λύγρ' ἔχω· οἶσθα καὶ αὐτός, ἐπεὶ σε πρῶθ' ἰκέτευσα."

Ὡς φάτο, βῆ δὲ συφορβός, ἐπεὶ τὸν μῦθον ἀκουσε.
 τὸν δ' ὑπὲρ οὐδοῦ βάντα προσηύδα Πηνελόπεια· 575
 "οὐ σύ γ' ἄγεις, Εὐμαίε; τί τοῦτ' ἐνόησεν ἀλήτης;
 ἦ τινά που δέισας ἐξαίσιον ἦε καὶ ἄλλως
 αἰδεῖται κατὰ δῶμα; κακὸς δ' αἰδοῖος ἀλήτης."

Τὴν δ' ἀπαμειβόμενος προσέφη, Εὐμαίε συβῶτα·
 "μυθεῖται κατὰ μοῖραν, ἃ πέρ κ' οἶοιτο καὶ ἄλλος, 580
 ὕβριν ἀλυσκάζων ἀνδρῶν ὑπερηνορέοντων.
 ἀλλὰ σε μεῖναι ἀνωγεν ἐς ἥλιον καταδύντα.
 καὶ δὲ σοὶ ᾧδ' αὐτῇ πολὺ κάλλιον, ᾧ βασιλεια,
 οἴην πρὸς ξείνον φάσθαι ἔπος ἢδ' ἐπακοῦσαι."

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 585
 "οὐκ ἄφρων ὁ ξείνος· οἶεται, ὥς περ ἂν εἴη·
 οὐ γὰρ πού τινες ᾧδε καταθνητῶν ἀνθρώπων
 ἀνέρες ὑβρίζοντες ἀτάσθαλα μηχανῶνται."

Ἡ μὲν ἄρ' ὥς ἀγόρευεν, ὁ δ' ᾗχετο δῖος ὕφορβος
 μνηστήρων ἐς ὄμιλον, ἐπεὶ διεπέφραδε πάντα. 590
 αἰψα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα,
 ἄγχι σχὼν κεφαλὴν, ἵνα μὴ πευθοῖαθ' οἱ ἄλλοι·
 "ὦ φίλ', ἐγὼ μὲν ἄπειμι, σύας καὶ κεῖνα φυλάξων,

573 οἶσθα καὶ αὐτός] Originally perhaps αὐτὸς φοῖσθα. 577 After this line F
 has ὕβριν ἀλυσκάζειν (sic) ἀνδρῶν ὑπερηνορέοντων (from 581). 581 ἀλυσκάζειν
 F: ἀλυσκάζων vulg. (ἐν τοῖς πλείστοις Did.). 586 ὥς vulg.: ὅς D U Eust. al.
 587 πού Eust.: πῶ vulg.

571. εἰρέσθω . . . ἡμαρ. The acc. is used because the sense is 'let her ask which is the day of return.' So with οἶδα, μέμνημαι, πυνθάνομαι, &c.: H. G. § 140, 3, a.

578. κακός is predicate, with personal constr.; the meaning being 'it is a bad thing for an ἀλήτης to be αἰδοῖος' (cp. 1. 347). It is hardly likely that there is an allusion to the sense in which Ulysses is really αἰδοῖος (as Ameis suggests).

586. It seems necessary to put a stop at ξείνος: 'the stranger is no fool,—he divines &c.' The construction ἀφρων οἶεται 'he thinks foolishly,' required with the usual punctuation of the line, is hardly Homeric.

ὥς περ ἂν εἴη 'how it may be': cp. 19. 312 οἶεται ὡς ἔσεται περ. The reading ὅς περ is indefensible: it cannot mean 'whoever he may be' (ὅς τις ἂν εἴη).

587. ᾧδε 'as (the suitors do) here.'

σὸν καὶ ἐμὸν βίοτον· σοὶ δ' ἐνθάδε πάντα μελόντων.
αὐτὸν μὲν σε πρῶτα σάω, καὶ φράζεο θυμῷ
μή τι πάθῃς· πολλοὶ δὲ κακὰ φρονέουσιν Ἀχαιῶν,
τοὺς Ζεὺς ἐξολέσειε πρὶν ἡμῖν πῆμα γενέσθαι."

595

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα·
"ἔσσεται οὕτως, ἄττα· σὺ δ' ἔρχεο δειελήσας·
ἥωθεν δ' ἰέναι καὶ ἄγειν ἱερήϊα καλά·

600

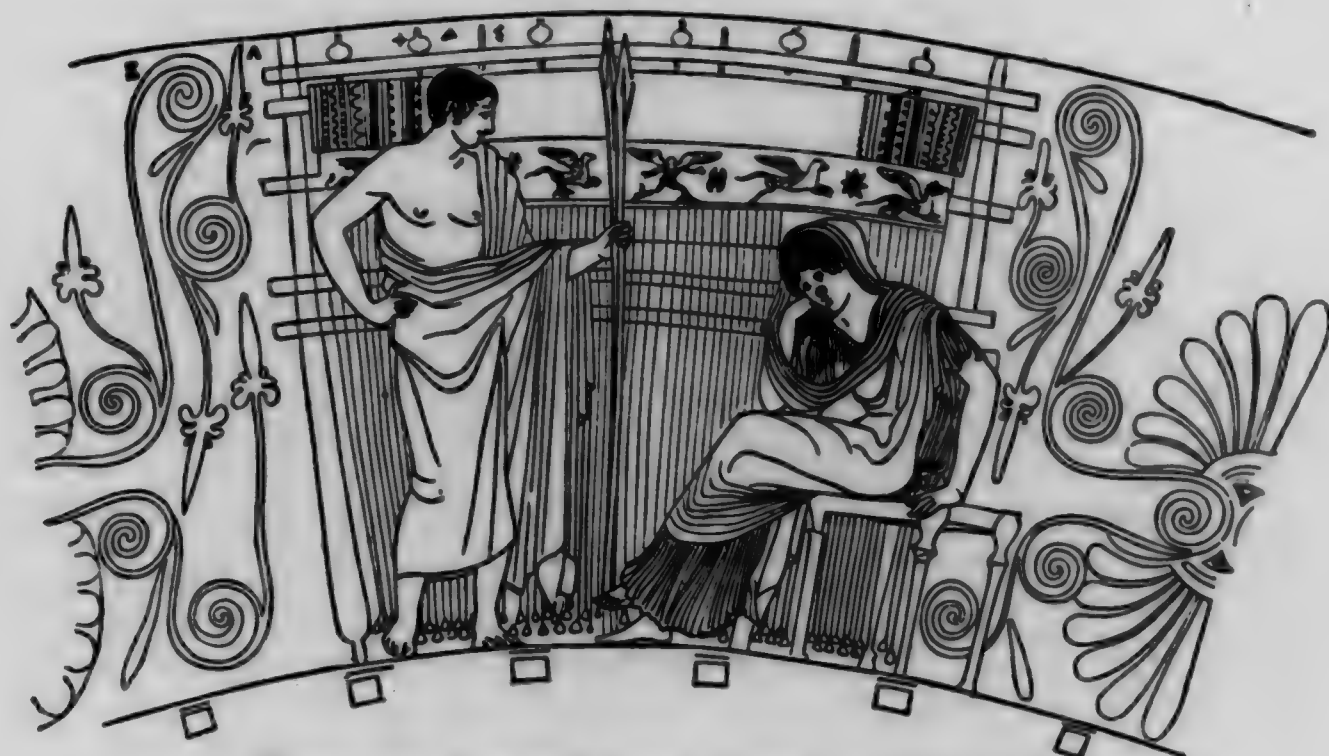
αὐτὰρ ἐμοὶ τάδε πάντα καὶ ἀθανάτοισι μελήσει."
Ὡς φάθ', ὃ δ' αὖτις ἄρ' ἔζετ' εὐξέστου ἐπὶ δίφρου,
πλησάμενος δ' ἄρα θυμὸν ἐδητύος ἠδὲ ποτήτος
βῆ ῥ' ἵμεναι μεθ' ὕας, λίπε δ' ἔρκεά τε μέγαρόν τε
πλείον δαιτυμόνων· οἳ δ' ὀρχηστυὶ καὶ ἀοιδῇ
τέρποντ'· ἦδη γὰρ καὶ ἐπήλυθε δείελον ἡμαρ.

605

596 Ἀχαιῶν G F U: Ἀχαιοὶ P H X al. 602 εὐξέστου ἐπὶ δίφρου G F (ἐνιοὶ
Did.): εὐξέστω ἐπὶ δίφρῳ U: ἐπὶ θρόνου ἐνθεν ἀνέστη P H J. 603 After this
line U has αὐτὰρ ἐπεὶ δειπνῆσε καὶ ἤραρε θυμὸν ἰδωδῇ (from 5. 95., 14. 111.).

599. δειελήσας. The verb δειελιάω properly means 'to evening,' 'to act as befits the evening,' here apparently 'to sup.' So ἀριστον is from a verb ἀρίζω 'to do the early,' sc. breakfast: cp. the note on 16. 2.

606. The impf. τέρποντο is to be connected with the aor. ἦλθε at the beginning of the next book: 'they were pleasing themselves with dance and song, when there came the beggar Irus.'



PENELOPE AT HER LOOM, WITH TELEMACHUS.
(From a vase in the Museum at Chiusi.)

Ο Δ Υ Σ Σ Ε Ι Α Σ Σ

Ὀδυσσεύς καὶ Ἴρου πυγμή.

Ἦλθε δ' ἐπὶ πτωχὸς πανδήμιος, ὃς κατὰ ἄστν
πτωχεύεσκ' Ἰθάκης, μετὰ δ' ἔπρεπε γαστέρι μάργῃ
ἄζηχες φαγέμεν καὶ πῖεμεν· οὐδέ οἱ ἦν ἰς
οὐδὲ βίη, εἶδος δὲ μάλα μέγας ἦν δράσασθαι.

5

Ἀρναῖος δ' ὄνομ' ἔσκε· τὸ γὰρ θέτο πότνια μήτηρ
ἐκ γενετῆς· Ἴρον δὲ νέοι κίκλησκον ἅπαντες,
οὐνεκ' ἀπαγγέλλεσκε κιών, ὅτε πού τις ἀνώγοι·

ὃς ῥ' ἐλθὼν Ὀδυσῆα διώκετο οἷο δόμοιο,
καὶ μιν νεικείων ἔπεα πτερόεντα προσηύδα·

"εἶκε, γέρον, προθύρου, μὴ δὴ τάχα καὶ ποδὸς ἔλκη. 10

οὐκ αἶεις ὅτι δὴ μοι ἐπιλλίζουσιν ἅπαντες,
ἐλκόμεναι δὲ κέλονται; ἐγὼ δ' αἰσχύνομαι ἔμπης.

ἀλλ' ἄνα, μὴ τάχα νῶϊν ἔρις καὶ χερσὶ γένηται."

Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·

5 θέτο πότνια] θέτο οἱ ποτε Et. M. 146, 12. 6 γενετῆς] γενεῆς was an ancient
v. l. (διχῶς Did.). 14 τὸν δ' ἀπαμειβόμενος P H al.

1. πανδήμιος is explained by the following clause ὃς κατὰ ἄστν κτλ. On δῆμος cp. 16. 28.

3. ἀζηχῆς is usually explained as ἀ- διεχῆς: but the lengthening of εχ- to ηχ- is against all analogy. The form points to a noun *ζῆχος, from a verbal stem ζηχ-. If the χ is formative (as in νή-χω, τρέ-χω, &c.), the root would be ζη-, Indog. gḗh, gī (Sanscr. jya), 'to be strong,' 'to live.' Possibly ἀ-ζηχ-ῆς, with copulative ἀ-, means 'with one life,' that is, 'with uniform, unbroken vigour.' Cp. ἄφυλος ὕλη of a wood that is 'all trees.'

4. βίη is not meant to be distinguished from ἰς. The two words are used for

the sake of emphasis, by a kind of hendiadys: see 15. 176.

5. πότνια. The epithet is here mock-heroic. But the ancient reading τὸ γὰρ θέτο οἱ ποτε μήτηρ is plausible.

6. Ἴρος. The name is evidently formed by turning Ἴρις into the corresponding masculine.

8. διώκετο, impf. *de conatu*.

10. προθύρου, here the gateway of the μέγαρον: cp. 15. 146.

ἔλκη, for ἔλκηαι, a rare contraction in Homer. Read perhaps μή τις . . . ἔλκη.

11. ἐπιλλίζουσιν, lit. 'squint'; make side-long glances: cp. the adj. ἰλλός, 'squinting.'

“δαιμόνι, οὔτε τί σε ρέζω κακὸν οὔτ’ ἀγορεύω,
οὔτε τινὰ φθονέω δόμεναι καὶ πόλλ’ ἀνελόντα.
οὐδὸς δ’ ἀμφοτέρους ὅδε χεῖσεται, οὐδέ τί σε χρὴ
ἄλλοτρίων φθονέειν· δοκέεις δέ μοι εἶναι ἀλήτης
ὥς περ ἐγών, ὅλβον δὲ θεοὶ μέλλουσιν ὑπάζειν.
χερσὶ δὲ μή τι λήην προκαλίσσο, μή με χολώσης,
μή σε γέρων περ ἐὼν στήθος καὶ χεῖλεα φύρσω
αἵματος· ἥσυχίη δ’ ἂν ἐμοὶ καὶ μάλλον ἔτ’ εἴη
αὔριον· οὐ μὲν γάρ τί σ’ ὑποστρέψεσθαι οἶω
δεύτερον ἐς μέγαρον Λαερτιάδεω Ὀδυσῆος.”

Τὸν δὲ χολωσάμενος προσεφώνεεν Ἴρος ἀλήτης·
“ὦ πόποι, ὥς ὁ μολοβρὸς ἐπιτροχάδην ἀγορεύει,
γρηῖ καμινοὶ ἴσος· δὴν ἂν κακὰ μητισαίμην
κόπτων ἀμφοτέρησι, χαμαὶ δέ κε πάντας ὀδόντας
γναθμῶν ἐξελάσαιμι συὸς ὥς ληϊβοτείρης.
ζῶσαι νῦν, ἵνα πάντες ἐπιγνώωσι καὶ οἶδε
μαρναμένους· πῶς δ’ ἂν σὺ νεωτέρῳ ἀνδρὶ μάχοιο;”

“Ὡς οἱ μὲν προπάρειθε θυράων ὑψηλῶν
οὐδοῦ ἐπὶ ξεστοῦ πανθυμαδὸν ὀκρίδωντο.
τοῖν δὲ ξυνέηχ’ ἱερὸν μένος Ἀντινόιο,
ἡδὺ δ’ ἄρ’ ἐκγελάσας μετεφώνει μνηστήρεσσιν·
“ὦ φίλοι, οὐ μὲν πῶ τι πάρος τοιοῦτον ἐτύχθη,
οἷν τερπωλὴν θεὸς ἤγαγεν ἐς τόδε δῶμα.
ὁ ξείνός τε καὶ Ἴρος ἐρίζετον ἀλλήλοισιν
χερσὶ μαχέσασθαι· ἀλλὰ ξυνελάσσομεν ὦκα.”

28 δὲ κε Ar. (σχεδὸν πᾶσαι Did., i. e. nearly all the ancient editions quoted by Aristarchus): δ’ ἐκ MSS.

19. μέλλουσιν, with pres. inf., ‘are like to,’ i. e. it would seem to be the gods who grant wealth.

22. αἵματος, gen. of material.

26. μολοβρὸς, 17. 219.

33. πανθυμαδὸν = παντὶ θυμῷ, ‘with all spirit,’ most heartily.

ὀκρίδωντο, probably ‘dealt in sharps,’ jarred with each other: cp. ὀκρίεις ‘rough,’ jagged, from ὀκρεῖν ‘a jagged point.’

34. τοῖν, gen. as often with verbs meaning to hear or learn.

36, 37. τοιοῦτον οἷν τερπωλὴν is put for τοιαύτη τερπωλὴ οἷν: as we say ‘nothing like the pleasure which,’ instead of ‘no pleasure like that which.’ Cp. the note on 15. 487. The word τερπωλὴ does not occur elsewhere in Homer.

38. ἐρίζετον ‘are provoking,’ ‘challenging.’

“Ὡς ἔφαθ’, οἱ δ’ ἄρα πάντες ἀνήϊξαν γελῶντες,
ἀμφὶ δ’ ἄρα πτωχοὺς κακοείμονας ἡγέρεθοντο.
τοῖσιν δ’ Ἀντίνοος μετέφη, Εὐπείθεος υἱός·
“κέκλυτέ μεν, μνηστήρες ἀγήνορες, ὅφρα τι εἴπω.
γαστέρες αἰδ’ αἰγῶν κέατ’ ἐν πυρί, τὰς ἐπὶ δόρπῳ
κατθέμεθα κνίσσης τε καὶ αἵματος ἐμπλήσαντες.
ὀππότερος δέ κε νικήσῃ κρείσσων τε γένηται,
τάων ἦν κ’ ἐθέλῃσιν ἀναστὰς αὐτὸς ἐλέσθω
αἰεὶ δ’ αὐθ’ ἡμῖν μεταδίδεσθαι, οὐδέ τιν’ ἄλλον
πτωχὸν ἔσω μίσγεσθαι ἑάσομεν αἰτήσοντα.”

“Ὡς ἔφατ’ Ἀντίνοος, τοῖσιν δ’ ἐπιήνδανε μῦθος.
τοῖς δὲ δολοφρονέων μετέφη πολύμητις Ὀδυσσεύς·
“ὦ φίλοι, οὐ πῶς ἔστι νεωτέρῳ ἀνδρὶ μάχεσθαι
ἀνδρα γέροντα, δῦν ἀρημένον· ἀλλὰ με γαστήρ
ὀτρύνει κακοεργός, ἵνα πληγῇσι δαμείω.
ἀλλ’ ἄγε νῦν μοι πάντες ὀμόσσετε καρτερὸν ὄρκον,
μή τις ἐπ’ Ἴρῳ ἦρα φέρων ἐμὲ χειρὶ βαρείῃ
πλήξῃ ἀτασθάλων, τούτῳ δέ με ἴφι δαμάσση.”

“Ὡς ἔφαθ’, οἱ δ’ ἄρα πάντες ἐπώμνουν ὥς ἐκέλευεν.
αὐτὰρ ἐπεὶ ῥ’ ὁμοσάν τε τελεύτησάν τε τὸν ὄρκον,
τοῖς αὐτὶς μετέειπ’ ἱερὴ ἱς Τηλεμάχοιο·
“ξείν’, εἴ σ’ ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ
τούτον ἀλέξασθαι, τῶν δ’ ἄλλων μή τιν’ Ἀχαιῶν
δείδιθ’, ἐπεὶ πλεόνεσσι μαχήσεται ὅς κέ σε θείνῃ.

44 τὰς GPMU: τὰς δ’ FHX al. 51 προσέφη GF. 56 βαρείῃ
GPHU al.: παχείῃ FXEust. al. 58 ἐπώμνουν Ar. FPHXU al.: ἀπώμνουν
GD Eust. (cp. 15. 437). 59 om. F Eust. 60 τοῖς GFMU: τοῖς δ’ vulg.
62 δ’ om. G.

46. ὀππότερος δέ κε νικήσῃ κρείσσων τε γένηται, a formula repeated from Il. 3. 71, — doubtless in the spirit of parody.

53. ἀρημένος seems rightly explained as = βεβλαμμένος ‘impaired, broken down.’ It is doubtless derived from ἀρή ‘harm’ (ἀρος· ἐκούσιον βλάβος Hesych.). The α is a difficulty: it must represent a reduplication: but the temporal reduplication (there is no evidence of initial f or σ) would give ἡρημένος.

Possibly the true form is ἀραρημένος, like ἀλαλήμενος, ἀκαχήμενος (properly ἀλαλημένος, ἀκαχημένος).

58. The weight of authority is for ἐπώμνουν (against ἀπ-) here and in 15. 437. Elsewhere in the Odyssey (2. 377, 10. 345, 381, 12. 303) ἀπώμνουν is used of swearing not to do a thing. For ἐπὶ with ὄμνουν denoting a negative oath, see Il. 9. 132, 274, 10. 332, 21. 373, 23. 42.

ξεινοδόκος μὲν ἐγών, ἐπὶ δ' αἰνεῖτον βασιλῆε,
Ἀντίνοός τε καὶ Εὐρύμαχος, πεπνυμένω ἄμφω." 65

ᾠς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον, αὐτὰρ Ὀδυσσεὺς
ζώσατο μὲν ῥάκεσιν περὶ μῆδεα, φαίνει δὲ μηροὺς
καλοὺς τε μεγάλους τε, φάνεν δὲ οἱ εὐρέες ὦμοι
στήθεά τε στιβαροὶ τε βραχιόνες· αὐτὰρ Ἀθήνη
ἄγχι παρισταμένη μέλε' ἤλδανε ποιμένι λαῶν. 70

μνηστῆρες δ' ἄρα πάντες ὑπερφιάλως ἀγάσαντο·
ὦδε δὲ τις εἶπεσκεν ἰδὼν ἐς πλησίον ἄλλον
"ἦ τάχα Ἴρος Ἀῖρος ἐπίσπαστον κακὸν ἔξει,
οἷν ἐκ ῥακέων ὁ γέρων ἐπιγουνίδα φαίνει." 75

ᾠς ἄρ' ἔφαν, Ἴρω δὲ κακῶς ὠρίνετο θυμός.
ἀλλὰ καὶ ὥς δρηστήρες ἄγον ζώσαντες ἀνάγκη
δειδιότα· σάρκες δὲ περιτρομέοντο μέλεσσιν.
Ἀντίνοος δ' ἐνένιπεν ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε·
"νῦν μὲν μήτ' εἴης, βουγαῖε, μήτε γένοιο,

64 βασιλῆε Ar.: -ῆες MSS.
Εὐ. τε καὶ Ἀντ. F P H U L W.

65 Ἀντίνοός τε καὶ Εὐρύμαχος G X D Eust.:
κακὸς F X al.

65. This line is an echo (or parody)
of Il. 3. 148 Οὐκαλέγων τε καὶ Ἀντήνωρ,
πεπνυμένω ἄμφω.

71. ὑπερφιάλως 'beyond measure.'
This is perhaps an example of the
original sense of ὑπερφίλος, viz. 'over-
flowing the φιάλη or pan.' That deriva-
tion has been rejected by modern
scholars, but no other at all probable
has been put forward. We may com-
pare ὑπέροπλος 'with excess of tackle,'
'over-rigged.' Words of this kind
begin by being colloquial metaphors;
when they have made their way into
general use the original metaphor is apt
to be more or less forgotten.

73. Ἀῖρος 'Irus no more,' no longer
fit to be our messenger.

ἐπίσπαστον 'drawn upon himself.'

74. οἷν, with causal force, = ὅτι τοῖν.

79. μήτ' εἴης κτλ., in form a wish,
really an impassioned way of saying
'What is the use of your existence?'
So Il. 2. 340 ἐν πυρὶ δὴ γενοῖατο = 'might
as well be thrown into the fire,' 6. 164
τεθναίης 'you might as well be dead.'
Cp. also Hdt. vii. 11 μὴ εἶην ἐκ Δαρείου

... μὴ τιμωρησάμενος κτλ., 'to what
purpose am I the son of Darius, if I do
not punish &c.'

βουγαῖε. In Il. 13. 824 this word is
addressed by Hector to Ajax, and evi-
dently carries with it the notion of
stupidity or clumsiness. Here the ap-
plication is somewhat different; Irus is
accused of sheer cowardice. Perhaps
there is meant to be a sarcastic allusion
to the use in the Iliad: as though Irus
claimed to be the Ajax of his class. The
meaning 'braggart' (L. and S.) is not
especially appropriate in either passage.

As to the derivation, the most hopeful
material is the gloss of Hesychius, γαῖος
ὁ ἐργάτης βοῦς καὶ ὁ ἀπόγειος ἀνεμος.
This at least proves that there was a
word γαῖος (or γάιος), and that ἀνεμος γ.
was 'a land breeze,' βοῦς γ. 'a plough
ox.' Hence βοῦς γ. or βουγαῖος might
mean ἄνθρωπος παχὺς καὶ ἀναίσθητος
(Eust.). The notice in Eust. that among
the people of Dulichium and Samos οἱ
γαλακτοφαγοῦντες καὶ μηδὲν ἰσχύοντες
were called βουγαῖοι may point to the
same etymology.

εἰ δὴ τοῦτόν γε τρομέεις καὶ δειδίας αἰνῶς,
ἄνδρα γέροντα, δῦν ἀρημένον, ἥ μιν ἰκάνει. 80

ἀλλ' ἐκ τοι ἐρέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
αἶ κέν σ' οὗτος νικήσῃ κρείσσων τε γένηται.
πέμψω σ' ἠπειρόνδε, βαλὼν ἐν νηϊ μελαίνῃ,
εἰς Ἐχέτον βασιλῆα, βροτῶν δηλήμονα πάντων, 85
ὃς κ' ἀπὸ ρίνα τάμησι καὶ οὐατα υἷλῃ χαλκῷ,
μῆδεά τ' ἐξερύσας δῶν κυσὶν ὦμα δάσασθαι."

ᾠς φάτο, τῷ δ' ἔτι μᾶλλον ὑπὸ τρόμος ἔλλαβε γυῖα.
ἐς μέσσον δ' ἀναγον· τῷ δ' ἄμφω χεῖρας ἀνέσχον. 90

δὴ τότε μερμήριξε πολὺτλας δῖος Ὀδυσσεὺς
ἦ ἐλάσει' ὥς μιν ψυχὴ λίποι αὐθι πεσόντα,
ἦέ μιν ἦκ' ἐλάσειε τανύσσειέν τ' ἐπὶ γαίῃ.
ὦδε δὲ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,

ἦκ' ἐλάσαι, ἵνα μὴ μιν ἐπιφρασσαίαιτ' Ἀχαιοί.
δὴ τότ' ἀνασχομένω ὁ μὲν ἤλασε δεξιὸν ὦμον 95
Ἴρος, ὁ δ' αὐχέν' ἔλασεν ὑπ' οὐατος, ὅστέα δ' εἴσω
ἔθλασεν· αὐτίκα δ' ἤλθε κατὰ στόμα φοῖνιον αἶμα,

καδ δ' ἔπεσ' ἐν κονίῃσι μακῶν, σὺν δ' ἤλασ' ὀδόντας
λακτίζων ποσὶ γαῖαν· ἀτὰρ μνηστῆρες ἀγαυοὶ
χεῖρας ἀνασχομένοι γέλῳ ἔκθανον. αὐτὰρ Ὀδυσσεὺς 100

88 ἔλλαβε] ἤλυθε G F U.
χανών ed. Aeolica.

97 ἤλθε κατὰ] ἤλθεν ἀνὰ G F.
99 ποσὶ vulg.: ποτὶ G P X al.

98 μακῶν]
100 γέλῳ G F X U al.

85. Ἐχέτος is doubtless purely
imaginary, the 'Croquemitaine' of the
Odyssey. See on 20. 383.

94. ἐπιφρασσαίαιτο 'should take note
of him,' begin to wonder who he was.

95. ἀνασχομένω 'raising their hands':
cp. Il. 3. 362., 22. 34., 23. 660, Od. 14.
425.

98. μακῶν 'with a cry': a word
properly used of the bleating of sheep.

100. γέλῳ ἔκθανον. The common
rendering is 'were ready to die with
laughter.' But this sense can hardly be
extracted from the aor. of ἐκθνήσκω (if
that compound was known to Homer,
of which there is no other evidence).
Possibly the word should be ἔκχανον
'gaped, opened their mouths in laughter.'

It is conceivable also that ἔκθανον is
grammatically the 2 aor. of the verb
ἐκ-θνήσκω, and means properly 'struck
out,' i.e. 'burst' or 'broke out.' Cp. προ-
τύπτω in 24. 319 δριμύ μένος προτύψε.
It is true that θνήσκω and ἔκθανον are
now supposed to be from the same root
(gheh) as θείνω, ἐπεφνον, Lat. *ferdo*,
&c. (Brugmann, *Grundr.* I. p. 320).
Possibly ἔκ-θανον represents an older
use of the root, before θαν-εῖν acquired
the sense of *dying*. This hypothesis
would explain Attic ἐκθνήσκω meaning
'I faint' (not 'I die'). But the later
use was doubtless influenced by this
passage: cp. Antiphanes Πλουσ. I. 7
γελῶντες ἐξέθνησκον ἐπὶ τῷ πρίγματι,
Menand. Kol. 2 γέλωτι ἐκθανόμενοι.

ἔλκε διὲκ προθύροιο λαβὼν ποδός, ὄφρ' ἴκετ' αὐλήν
αἰθούσης τε θύρας· καί μιν ποτὶ ἐρκίον αὐλῆς
εἶσεν ἀνακλίνας, σκῆπτρον δέ οἱ ἔμβαλε χεῖρ',
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
“ἐνταυθοὶ νῦν ἦσο σύ· τὴν κύναν τ' ἀπερύκων,
μηδὲ σύ γε ξείνων καὶ πτωχῶν κοῖρανος εἶναι
λυγρὸς ἐών, μή πού τι κακὸν καὶ μείζον ἐπαύρης.”
Ἦ ῥα καὶ ἀμφ' ὤμοισιν ἀεικέα βάλλετο πήρην,
πυκνὰ βωγαλέην· ἐν δὲ στρόφος ἦεν ἀορτήρ.
ἄψ δ' ὁ γ' ἐπ' οὐδὸν ἰὼν κατ' ἄρ' ἔξετο· τοὶ δ' ἴσαν εἶσω
ἠδὲ γελοῖοντες καὶ δεικανόωντ' ἐπέεσσιν·
“Ζεὺς τοι δοίη, ξεῖνε, καὶ ἀθάνατοι θεοὶ ἄλλοι
ὅττι μάλιστ' ἐθέλεις καὶ τοι φίλον ἔπλετο θυμῷ,
ὅς τοῦτον τὸν ἀναλτον ἀλητεύειν ἀπέπαυσας
ἐν δήμῳ· τάχα γάρ μιν ἀνάξομεν ἠπειρόνδε
εἰς Ἑχέτον βασιλῆα, βροτῶν δηλήμονα πάντων.”
Ὡς ἄρ' ἔφην, χαίρειν δὲ κληδόνι διὸς Ὀδυσσεύς.
Ἀντίνοος δ' ἄρα οἱ μεγάλην παρὰ γαστέρα θῆκεν,

101 ἔλκε Ar. FP: εἶλκε vulg. 105 κύναν τε σύας τ' GFU. 107 ἐπαύρης
F: ἐπαύρη vulg. 110 δ γ' FMJ: ἄρ GPHU al. (cp. 17.466). 111 γε-
λοῖοντες, cp. 20.347. After 111 G and others have the line ὅδε δέ τις εἶπεσκε
νέων ὑπερηνορέοντων (2.324, &c.). 115-116 obel. by Ar., as a repetition of
84-85.

102. θύρας, the gate of the αὐλή or
courtyard: called 'gate of the αἰθουσα'
because the αἰθουσα or 'portico' was
across the gateway, cp. 15.146.

105. ἐνταυθοὶ κτλ., from Il. 21.122
ἐνταυθοὶ νῦν κείσο μετ' ἰχθύσιν.

107. ἐπαύρης (or ἐπαύρη, as nearly
all the MSS. read) means 'take,' 'incur.'
ἐπαυρίσκω, literally 'to touch,' 'graze.'
acquires (especially in the mid., but
sometimes also in the act.) the sense of
deriving from contact, 'gaining from.'
In this sense it is construed with a neut.
adj. or pronoun in the accusative, ex-
pressing the good or harm taken or
'gained': e.g. Theogn. 111 τὸ μέγιστον
ἐπαυρίσκουσι, Aesch. Prom. 28 τοιαῦτ'
ἐπηύρω τοῦ φιλανθρώπου τρόπου, Andoc.
20.2 ἀγαθὸν ἐμοῦ ἐπαυρίσθαι. Of the
two readings ἐπαύρη is not satisfactory
as 2 sing. subj. mid., the proper Homeric
form of which is ἐπαύρηαι (Il. 15.17).

Hence we should read ἐπαύρης (with
Buttmann, &c.). Some take ἐπαύρη as
3 sing. act., and κακὸν as nom. to it; as
though the evil were a weapon that is
to 'touch' the beggar. This however
is a metaphor at variance with the *usus
loquendi*, in which the good or evil is
always treated as the thing gained by
touch.

111. γελοῖοντες, see the note on 20.
347.

δεικανόωντο, by metrical lengthening
for δεκανόωντο: cp. δεκανάται· ἀσπάζεται
Hesych. (Schulze, *Quaest. Ep.* p. 155).

114. τὸν ἀναλτον. The article ex-
presses contempt: *H. G.* § 261. 2.

117. Ἀ κληδών, or φήμη (so in 2.35,
20.105), is a word which conveys a
truth unknown to the person who utters
it. Such is evidently the prayer that
the stranger may have his desire ful-
filled.

ἐμπλείην κνίσσης τε καὶ αἵματος· Ἀμφίνομος δὲ
ἄρτους ἐκ κανέοιο δῶμα παρέθηκεν αἶρας
καὶ δέπαϊ χρυσέῳ δειδίσκετο φώνησέν τε·
“χαῖρε, πάτερ ὦ ξεῖνε· γένοιτό τοι ἔς περ ὀπίσσω
ὄλβος· ἀτὰρ μὲν νῦν γε κακοῖς ἔχειαι πολέεσσι.”
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
“Ἀμφίνομ', ἦ μάλα μοι δοκέεις πεπνυμένος εἶναι·
τοίου γὰρ καὶ πατρός, ἐπεὶ κλέος ἐσθλὸν ἄκουον,
Νίσσον Δουλιχίῃα εὖν τ' ἔμεν ἀφνειὸν τε·
τοῦ σ' ἐκ φασι γενέσθαι, ἐπητῇ δ' ἀνδρὶ ἔοικας.
τοῦνεκά τοι ἐρέω, σὺ δὲ σύνθεο καὶ μεν ἄκουσον·
οὐδὲν ἀκιδνότερον γαῖα τρέφει ἀνθρώποιο
πάντων ὅσσα τε γαῖαν ἐπι πνείει τε καὶ ἔρπει.
οὐ μὲν γάρ ποτέ φησι κακὸν πείσεσθαι ὀπίσσω,
ὄφρ' ἀρετὴν παρέχῃσι θεοὶ καὶ γούνατ' ὀρώρη·
ἀλλ' ὅτε δὴ καὶ λυγρὰ θεοὶ μάκαρες τελέσωσι,
καὶ τὰ φέρει ἀεκαζόμενος τετληότι θυμῷ.
τοῖος γὰρ νόος ἐστὶν ἐπιχθονίων ἀνθρώπων
οἷον ἐπ' ἡμαρ ἄγῃσι πατὴρ ἀνδρῶν τε θεῶν τε.
καὶ γὰρ ἐγὼ ποτ' ἐμελλον ἐν ἀνδράσιν ὄλβιος εἶναι,
πολλὰ δ' ἀτάσθαλ' ἔρεξα βίῃ καὶ κάρτεϊ εἰκῶν,
πατρὶ τ' ἐμῷ πίσυνος καὶ ἐμοῖσι κασιγνήτοισι.
τῷ μὴ τίς ποτε πάμπαν ἀνὴρ ἀθεμίστιος εἴη,
ἀλλ' ὁ γε σιγῇ δῶρα θεῶν ἔχοι, ὅττι διδοῖεν·
οἳ δ' ὀρώω μνηστῆρας ἀτάσθαλα μηχανώοντας,
κτῆματα κείροντας καὶ ἀτιμάζοντας ἄκοιτιν

122 ἐς περ] ὡς περ GFU al.

134 τελέσωσι D H² U²: τελέωσι vulg.

130 οὐθέν Zen.

131 om. FPH.

126. τοίου 'of such a kind (as to
account for your good qualities).'

133. ἀρετὴν 'prosperity,' cp. 13.45.

137. ἐπ' ἡμαρ ἄγῃσι 'brings round
the day,' ἐπὶ as in ἐπιπλόμενον ἔτος.
The two lines are imitated by Archi-
lochos, fr. 70 τοῖος ἀνθρώποισι θυμός,
Γλαῦκε Λεπτίνοω πάϊ, γίγνεται θνητοῖς
ὁκοῖν Ζεὺς ἐπ' ἡμέρην ἄγῃ.

138. ἐμελλον, not 'I was destined'

—which would require a fut. inf.—
but 'I was like to be,' i.e. it seemed
that I ought to be ὄλβιος. Cp. 1.19.

139. βίῃ καὶ κάρτεϊ εἰκῶν, 13.143.

141. The opt. is a softened impera-
tive: 'I would have no one be lawless,
but' &c.

143. οἷα is causal: = 'I say so, con-
sidering what outrages I see &c.': cp.
16.93., 17.479, 514.

ἀνδρός, ὃν οὐκέτι φημὶ φίλων καὶ πατρίδος αἵης 145
 δηρὸν ἀπέσσεσθαι· μάλα δὲ σχεδόν· ἀλλὰ σε δαίμων
 οἴκαδ' ὑπεξαγάγοι, μηδ' ἀντιάσειας ἐκείνῳ,
 ὅππότε νοστήσειε φίλην ἐς πατρίδα γαίαν·
 οὐ γὰρ ἀναιμωτί γε διακρινέεσθαι οἶω
 μνηστῆρας καὶ κείνον, ἐπεὶ κε μέλαθρον ὑπέλθῃ." 150
 Ὡς φάτο, καὶ σπείσας ἔπιεν μελιθεῖα οἶνον,
 ἄψ δ' ἐν χερσὶν ἔθηκε δέπας κοσμήτορι λαῶν.
 αὐτὰρ ὁ βῆ διὰ δῶμα φίλον τετιμημένος ἦτορ,
 νευστάζων κεφαλῇ· δὴ γὰρ κακὸν ὄσσετο θυμῷ.
 ἀλλ' οὐδ' ὥς φύγε κῆρα· πέδησε δὲ καὶ τὸν Ἀθήνη 155
 Τηλεμάχου ὑπὸ χερσὶ καὶ ἔγχεϊ ἴφι δαμῆναι.
 ἄψ δ' αὐτὶς κατ' ἄρ' ἔζετ' ἐπὶ θρόνου ξυθεν ἀνέστη.
 Τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη,

153 διὰ F: κατὰ G P H X al.: πρὸς U.

154 θυμῷ vulg.: θυμός F M.

152. κοσμήτορι λαῶν, viz. Amphinomos, who had given him the cup, l. 121.

154. Cp. 10. 374 κατὰ δ' ὄσσετο θυμός, where the v. l. θυμῷ is impossible.

158-303. The scene which now follows has been recently discussed by Kirchhoff, Wilamowitz, Seeck and others, from the points of view suggested by their different theories of the Odyssey. Confining ourselves here to the immediate context, we may notice briefly some of the suggestions which bear on the meaning and character of the passage.

The whole scene, as Wilamowitz observes (*Hom. Unt.* p. 30), may be struck out without causing any break in the narrative. It is now late afternoon (*δείλον ἦμαρ* 17. 606), and the Suitors have interrupted their usual dance and song (ibid.) to enjoy the combat between Ulysses and Irus. When this is over, the story naturally goes on as in 18. 304 *οἱ δ' εἰς ὀρχηστὴν τε καὶ ἱμερόεσσαν χοῖδον τριψάμενοι τέρποντο, μένον δ' ἐπὶ ἔσπερον ἐλθεῖν*. Moreover, as the poet has given us these indications, there is force in the remark that the appearance of Penelope, with the sending for the gifts which she requires from the Suitors, would take up too much time. Other

arguments are found in the character of Penelope—who suddenly throws aside the restraint of so many years, and descends to arts hardly consistent with modesty—and in the tone and style.

We may add, surely, that the narrative betrays some want of the Homeric finish. The sleep of Penelope (187-197) begins and ends while Eurynome is calling the maids from the *μέγαρον*—a space of time which would naturally be neglected altogether. On the other hand, when the Suitors send to fetch costly presents for Penelope (291-303), a considerable interval must be supposed, during which the action in the palace is at an absolute standstill. This is surely a violation of one of the most fundamental rules of Epic art. There are many examples of the care which the poet takes to avoid any sensible pause of the kind: see II. 1. 493., 3. 121.

The tendency of the considerations put forward by Seeck (*Quellen*, pp. 34-40) is to show that the passage has suffered some mutilation, and that this is due to its having originally been part of a shorter poem, one of those which, on his theory, were combined to form the existing Odyssey. His argument is somewhat as follows. He finds traces of mutilation in the speech of Eurynome

κούρη Ἰκαρίοιο, περίφρονι Πηνελοπείῃ,
 μνηστήρεσσι φανῆναι, ὅπως πετάσειε μάλιστα 160
 θυμὸν μνηστήρων ἰδὲ τιμήεσσα γένοιτο
 μᾶλλον πρὸς πόσιός τε καὶ υἱέος ἢ πάρος ἦεν.
 ἀχρεῖον δ' ἐγέλασεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
 "Εὐρυνόμη, θυμός μοι ἐέλδεται, οὐ τι πάρος γε,
 μνηστήρεσσι φανῆναι, ἀπεχθομένοισί περ ἔμψης· 165
 παιδὶ δέ κεν εἴποιμι ἔπος, τό κε κέρδιον εἴη,
 μὴ πάντα μνηστήρσιν ὑπερφιάλοισιν ὀμιλεῖν,
 οἳ τ' εὖ μὲν βάζουσι, κακῶς δ' ὀπιθεν φρονέουσι."
 Τὴν δ' αὖτ' Εὐρυνόμη ταμὴ πρὸς μῦθον ἔειπε·
 "ναὶ δὴ ταυτά γε πάντα, τέκος, κατὰ μοῖραν ἔειπες. 170

160 πετάσειε vulg.: θέλξει U al. 164 γε] περ G-P. 167 ὀμιλεῖν] ἐπαινεῖν G M.

(170-176), which must have conveyed more than finds expression in the present text. Penelope, as we see, does not merely appear to the Suitors in order to gain their admiration and their gifts. She announces the end of her long refusal of their advances, and puts this on the ground that Telemachus has now reached man's estate (269 *ἐπὶ δὴ παῖδα γενεήσαντα ἴδωμι*). Now this is precisely what Eurynome had said (176). Hence Eurynome must have meant to urge Penelope to make the declaration that she consented to marriage. The lines in which she did so are wanting: hence, they were cut out in the process of 'working up' the Odyssey. The advice to adorn herself must have been merely a consequence. The 'word to Telemachus,' again, cannot have been the trivial warning of l. 167, but the announcement that he would thenceforth be master in the house.

The reasons now adduced, and especially the comparison of l. 176 and l. 269, make it probable that Seeck's interpretation of the speech of Eurynome is the true one. The question, then, is whether the desired meaning is to be gathered from the present text. Surely this may be done without too much forcing, or reading between the lines. Eurynome, it may be understood, could not venture to advise her mistress in so many words to accept one of the Suitors. But when Penelope declared her inten-

tion to show herself to them, she took this as meaning all that (as we see from the sequel) it did mean. She did not use the word marriage (any more than Nausicaa did to her father, 6. 66), but merely said: 'Do so, my child: but adorn yourself, lay aside your mourning; your son, who has been your care till now, is a bearded man.'

On the whole it seems not improbable that the passage in question is an interpolation as regards the context in which we now find it. There are some traces of post-Homeric language: as *χρῶτα* (172, 179), *τέκος* (190), *θησαύιστο* (191), *πλέονες* scanned *πλεῦνες* (247), *ἀνέσει* (265), *κάλλος* = 'a cosmetic' (192). Cp. also the scanning *δακρύοισι* (173).

160. *πετάσειε* 'might flutter.' The metaphor is obscure. The notion may be that the minds of the Suitors would be excited or 'elated' as a sail is filled by the wind: cp. the phrase *ἀνά θ' ἰστία λευκὰ πετάσας*, and the later uses of *διαστέλλω*. See also l. 327.

163. *ἀχρεῖον ἐγέλασεν* 'laughed a needless,' i.e. a pointless, forced laugh: cp. *ἀχρεῖόγεως* of untimely laughter, in Cratinus (incert. 51).

164. *οὐ τι πάρος γε*, sc. *ἐέλδεται*, 'it has by no means so desired before.' *πάρος γε* means 'before' in opposition to 'now': *πάρος περ* = 'even before,' 'before as well as now' (*H. G.* § 354).

168. *ὀπιθεν* 'afterwards.' *κακῶς φρονέουσι* 'have evil purposes.'

ἀλλ' ἴθι καὶ σὼ παιδὶ ἔπος φάο μὴδ' ἐπὶ κευθε,
 χρωτ' ἀπονιψαμένη καὶ ἐπιχρίσασα παρειάς·
 μὴδ' οὕτω δακρύοισι πεφυρμένη ἀμφὶ πρόσωπα
 ἔρχευ, ἐπεὶ κάκιον πενθήμεναι ἄκριτον αἰεῖ.
 ἦδη μὲν γάρ τοι παῖς τηλίκος, ὃν σὺ μάλιστα
 ἦρῳ ἀθανάτοισι γενειήσαντα ἰδέσθαι."

175

Τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "Εὐρυνόμη, μὴ ταῦτα παραύδα κηδομένη περ,
 χρωτ' ἀπονίπτεσθαι καὶ ἐπιχρίεσθαι ἀλοιφῇ·
 ἀγλαΐην γὰρ ἔμοιγε θεοί, τοὶ Ὀλυμπον ἔχουσιν,
 ὤλεσαν, ἐξ οὗ κείνος ἔβη κοίλῃς ἐνὶ νηυσίν.
 ἀλλὰ μοι Αὐτονόην τε καὶ Ἴπποδάμειαν ἀνωχθὶ
 ἐλθέμεν, ὅφρα κέ μοι παρστήητον ἐν μεγάροισιν·
 οἷη δ' οὐκ εἴσειμι μετ' ἀνέρας· αἰδέομαι γάρ."

180

Ὡς ἄρ' ἔφη, γρη῏ς δὲ διέκ μεγάροιο βεβήκει
 ἀγγελέουσα γυναιξὶ καὶ ὀτρυνέουσα νέεσθαι.

185

Ἐνθ' αὖτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη·
 κούρῃ Ἰκαρίοιο κατὰ γλυκὺν ὕπνον ἔχευεν,
 εὔδε δ' ἀνακλινθεῖσα, λύθεν δέ οἱ ἄψα πάντα
 αὐτοῦ ἐνὶ κλιντῇρι· τέως δ' ἄρα δῖα θεάων
 ἄμβροτα δῶρα δίδου, ἵνα μιν θησαίατ' Ἀχαιοί.
 κάλλει μὲν οἱ πρῶτα προσώπατα καλὰ κάθηρεν

190

173 δάκρυσι P H al. 178 κηδομένη MSS.: κηδομένη was an ancient variant, cp. Il. 22.416 καὶ μ' οἷον ἔασατε κηδόμενοι περ κτλ., where κηδόμενοι is the reading of Ar., but the best MSS. have κηδόμενον. Here the scholia are corrupt, see Ludwig a. l., who makes it probable that Ar. preferred the nom. in both places.
 179 ἀπονίπτεσθαι G. 184 οὐκ εἴσειμι vulg.: οὐ κεῖσ' εἴμι Hdn. F H al.
 190 δῖα θεάων] δι' Ἀφροδίτῃ Zen. The scholium has been wrongly referred to l. 197, see Ludwig a. l. 191 θησαίατο is hardly a possible form in Homer: read ἵνα θησαίατ'.

172. χρωτᾶ (here and l. 179) is post-Homeric, for χρώα: so χρωτός in Il. 10.575.

173. The shortening of the α in δακρύοισι may be defended by metrical necessity: but cp. δάκρυπλῶιν, 19.122. The form δάκρυσι, suggested by Nauck, is not Homeric: for νέκυσι &c. see on 22.401.

174. κάκιον 'it is ill' (not well): the compar. as in 15.370., 17.176.

ἀκριτον, lit. 'undistinguishing,' hence

'endless,' 'unmeasured': so Il. 2.796 μῦθοι ἄκριτοι, &c.

175. τηλίκος 'of the age' (to lead you to do so): cp. τοῖον in l. 126.

190. κλιντῇρι. The word only occurs here in Homer. If the passage were certainly genuine we should be tempted to read κλισίῃ (or κλισμῷ)· τῆος δ' ἄρα κτλ.

192. κάλλει ἄμβροσιφ appears to be used in a concrete sense, for some kind of paint or ointment.

ἄμβροσιφ, οἷφ περ εὐστέφανος Κυθήρεια
 χρίεται, εὐτ' ἂν ἦ Χαρίτων χορὸν ἱμερόεντα·
 [καὶ μιν μακροτέρην καὶ πάσσονα θῆκεν ἰδέσθαι,]
 λευκοτέρην δ' ἄρα μιν θῆκε πριστοῦ ἐλέφαντος.
 ἡ μὲν ἄρ' ὥς ἔρξασ' ἀπεβήσετο δῖα θεάων,
 ἦλθον δ' ἀμφίπολοι λευκώλενοι ἐκ μεγάροιο
 φθόγγῳ ἐπερχόμεναι· τὴν δὲ γλυκὺς ὕπνος ἀνῆκε,
 καὶ ῥ' ἀπομόρξατο χερσὶ παρειᾶς φώνησέν τε·
 "ἦ με μάλ' αἰνοπαθῇ μαλακὸν περὶ κῶμ' ἐκάλυψεν.
 αἶθε μοι ὥς μαλακὸν θάνατον πόροι Ἄρτεμις ἀγνή
 αὐτίκα νῦν, ἵνα μηκέτ' ὀδυρομένη κατὰ θυμὸν
 αἰῶνα φθινύθω, πόσιος ποθέουσα φίλοιο
 παντοίην ἀρετὴν, ἐπεὶ ἐξοχος ἦεν Ἀχαιῶν."

195

200

205

Ὡς φαμένη κατέβαιν' ὑπερώϊα σιγαλόμενα,
 οὐκ οἷη, ἅμα τῇ γε καὶ ἀμφίπολοι δὴ ἔποντο.
 ἡ δ' ὅτε δὴ μνηστῆρας ἀφίκετο δῖα γυναικῶν,
 στῇ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο
 ἄντα παρειᾶων σχομένη λιπαρὰ κρήδεμνα·
 ἀμφίπολος δ' ἄρα οἱ κενὴ ἐκάτερθε παρέστη.
 τῶν δ' αὐτοῦ λύτο γούνατ', ἔρφ δ' ἄρα θυμὸν ἔθελχθεν,
 πάντες δ' ἡρήσαντο παρὰ λεχέεσσι κλιθῆναι.
 ἡ δ' αὖ Τηλέμαχον προσεφώνεεν, ὃν φίλον υἷόν·

210

197 ἀπέβη γλαυκῶπις Ἀθήνη P.

212 ἔθελχθεν] ἐθελγεν G P al.

195 (=8.20) is out of place here, as Kirchhoff notices (*Odyssee*, p. 520). The ivory complexion follows as the effect (ἄρα) of the cosmetic. Observe also the needless repetition of θῆκε.

206. κατέβαιν' ὑπερώϊα must mean 'came down from the upper chambers,' a use only found here and in 23.85. Elsewhere in the *Odyssey* καταβαίνο with the acc. means 'to come down to' or 'by' (a ladder, &c.). The constr. is not found in the *Iliad*.

207-211 = 1.331-335, and 213 = 1.366.

214-243. These lines are almost certainly an interpolation, as has been shown by Wilamowitz (*Hom. Unt.* p. 30). The Suitors are described as struck

with admiration of the beauty of Penelope (212-213), and their admiration is expressed in glowing language by Eurymachus (244 ff.). It is evident that the speech of Eurymachus was intended to follow immediately on the statement in ll. 212-213. Furthermore, the dialogue which thus breaks in upon the thread of the narrative is irrelevant to the context, as it has nothing to do with the appearance of Penelope in the μέγαρον. Moreover, it is a dialogue which must have been intended to be secret: yet it is carried on in the presence of the Sutors, with every circumstance that could tend to arrest their attention. The interpolation was no doubt suggested by Penelope's words in l. 166, though the 'word

“ Τηλέμαχ’, οὐκέτι τοι φρένες ἔμπεδοι οὐδὲ νόημα·
 παῖς ἔτ’ ἐὼν καὶ μάλλον ἐνὶ φρεσὶ κέρδε’ ἐνώμας·
 νῦν δ’ ὅτε δὴ μέγας ἐσσι καὶ ἥβης μέτρον ἰκάνεις,
 καὶ κέν τις φαίη γόνον ἔμμεναι ὀλβίου ἀνδρός,
 ἐς μέγεθος καὶ κάλλος ὀρώμενος, ἀλλότριος φῶς,
 οὐκέτι τοι φρένες εἰσὶν ἐναῖσιμοι οὐδὲ νόημα,
 οἶον δὴ τόδε ἔργον ἐνὶ μεγάροισιν ἐτύχθη,
 ὃς τὸν ξεῖνον ἔασας ἀεικισθήμεναι οὕτως.
 πῶς νῦν, εἴ τι ξείνος ἐν ἡμετέροισι δόμοισιν
 ἤμενος ὧδε πάθοι ῥυστακτύος ἐξ ἀλεγεινῆς;
 σοί κ’ αἰσχος λῶβη τε μετ’ ἀνθρώποισι πέλουτο.”
 Τὴν δ’ αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦθδα·
 “ μῆτερ ἐμή, τὸ μὲν οὐ σε νεμεσσωμαι κεχολῶσθαι·
 αὐτὰρ ἐγὼ θυμῷ νοέω καὶ οἶδα ἕκαστα,
 ἐσθλά τε καὶ τὰ χέρεια· πάρος δ’ ἔτι νήπιος ἦα.
 ἀλλὰ τοι οὐ δύναμαι πεπνυμένα πάντα νοῆσαι·
 ἐκ γάρ με πλήσσουσι παρήμενοι ἄλλοθεν ἄλλος
 οἶδε κακὰ φρονέοντες, ἐμοὶ δ’ οὐκ εἰσὶν ἄρωγοί.
 οὐ μὲν τοι ξείνου γε καὶ Ἴρου μῶλος ἐτύχθη
 μνηστήρων ἰότητι, βίῃ δ’ ὃ γε φέρτερος ἦεν.”

223 τι Ar. vulg.: τις G F al.: τοι M al. 225 πέλουτο] γένοιτο F. 229
 obel. by Aristoph. and Aristarchus. 234 βίην F.

to Telemachus' there indicated is quite different from what she now says. See also the note on 244-245.

216. κέρδεα 'clever thoughts,' cp. κερδαλέος.

217. ἥβης μέτρον, i.e. the point from which ἥβη is measured, is considered to begin: cp. ὄρμον μέτρον (13. 101) 'the distance for anchorage.'

219. ἀλλότριος, who therefore would have no other knowledge of him.

221-222. οἶον κτλ. and ὃς κτλ. are both causal, and do not go together quite smoothly, especially as ὃς must refer back to τοι in l. 220.

224. ἤμενος ὧδε, cp. 17. 447, 544. The adv. re-affirms ἤμενος: 'while sitting, as he does,'—as much as to say 'while he sits here quietly.'

229. τὰ χέρεια. The art. is regular

with comparatives, but there is also an express contrast here: *H. G.* § 259.

231. παρήμενοι 'keeping by my side': as Il. 9. 311 ὡς μὴ μοι τρύχητε παρήμενοι ἄλλοθεν ἄλλος, cp. Il. 24. 652.

234. μνηστήρων ἰότητι 'at the will of the Suitors,' as they wished (so the Schol.). This hardly agrees with the story as told. The Suitors are quite impartial: indeed, Antinous affects a sympathy for Ulysses (79-81) which does not belong to his usual character. Moreover, ἰότητι in Homer means not 'in accordance with the wish,' but 'by the will,' i.e. the command or instigation. So θεῶν ἰότητι (often in the Odyssey) = 'by divine providence,' and Il. 15. 41 μὴ δὲ ἐμὴν ἰότητα = 'it is not my doing that.' Hence the sense here should be that the combat with Iros was

αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπολλων,
 οὕτω νῦν μνηστήρες ἐν ἡμετέροισι δόμοισι
 νεύοιεν κεφαλὰς δεδμημένοι, οἱ μὲν ἐν αὐλῇ,
 οἱ δ' ἐντοσθε δόμοιο, λελῦτο δὲ γυῖα ἐκάστου,
 ὥς νῦν Ἴρος κείνος ἐπ' αὐλείῃσι θύρῃσιν
 ἦσται νευστάζων κεφαλῇ, μεθύοντι ἑοικώς,
 οὐδ' ὀρθὸς στῆναι δύναται ποσὶν οὐδὲ νέεσθαι
 οἴκαδ', ὅπῃ οἱ νόστος, ἐπεὶ φίλα γυῖα λέλυνται.”
 Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
 Εὐρύμαχος δ' ἐπέεσσι προσηύδα Πηνελόπειαν·
 “ κούρη Ἰκαρίοιο, περίφρον Πηνελόπεια,
 εἰ πάντες σε ἴδοιεν ἀν' Ἴασον Ἄργος Ἀχαιοί,
 πλεονές κε μνηστήρες ἐν ὑμετέροισι δόμοισιν
 ἠῶθεν δαινύατ', ἐπεὶ περίεσσι γυναικῶν
 εἶδός τε μέγεθός τε ἰδὲ φρένας ἔνδον εἴσας.”
 Τὸν δ' ἡμείβετ' ἔπειτα περίφρων Πηνελόπεια·
 “ Εὐρύμαχ', ἦ τοι ἐμὴν ἀρετὴν εἶδός τε δέμας τε
 ὦλεσαν ἀθάνατοι, ὅτε Ἴλιον εἰσανέβαινον
 Ἀργεῖοι, μετὰ τοῖσι δ' ἐμὸς πόσις ἦεν Ὀδυσσεύς.
 εἰ κείνός γ' ἐλθὼν τὸν ἐμὸν βίον ἀμφιπολεύει,

238 οἱ δὲ καὶ ἐκτοσθεν μεγάρων εἰς ναιετάοντων G. λελῦτο Hdn. G P H al.:
 λελῦτο X D Z. 247 πλεονές] Baunack (*Stud.* 1. 6) would restore the old
 comparative form πλείες: cp. πλείες (Il. 11. 395), πλείας (Il. 2. 129). 253 ἦεν
 Aristoph. Ar., vulg.: ἦεν G P U al.

not brought about by the Suitors. This however does not fit the next words βίῃ δ' ὃ γε φέρτερος ἦεν. Thus we are driven to regard the use of ἰότητι as one of the indications of the post-Homeric character of the scene (158-303).

238. λελῦτο, pf. opt., for λελῦ-ι-το. So in l. 248 δαινύατο for δαίνυ-ι-ατο.

244-245. The repetition of the name Πηνελόπεια is a little awkward. When the interpolated lines 214-243 are cut out the name is not wanted in 244. It would certainly be an improvement in that case to read Εὐρύμαχος δὲ ἐπέεσσι προσηύδα μελιχίοισι.

246. Ἴασον Ἄργος, a phrase which only occurs here, must denote the whole of the Peloponnesus, if not all the Greece of the time (cp. 15. 80). It is

one of the old geographical names that survive in poetical tradition, sometimes after their original application is forgotten. It is quoted by E. Curtius as a proof of the wide diffusion of Ionian settlements in the earliest period of Greek history. He combines it with the statement of Pausanias (ii. 37, 3) that before the Dorian invasion the people of Argos spoke the same dialect as the Athenians (Curtius, *Die Ionier*, p. 3). On the other hand it is difficult to understand why the Peloponnesians should be called 'Ionian' when it was mainly occupied by an Achaean population. And the formation of the word Ἴασος, in the sense of Ἰαόνιος (or Ἰόνιος), is not according to any obvious analogy. 251. ἀρετὴν, cp. 13. 45.

μείζον κε κλέος εἴη ἐμὸν καὶ κάλλιον οὕτως. 255
 νῦν δ' ἄχομαι· τόσα γάρ μοι ἐπέσσευεν κακὰ δαίμων.
 ἦ μὲν δὴ ὅτε τ' ἦε λιπὼν κάτα πατρίδα γαῖαν,
 δεξιτερὴν ἐπὶ καρπῷ ἐλὼν ἐμὲ χεῖρα προσηύδα·
 'ὦ γύναι, οὐ γὰρ οἶω εὐκνήμιδας Ἀχαιοὺς
 ἐκ Τροίης εὐ πάντας ἀπήμονας ἀπονέεσθαι. 260
 καὶ γὰρ Τρῳάς φασι μαχητὰς ἔμμεναι ἀνδρας,
 ἡμὲν ἀκοντιστὰς ἡδὲ ρυτῆρας οἰστῶν
 ἵππων τ' ὠκυπόδων ἐπιβήτορας, οἳ κε τάχιστα
 ἔκριναν μέγα νεῖκος ὁμοίου πτολέμοιο.
 τῷ οὐκ οἶδ' ἦ κέν μ' ἀνέσει θεός, ἦ κεν ἀλώω 265
 αὐτοῦ ἐνὶ Τροίῃ· σοὶ δ' ἐνθάδε πάντα μελόντων.
 μεμνήσθαι πατρὸς καὶ μητέρος ἐν μεγάροισιν
 ὥς νῦν, ἦ ἔτι μᾶλλον ἐμεῦ ἀπονόσφιν ἐόντος·
 αὐτὰρ ἐπὴν δὴ παῖδα γενειήσαντα ἴδῃαι,
 γήμασθ' ὃ κ' ἐθέλῃσθα, τεὸν κατὰ δῶμα λιποῦσα.' 270

256 ἐπέκλωσεν F (cp. 19. 129). 263 τάχιστα] μάλιστα M J. 264 πτολέμοιο F P al.: πολέμοιο vulg. 265 ἦ] εἰ MSS. ἀνέσει, better δνέση, see the note. 269 ἐπὴν δὴ] ἐπειδὴ F: read probably ἐπεὶ κεν.

263. οἳ κε τάχιστα ἔκριναν. These words can hardly be made to yield a satisfactory sense. They can only mean 'who would have decided' (in a case which has not happened). If the aorist is gnomic, as is generally supposed, it cannot take κε. We may however read οἳ τε, which gives the gnomic sense required. The change is supported by a parody (as it seems to be) in the Comic poet Metagenes, *Δῦρ. 1* αὐλητρίδας αἱ τε τάχιστα ἀνδρῶν φορτηγῶν ὑπὸ γούνατα μισθοῦ ἔλυσαν.

264. πτολέμοιο, for πολέμοιο, which is given in a few MSS., is doubtless a survival of the original Epic formula ὁμοίου πτολέμοιο. Similarly the πτ- has been preserved in 24. 543, Il. 9. 440., 13. 358, 635., 15. 670., 18. 242., 21. 294. In the Iliad the weight of MS. authority in its favour is greater than is shown in La Roche's edition.

265. ἀνέσει is said by the commentators to be shortened from ἀνήσει (fut. of ἀνίημι), and to mean 'will let me return home.' Such a licence, however,

is quite inadmissible. If any part of the verb ἀνίημι is required here we must read ἀνῆ (with hiatus after με), or else ἀνέη, as Thiersch conjectured (*Gr.* § 226, comparing ἀφῆη in Il. 16. 590). But it is a further question whether ἀνίημι can have the sense of 'sending home.' It seems much more probable that the word is from the root *sed*, whence aor. εἶσα (inf. ἔσσαι, ἔσαι). It is true that the fut. ἔσσω or ἔσω is only found in one doubtful instance (viz. Il. 9. 455 ἐφέσσεσθαι, with v. l. ἐφίσσασθαι), the true fut. being probably preserved in the Attic καθ-εδοῦμαι. And the use of the fut. after ἦ κεν (with the subj. ἀλώω in the other clause) is very doubtful. These difficulties, however, may be met by the easy correction ἀνέση. The meaning 'seat again,' 'restore to my place,' seems possible enough: the examples are confined to the literal sense, e.g. Il. 1. 310 ἀνὰ δὲ Χρυσήϊδα εἰσεν ἄγων, Il. 13. 657 ἐς δίφρον ἀνέσαντες, Il. 14. 209 εἰς εὐνὴν ἀνέσαιμι (the two last wrongly referred by L. and S. to ἀνίημι).

κεῖνος τὼς ἀγύρευε· τὰ δὲ νῦν πάντα τελεῖται.
 νῦξ δ' ἔσται ὅτε δὴ στυγερὸς γάμος ἀντιβολήσῃ
 οὐλομένης ἐμέθεν, τῆς τε Ζεὺς δλβον ἀπηύρα.
 ἀλλὰ τόδ' αἰνὸν ἄχος κραδίην καὶ θυμὸν ἰκάνει·
 μνηστήρων οὐχ ἦδε δίκη τὸ πάροιθε τέτυκτο, 275
 οἳ τ' ἀγαθὴν τε γυναῖκα καὶ ἀφνειοῖο θύγατρα
 μνηστεύειν ἐθέλωσι καὶ ἀλλήλοισι ἐρίσωσιν·
 αὐτοὶ τοί γ' ἀπάγουσι βόας καὶ ἱφία μῆλα,
 κούρης δαῖτα φίλοισι, καὶ ἀγλαὰ δῶρα διδοῦσιν·
 ἀλλ' οὐκ ἀλλότριον βίον νήποιον ἔδουσιν." 280
 Ὡς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
 οὐνεκα τῶν μὲν δῶρα παρέλκετο, θέλγε δὲ θυμὸν
 μελιχίοις ἐπέεσσι, νόος δέ οἱ ἄλλα μενοίνα.
 Τὴν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός·
 "κούρη Ἰκαρίοιο, περίφρον Πηνελόπεια, 285
 δῶρα μὲν ὅς κ' ἐθέλῃσιν Ἀχαιῶν ἐνθάδ' ἐνείκαι,

271 τὼς Ar. (Il. 2. 530): θ' ὡς Herodian, G F H al.: τόσ' U. 275 τέτυκται P, perhaps rightly.

272. νῦξ ἔσται, perhaps said with conscious allusion to the formula ἔσσεσθαι ἡμᾶρ ὅτ' ἂν κτλ.

275. Most editors put a colon or full stop at τέτυκτο, which gives rather an abrupt effect to the next sentence. On the other hand the asyndeton after ἐρίσωσιν (l. 277) is regular, since αὐτοὶ τοί γ' ἀπάγουσι κτλ. is a restatement, in an affirmative form, of μνηστήρων οὐχ ἦδε δίκη κτλ. Other examples of this epexegetic asyndeton are 14. 216-219., 15. 318., 16. 466.

282. παρέλκετο 'drew off to herself': παρά implies something irregular or wrong, as in παραπλάζω (20. 346), παρελθεῖν (5. 104), and frequently in Attic. See also on 21. 111.

The customs governing the giving and receiving of presents evidently had a serious importance in Homeric times, as they still have in the East, and in uncivilized countries generally. We have several indications in the Odyssey of the richness of the parting gifts (*ξενήϊα*) which a hero such as Ulysses or Menelaus

might collect: see 14. 323-326., 15. 82-86., 19. 272.

It has been asked how Ulysses can be supposed to know that Penelope is only deceiving her suitors, and is still faithful to himself (Seeck, *Quellen der Odyssee*, p. 35). The accounts which he has had from Athene (13. 336, 379), confirmed, as we may assume, by Eumaeus and Telemachus, surely go a long way to account for his trust. We may note that the actual words νόος δέ οἱ ἄλλα μενοίνα (l. 283) recall 13. 381, where they are said to him by Athene. His knowledge of Penelope's character would do the rest. The incident, therefore, gives no support to the theory of an Odyssey in which the recognition by Penelope came earlier in the story. Indeed we may hold that the confidence shown by Ulysses is true to nature, and adds to the poetical value of the passage.

286. ὅς κ' ἐθέλῃσιν. The antecedent is understood: 'receive from him who,' &c.: *H. G.* § 267, 2, a.

δέξασθ'· οὐ γὰρ καλὸν ἀνήνασθαι δόσιν ἐστίν·
 ἡμεῖς δ' οὐτ' ἐπὶ ἔργα πάρος γ' ἴμεν οὔτε πη ἄλλη,
 πρίν γέ σε τῷ γήμασθαι Ἀχαιῶν ὅς τις ἄριστος."
 ὧς ἔφατ' Ἀντίνοος, τοῖσιν δ' ἐπιήνδανε μῦθος, 290
 δῶρα δ' ἄρ' οἰσέμεναι πρόεσαν κήρυκα ἕκαστος.
 Ἀντινόῳ μὲν ἔνεικε μέγαν περικαλλέα πέπλον,
 ποικίλον· ἐν δ' ἄρ' ἔσαν περόναι δυοκαίδεκα πᾶσαι
 χρύσειαι, κληῖσιν ἐϋγνάμπτοις ἀραρυῖαι.
 ὄρμον δ' Εὐρυμάχῳ πολυδαίδαλον αὐτίκ' ἔνεικε, 295
 χρύσειον, ἡλέκτροισιν ἐερμένον, ἥελιον ὦς.
 ἔρματα δ' Εὐρυδάμαντι δῶω θεράποντες ἔνεικαν
 τρίγλῃνα μορόεντα· χάρις δ' ἀπελάμπετο πολλή.
 ἐκ δ' ἄρα Πεισάνδροιο Πολυκτορίδαο ἀνακτος
 ἴσθμιον ἥνεικεν θεράπων, περικαλλὲς ἄγαλμα. 300
 ἄλλο δ' ἄρ' ἄλλος δῶρον Ἀχαιῶν καλὸν ἔνεικεν.
 ἡ μὲν ἔπειτ' ἀνέβαιν' ὑπερώϊα διὰ γυναικῶν,
 τῇ δ' ἄρ' ἄμ' ἀμφίπολοι ἔφερον περικαλλέα δῶρα.
 Οἱ δ' εἰς ὄρχηστὺν τε καὶ ἱμερόεσσαν ἀοιδὴν
 τρεψάμενοι τέρποντο, μένον δ' ἐπὶ ἔσπερον ἐλθεῖν. 305

302 ὑπερώϊα σιγαλόεντα P (16. 449).

287. δέξασθαι, inf. = a softened imperative, expressing what Penelope will naturally do as her part: 'if the Suitors bring gifts, it is for you to take them at their hands.'

ἀνήνασθαι δόσιν 'to refuse (to give) a gift': so 4. 651 χαλεπὸν κεν ἀνήνασθαι δόσιν εἴη. This may be taken to be a formula for unwilling consent. The next words limit this consent to the gifts: 'yes, but we will not leave the house.'

291. οἰσέμεναι is aor. inf.: cp. the imper. οἶσε (22. 106, 481), οἰσέτω (8. 255), &c.

294. The 'keys' of a περόνη or brooch are the metal sheaths into which the pins were passed. They were curved in form, hence ἐϋγνάμπτοι. See Helbig, p. 275 (ed. 2).

295. For the ὄρμος, with its ornaments consisting of pieces of amber

(ἡλέκτρα), see the passages quoted on 15. 460.

297. ἔρματα 'ear-rings': cp. 11. 14. 182.

298. τρίγλῃνα 'of three drops' or 'beads': γλήνη is properly a 'bead,' hence applied to the pupil of the eye. Cp. the Attic τριοπίς, also τριοπίς, the name of a 'three-eyed' brooch. As to μορόεντα the most probable suggestion is that it means 'clustering' (μόρον being a mulberry). But as the word only occurs in this obviously conventional verse, it may be an archaism—one of the words that kept their place in Epic poetry after their meaning was more or less forgotten.

305. τρεψάμενοι τέρποντο, apparently an intentional play of language: cp. 13. 144, &c.

μίνον... ἐλθεῖν, cp. Simonides fr. 1, 7 οἱ μὲν ἡμέρην μένουσιν ἐλθεῖν.

τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἔσπερος ἦλθεν.
 αὐτίκα λαμπτήρας τρεῖς ἵστασαν ἐν μεγάροισιν,
 ὄφρα φαείνοιν· περὶ δὲ ξύλα κάγκανα θῆκαν,
 αὖα πάλαι περίκηλα, νέον κεκεασμένα χαλκῷ,
 καὶ δαῖδας μετέμισγον· ἀμοιβηδὶς δ' ἀνέφαινον 310
 δμῳαὶ Ὀδυσσῆος ταλασίφρονος· αὐτὰρ ὁ τῆσιν
 αὐτὸς διογενὴς μετέφη πολύμητις Ὀδυσσεύς·
 "δμῳαὶ Ὀδυσσῆος, δὴν οἰχομένοιο ἀνακτος,
 ἔρχεσθε πρὸς δῶμαθ', ἵν' αἰδοίη βασιλεια·
 τῇ δὲ παρ' ἡλάκατα στροφαλίζετε, τέρπετε δ' αὐτήν 315
 ἡμεναι ἐν μεγάρῳ, ἡ εἴρια πείκετε χερσίν·
 αὐτὰρ ἐγὼ τοῦτοισι φάος πάντεσσι παρέξω.
 εἴ περ γάρ κ' ἐθέλωσιν εὐθρονον Ἥῳ μίμνειν,
 οὐ τί με νικήσουσι· πολυτλήμων δὲ μάλ' εἰμὶ."
 ὧς ἔφαθ', αἱ δ' ἐγέλασσαν, ἐς ἀλλήλας δὲ ἴδοντο. 320
 τὸν δ' αἰσχροῦς ἐνένιπε Μελανθὼ καλλιπάρῃος,
 τὴν Δολίος μὲν ἔτικτε, κόμισσε δὲ Πηνελόπεια,
 παῖδα δὲ ὥς ἀτίταλλε, δίδου δ' ἄρ' ἀθύρματα θυμοῦ·
 ἀλλ' οὐδ' ὥς ἔχε πένθος ἐνὶ φρεσὶ Πηνελοπείης,
 ἀλλ' ἢ γ' Εὐρυμάχῳ μισγέσκετο καὶ φιλέεσκεν. 325

307 ἵστασαν G U: other MSS. have ἔστασαν or ἔστασαν. 308 περὶ ἐπὶ P H M al. 310 ἀνέφαινον] ἀνέκαιον G. 314 δῶμα P, perhaps rightly. 318 εἴ F: ἦν vulg. 323 θυμοῦ F P H U. 324 ἔχε] σχεθε F U M.

307. λαμπτήρες are 'brasiers,' cp. 19. 63.

308. περὶ δὲ ξύλα κτλ. These words seem to describe the making of the fire in the brasiers (not the mere placing of fuel with which to feed it): cp. the replenishing of the fire in 19. 63 ἄλλα δ' ἐπ' αὐτῶν νήσαν ξύλα πολλὰ φῶς ἔμεν ἡδὲ θέρεσθαι.

310. δαῖδας μετέμισγον, i. e. besides the λαμπτήρες, and in the spaces between them, there were torches held by attendants. These relieved each other in this service (ἀμοιβηδὶς ἀνέφαινον). Cp. the figures holding torches in the palace of Alcinous, φαίνοντες νύκτας (7. 100-103). Some commentators take δαῖδας here in the sense of 'slips of pine wood,' which were mixed with the

ξύλα (of which, therefore, they were merely a variety), and ἀνέφαινον as = 'kept up the fire,' sc. of the λαμπτήρες. But on this view the service of the δμῳαί is not very noticeable, and we lose the striking picture of Ulysses acting himself as the unwearied torch-bearer.

316. πείκετε is probably only a metrical lengthening of πείκετε (Schulze, *Quaest. Ep.* p. 223): cp. 11. 14. 176.

323. The MSS. are divided pretty equally between θυμοῦ and θυμῷ. The dat. would be construed with δίδου, 'gave to please her mind': the gen. would go with ἀθύρματα, cp. μειλύματα θυμοῦ (Od. 10. 217). The latter is more Homeric.

324. Πηνελοπείης, objective gen., 'sorrow for Penelope.'

ἦ ῥ' Ὀδυσῆ' ἐνένιπεν ὀνειδείοις ἐπέεσσι·
 "ξείνε τάλαν, σύ γέ τις φρένας ἐκπεπαταγμένος ἐσσί,
 οὐδ' ἐθέλεις εὔδειν χαλκήϊον ἐς δόμον ἐλθών,
 ἥε που ἐς λέσχην, ἀλλ' ἐνθάδε πόλλ' ἀγορεύεις
 [θαρσαλέως πολλοῖσι μετ' ἀνδράσιν, οὐδέ τι θυμῷ 330
 ταρβεῖς· ἦ ῥά σε οἶνος ἔχει φρένας, ἦ νύ τοι αἰεὶ
 τοιοῦτος νόος ἐστίν, ὃ καὶ μεταμῶνια βάζεις.]
 ἦ ἀλύεις ὅτι Ἴρον ἐνίκησας τὸν ἀλήτην;
 μή τίς τοι τάχα Ἴρου ἀμείνων ἄλλος ἀναστῇ,
 ὅς τίς σ' ἀμφὶ κάρη κεκοπῶς χερσὶ στιβαρῆσι 335
 δώματος ἐκπέμψῃσι φορύξας αἵματι πολλῷ."
 Τὴν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 "ἦ τάχα Τηλεμάχῳ ἐρέω, κύον, οἷ' ἀγορεύεις,
 κείσ' ἐλθών, ἵνα σ' αὐθι διὰ μελείσσι τὰμῃσιν."
 Ὡς εἰπὼν ἐπέεσσι διεπτοίησε γυναῖκας. 340
 βὰν δ' ἵμεναι διὰ δῶμα, λύθεν δ' ὑπὸ γυῖα ἐκάστης
 ταρβουσύνῃ· φὰν γάρ μιν ἀληθέα μυθήσασθαι.
 αὐτὰρ ὁ παρ' λαμπτήρσι φαείνων αἰθομένοισιν
 ἐστήκειν ἐς πάντας ὀρώμενος· ἄλλα δέ οἱ κῆρ
 ὥρμαινε φρεσὶν ᾗσιν, ἃ ῥ' οὐκ ἀτέλεστα γένοντο. 345

327 ἐκπεπαταγμένος L W. 332 μεταμῶνια F H M U al. 336 ἐκπέμψῃσι G.
 343 αὐτὰρ ὁ λαμπτήρσιν G. 344 ἐστήκει G U al.: -ειν P H K: see Lud-
 wich on Il. 14. 412.

327. φρένας ἐκπεπαταγμένος is a somewhat difficult phrase. The word πατάσσω is used of the beating of the heart from fear (Il. 7. 216., 13. 282) or excitement (Il. 23. 370): hence the meaning might be 'frightened out of his wits,' or else 'stirred to madness.' Two MSS. have ἐκπεπετασμένους, and perhaps a better sense, or at least one more suitable to the context, may be obtained by connecting this word with the obscure πετάσειε of l. 160. If πετάννυμι said of the mind means 'to set agog' or 'intoxicate,' the participle would express the restless excitement that Melanthe complains of.

328. χαλκήϊον δόμον 'house of the χαλκεύς,' cp. l. 353.

329. This is the only mention in

Homer of the λέσχη, afterwards a familiar institution in Greece.

330-332. These lines, which recur in 390-392, were rejected by Aristarchus. They certainly fit the later context, and are superfluous here. And the repetition πολλά . . . πολλοῖσι is awkward.

332. ὃ καὶ 'wherefore,' 'which is the reason that.' Cp. 4. 206 τοῖον γὰρ καὶ πατρὺς, ὃ καὶ πεπνυμένα βάζεις: H. G. § 269, 1.

338. οἷ' ἀγορεύεις, not 'what things you say,' but with causal force, 'since you say such things': cp. 389, &c.

343. φαείνων. Ulysses took the place of the maidservants and held up lights, as they had been doing in turn.

344. ἄλλα 'other' than he seemed to be attending to.

Μνηστῆρας δ' οὐ πάμπαν ἀγήνορας εἶα Ἀθήνη
 λώβης ἴσχεσθαι θυμαλγέος, ὅφρ' ἔτι μάλλον
 δύη ἄχος κραδίην Λαερτιάδῳ Ὀδυσῆος.
 τοῖσιν δ' Εὐρύμαχος, Πολύβου παῖς, ἦρχ' ἀγορεύειν,
 κερτομέων Ὀδυσῆα, γέλω δ' ἐτάροισιν ἔτευχε· 350
 "κέκλυτέ μεν, μνηστῆρες ἀγακλειτῆς βασιλείης,
 ὅφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
 οὐκ ἀθεεὶ ὅδ' ἀνὴρ Ὀδυσῆϊον ἐς δόμον ἵκει·
 ἔμψης μοι δοκέει δαῖδων σέλας ἔμμεναι αὐτοῦ
 κακ' κεφαλῆς, ἐπεὶ οὐ οἱ ἐνὶ τρίχεσ' οὐδ' ἡβαιαί." 355
 Ἡ ῥ' αἶμα τε προσέειπεν Ὀδυσσῆα πτολίπορθον·
 "ξείν', ἦ ἄρ κ' ἐθέλοισ θητευέμεν, εἴ σ' ἀνελοίμην,
 ἀγροῦ ἐπ' ἐσχατιῆς—μισθὸς δέ τοι ἄρκιος ἔσται—
 αἵμασιός τε λέγων καὶ δένδρεα μακρὰ φυτεύων;
 ἔνθα κ' ἐγὼ σῖτον μὲν ἐπηετανδὸν παρέχοιμι, 360
 εἶματα δ' ἀμφιέσαιμι ποσὶν θ' ὑποδήματα δοίην.
 ἀλλ' ἐπεὶ οὖν δὴ ἔργα κάκ' ἔμμαθες, οὐκ ἐβελήσεις
 ἔργον ἐποίχεσθαι, ἀλλὰ πτώσσειν κατὰ δῆμον
 βούλει, ὅφρ' ἂν ἔχῃς βύσκειν σὴν γαστέρ' ἀναλτον."
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς· 365

348 Λαερτιάδῳ Ὀδυσῆα G U: cp. 20. 286. 350 γέλων vulg. (cp. 20. 8).
 δ' ἐτάροισιν] δ' ἄρα τοῖσιν P H M al. ἔτευξε P H M al. 355 κακ' Barnes: καὶ
 MSS. 356 πτολίπορθον] μεγάθυμον U.

346. οὐ πάμπαν 'not at all,' = Attic οὐ πάνν.

348. δύη is opt., for δύνῃ.

354. ἔμψης 'after all,' 'really now,' said in a deprecating tone before announcing a prodigy: cp. 19. 37 ἔμψης μοι τοῖχοι κτλ. Eurymachus pretends to think that Ulysses with his torches is a source of light that can only be ascribed to the presence of a divine being (19. 40 ἢ μάλα τις θεὸς ἐνδον).

355. κακ' κεφαλῆς 'down from his very own head.' The gen. with κατὰ is generally found with verbs of motion: here δοκέει σέλας ἔμμεναι = 'light seems to come.' The joke about Ulysses as a self-luminous body is now improved

upon by the remark that the light must come from himself, since he has no hair which could help to produce it. The MS. reading καὶ κεφαλῆς involves the hardly possible constr. ἔμμεναι κεφαλῆς 'to be on, or come from, the head.'

357. ἀνελοίμην, of taking into service: cp. 14. 272, also 19. 22 ἐπιφροσύνας ἀνέλοιο of 'taking thought.'

359. αἵμασιός 'a wall,' as 24. 224 αἵμασιός λέγοντες ἀλωῆς ἔμμεναι ἔρκος. It is apparently a dry wall, as Herodotus speaks of lizards living in such a wall (2. 69 κροκοδείλοισι τοῖσι ἐν τῇσι αἵμασιῇσι). λέγων must here mean 'laying': cp. αἵμασιολογέειν in Theopompus Com. (incert. 11).

“Εὐρύμαχ’, εἰ γὰρ νῶϊν ἔρις ἔργοιο γένοιτο
 ὦρῃ ἐν εἰαρινῇ, ὅτε τ’ ἤματα μακρὰ πέλονται,
 ἐν ποίῃ, δρέπανον μὲν ἐγὼν εὐκαμπὲς ἔχοιμι,
 καὶ δὲ σὺ τοῖον ἔχῃς, ἵνα πειρησάμεθα ἔργου
 νήστιες ἄχρι μάλα κνέφαος, ποίῃ δὲ παρείῃ. 370
 εἰ δ’ αὖ καὶ βόες εἴεν ἐλαυνέμεν, οἳ περ ἄριστοι,
 αἰθῶνες μεγάλοι, ἄμφω κεκορηότε ποίης,
 ἡλικες ἰσοφόροι, τῶν τε σθένος οὐκ ἀλαπαδνόν,
 τετράγυον δ’ εἴη, εἴκοι δ’ ὑπὸ βῶλος ἀρότρω·
 τῷ κέ μ’ ἴδοις, εἰ ὦλκα διηνεκέα προταμοίμην. 375
 εἰ δ’ αὖ καὶ πόλεμόν ποθεν ὀρμήσειε Κρονίων
 σήμερον, αὐτὰρ ἐμοὶ σάκος εἴη καὶ δύο δοῦρε
 καὶ κυνέη πάγχαλκος, ἐπὶ κροτάφοις ἀραρυῖα,
 τῷ κέ μ’ ἴδοις πρώτοισιν ἐνὶ προμάχοισι μιγέντα,
 οὐδ’ ἂν μοι τὴν γαστέρ’ ὀνειδίζων ἀγορεύοις. 380
 ἀλλὰ μάλ’ ὑβρίζεις καὶ τοι νόος ἐστὶν ἀπηνής·
 καὶ πού τις δοκέεις μέγας ἔμμεναι ἡδὲ κραταιός,
 οὐνεκα πὰρ παύροισι καὶ οὐτιδανοῖσιν ὁμιλεῖς.
 εἰ δ’ Ὀδυσσεὺς ἔλθοι καὶ ἴκοιτ’ ἐς πατρίδα γαῖαν,
 αἰψὰ κέ τοι τὰ θύρετρα, καὶ εὐρέα περ μάλ’ ἐόντα, 385
 φεύγοντι στείνοιτο διέκ προθύροιο θύραζε.”

Ἦς ἔφατ’, Εὐρύμαχος δ’ ἐχολώσατο κηρόθι μᾶλλον,
 καὶ μιν ὑπόδρα ἰδὼν ἔπεα πτερόεντα προσηύδα·
 “ᾧ δαίλ’, ἦ τάχα τοι τελέω κακόν, οἷ’ ἀγορεύεις

370 κνέφους G al. 371 ὦ περ ἀρίστω G. Probably the dual should be restored in the two next lines also: thus αἰθῶνε μεγάλῳ . . . ἡλικε φισοφόρῳ. 379 κεν ἴδοις P, i. e. originally κε ἴδοις, and so in 375. In 379 the pronoun με can be understood from the context. 383 οὐτιδανοῖσιν G U: οὐκ ἀγαθοῖσιν vulg. 386 προθύροιο Ar. G F P H U: μεγάρῳ Rhianus, X D al.

366. ἔρις ‘rivalry,’ as 6. 92 τοῶς ἔριδα προφέρουσαι.

367. πέλονται ‘come round,’ cp. ἐπιπλόμενον ἔτος.

377. Note the absence of the θάρηξ: so in 14. 482.

380. The art. with μοι has the force of a possessive adj. (μοι τὴν γαστέρα = τὴν ἐμὴν γ.): see on 13. 262, and H. G. § 261, 3, b.

381. ἀπηνής ‘averse, ungentle’: cp. προσηνής ‘favouring, kind’: prob. from a word ἦνος (or ἄνος) ‘mouth’ or ‘face’ (Sanskrit. *anika*, *anapa*). Hence also ὑπ-ἡνυ ‘beard.’

383. οὐτιδανοῖσιν, conjectured by Barnes in place of the prosaic οὐκ ἀγαθοῖσιν, is now found in two good MSS.

θαρσαλέως πολλοῖσι μετ’ ἀνδράσιν, οὐδέ τι θυμῷ 390
 ταρβεῖς· ἦ ῥά σε οἶνος ἔχει φρένας, ἦ νύ τοι αἰεὶ
 τοιοῦτος νόος ἐστίν, ὃ καὶ μεταμῶνια βάζεις.
 [ἦ ἀλύεις, ὅτι Ἴρον ἐνίκησας τὸν ἀλήτην;]”
 Ἦς ἄρα φωνήσας σφέλας ἔλλαβεν· αὐτὰρ Ὀδυσσεὺς
 Ἀμφινόμου πρὸς γούνα καθέζετο Δουλιχιῆος, 395
 Εὐρύμαχον δέισας· ὃ δ’ ἄρ’ οἶνοχόον βάλε χεῖρα
 δεξιτερὴν· πρόχοος δὲ χαμαὶ βόμβησε πεσοῦσα,
 αὐτὰρ ὃ γ’ οἰώξας πέσεν ὑπτιος ἐν κονίῃσι.
 μνηστῆρες δ’ ὁμάδησαν ἀνὰ μέγαρο σκιδέντα,
 ὧδε δέ τις εἶπεςκεν ἰδὼν ἐς πλησίον ἄλλον· 400
 “αἶθ’ ὦφελλ’ ὃ ξείνος ἀλώμενος ἄλλοθ’ ὀλέσθαι
 πρὶν ἐλθεῖν· τῷ κ’ οὐ τι τόσον κέλαδον μετέθηκε·
 νῦν δὲ περὶ πτωχῶν ἐριδαίνομεν, οὐδέ τι δαιτὸς
 ἐσθλῆς ἔσσεται ἡδος, ἐπεὶ τὰ χερεῖονα νικᾷ.”
 Τοῖσι δὲ καὶ μετέειψ’ ἱερὴ ἰς Τηλεμάχοιο· 405
 “δαιμόνιοι, μαίνεσθε καὶ οὐκέτι κεύθετε θυμῷ
 βρωτῶν οὐδὲ ποτῆτα· θεῶν νύ τις ὑμῖν ὀροθύνει.
 ἀλλ’ εὖ δαισάμενοι κατακείετε οἴκαδ’ ἰόντες,
 ὁππότε θυμὸς ἀνωγε· διώκω δ’ οὐ τιν’ ἔγωγε.”
 Ἦς ἔφαθ’, οἳ δ’ ἄρα πάντες ὁδᾶξ ἐν χεῖλεσι φύντες 410
 Τηλέμαχον θαύμαζον, ὃ θαρσαλέως ἀγόρευε.
 τοῖσιν δ’ Ἀμφίνωμος ἀγορήσατο καὶ μετέειπε

392 μεταμῶλια F al. 393 om. G F X U al. 402 τόσον] πολλὸν G F. μετέθηκε Ar.: μεθέθηκε MSS. (μεθέκην P).

390-392. See on 330-332.

393. This line is repeated from 333. It is wanting in several good MSS., and is evidently out of place here.

397. πρόχοος here a ‘wine-jug’: elsewhere in Homer it is a vessel from which water was poured on the hands.

402. μετέθηκε ‘brought among us’: cp. Il. 1. 575 ἐν δὲ θεοῖσι κολφὴν ἐλαύνετον. The next two lines are obviously an imitation—in some respects a parody—of Il. 1. 574-576.

406. κεύθετε κτλ. The food and wine are thought of as reappearing in

the insolence and violence of which they are the exciting cause. Cp. Hdt. 1. 212 ὥστε κατόντος τοῦ οἴνου ἐς τὸ σῶμα ἐπαναπλῶν ὑμῖν ἔπεα κακά.

408. κατακείετε, fut. indic. (not imperative), used to show that Telemachus does not wish to do more than hint at the end of the feast (διώκω δ’ οὐ τιν’ ἔγωγε). On κείω see 14. 532. For the future—an imperative with a difference (i. e. an indirect, not a direct, request) we may compare Il. 6. 70 ἀλλ’ ἄνδρας κτείνωμεν· ἔπειτα δὲ . . . συλήσετε τε θνηώτας.

[Νίσου φαίδιμος υἱός, Ἀρητιάδαο ἀνακτος]

“ὦ φίλοι, οὐκ ἂν δὴ τις ἐπὶ ῥηθέντι δικαίῳ
ἀντιβίοις ἐπέεσσι καθαπτόμενος χαλεπαῖνοι·

415

μήτε τι τὸν ξεῖνον στυφελίζετε μήτε τιν’ ἄλλον
δμῶων, οἳ κατὰ δώματ’ Ὀδυσσῆος θείοιο.

ἀλλ’ ἄγετ’, οἶνοχόος μὲν ἐπαρξάσθω δεπάεσσιν,

ὄφρα σπείσαντες κατακείμεν οἴκαδ’ ἰόντες·

τὸν ξεῖνον δὲ ἑώμεν ἐνὶ μεγάροις Ὀδυσῆος

420

Τηλεμάχῳ μελέμεν· τοῦ γὰρ φίλον ἴκετο δῶμα.”

“Ὡς φάτο, τοῖσι δὲ πᾶσιν ἐαδόντα μῦθον ἔειπε.

τοῖσιν δὲ κρητῆρα κεράσσατο Μούλιος ἦρως,

κῆρυξ Δουλιχιεύς· θεράπων δ’ ἦν Ἀμφινόμοιο·

νώμησεν δ’ ἄρα πᾶσιν ἐπισταδόν· οἳ δὲ θεοῖσι

425

λείψαντες μακάρεσσι πῖον μελιηδέα οἶνον.

αὐτὰρ ἐπεὶ σπείσαν τ’ ἐπίον θ’ ὅσον ἤθελε θυμός,

βάν ρ’ ἵμεναι κείμεντες ἐὰ πρὸς δώμαθ’ ἕκαστος.

413 om. G H X U al. (16. 395).
restore the F of οἶνοχόος.

418 ἄγε D X Z, perhaps rightly, if we
419 κατακείμεν] Perhaps κατακείμετε, as in 408 (cp.
στυφελίζετε in 416). 420 μεγάροιςιν ἔκλον Rhianus, who may have thought
μεγάροις Ὀδυσῆος not consistent with τοῦ γὰρ . . . δῶμα in the next line.
426 λείψαντες G F X U al. : σπείσαντες vulg. 428 βάν δ’ P H X al.

414. ἐπὶ ῥηθέντι δικαίῳ ‘after the
right word has been spoken.’

418. ἐπαρξάσθω. This word denotes
the pouring in of the first drop, which
was then immediately poured out in liba-
tion (σπείσαντες), and the full draught
poured in by the οἶνοχόος. The pre-
position ἐπὶ has the force of going
‘round’ the company: see on 14. 294.

419. κατακείμεν, cp. 1. 408. For
ὄφρα with fut. indic. see H. G. § 326, 3.

425. ἐπισταδόν means ‘stopping at
each in succession.’ The οἶνοχόος waited
for the libation to be made by the
guest, and then passed to the next.
The preposition has the same force as
in ἐπαρξέσθαι (418). On the whole
passage see the note on 3. 340.



MYCENAEAN CRATER FOUND IN CYPRUS.

ΟΔΥΣΣΕΙΑΣ Τ

Ὀδυσσεύς καὶ Πηνελόπης ὁμιλία· ἀναγνωρισμὸς ὑπὸ
Εὐρυκλείας.

Αὐτὰρ ὁ ἐν μεγάρῳ ὑπελείπετο δῖος Ὀδυσσεύς,

μνηστήρεσσι φόνον σὺν Ἀθήνῃ μερμηρίζων·

αἶψα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα·

“Τηλέμαχε, χρὴ τεύχε’ ἀρήϊα κατθέμεν εἴσω

πάντα μάλ’, αὐτὰρ μνηστήρας μαλακοῖς ἐπέεσσι

5

1-50. The removal of the arms from
the μέγαρον to an inner θάλαμος has
already been mentioned in 16. 281-298.
The two passages are to some extent
identical, the nine lines 19. 5-13 being
a repetition of 16. 286-294. Ancient
and modern critics are generally agreed
in regarding 16. 281-298 as an inter-
polation, founded upon the present
passage, and intended to lead up to it.
They argue that Ulysses would not be
likely to think of the arms in the
μέγαρον until he came to the palace
himself: that exact directions, such as
he gives for an answer to the Suitors,
are more appropriate at the later stage:
that the phrase μαλακοῖς ἐπέεσσι παρ-
φάσθαι (16. 286) comes awkwardly after
μελιχίους ἐπέεσσι παραυδῶν in 16. 279:
and that the injunction to keep two sets
of arms for himself and Telemachus,
which does not recur in the 19th book,
is inconsistent with the subsequent story.
It has also been pointed out that the
words in 16. 283 νεύσω κτλ. refer to
a signal to be given by Ulysses to Tele-
machus while the Suitors are in the
hall, whereas the removal of the arms
could only be carried out while they
were absent. Finally, the repetition of

the formula ἄλλο δέ τοι ἐρέω κτλ. (16.
281, 299) is strongly suggestive of in-
sertion.

On the other hand it is maintained
by Kirchhoff (*Odyssee*, p. 560) that the
passage in the 16th book is genuine,
and is the source from which the passage
before us was derived. His arguments
turn upon minute points of comparison
between the language of the two places.
Thus in 19. 10 the unusual construction
ἐνὶ φρεσὶν ἔμβαλε is best accounted for
by supposing that the vague phrase
ἔμβαλε δαίμον was substituted for θῆκε
κρονίον, which is the reading in 16. 291.
Again, 19. 4 gives in one line the sub-
stance of the two lines 16. 284-285, and
has probably been abbreviated from
them. The speech of Ulysses in 19. 4 ff.
begins abruptly, and is not clear by
itself: e.g. the words κατθέμεν εἴσω
are only intelligible if they recall 16.
285 ἐς μυχὸν ὑψηλοῦ θαλάμου καταθεῖναι.
And χρὴ κατθέμεν is not so Homeric as
the use of the infinitives καταθεῖναι and
παρφάσθαι as imperatives.

These considerations, if not all equally
decisive, show at least that we cannot
be content simply to bracket 16. 281-
298. But other reasons lead rather to

παρφάσθαι, ὅτε κέν σε μεταλλῶσιν ποθέοντες·
ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιν ἐφίκει,
οἶά ποτε Τροίηνδε κιῶν κατέλειπεν Ὀδυσσεύς,

the conclusion that both passages are additions to the original context.

(1) If the repetition of ἄλλο δέ τοι ἐρεῖα κτλ. is suspicious, the same may be said with still greater force of 19. 1-2 and 51-52. And it may be noticed that αὐτὰρ ὁ ἐν μεγάρῳ ὑπελείπετο δῖος Ὀδυσσεύς is more correct in l. 51, when Ulysses is left quite alone, than in l. 1, when Telemachus is still with him.

(2) The speech which Telemachus is to make to the Suitors (16. 286-294 = 19. 5-13) does not fall in with the course of events. He is here furnished with the answer to be given to them when they notice the absence of the arms. This leads us to expect that the Suitors, when they come to the palace next day, will at once ask about the arms, and receive the preconcerted answer, repeated in the Epic manner. But no such incident takes place.

(3) One of the reasons which Telemachus is to give is that arms tempt men to use them. This assumes that the Suitors were otherwise unarmed: whereas (as we presently find) every one had his sword by his side. It would seem, then, that this argument was suggested in an age when the habit of wearing arms no longer prevailed.

(4) The proverb ἐφέλκεται ἄνδρα σίδηρος is a similar anachronism. It belongs to a period when iron was the chief or only metal of which weapons were made. But although the use of iron was well known in the time of the Odyssey, it was evidently still rare in comparison with bronze. Not only do we never hear of iron spears or swords, but the word χαλκός is often used of weapons generally, like σίδηρος here: cp. Od. 4. 226, 700, 743., 11. 120, 519, 535., 13. 271., 14. 271., 17. 440, &c.

(5) The vocabulary in the two passages in question has a post-Homeric stamp. This applies to κατήκισται (for κατηφέκισται), τρώσῃτε (for τρώσετε), χρύσειον as a spondee, λύχνον. See also the note on l. 48.

There are however two passages in the 22nd book, and one in the 24th, which seem to imply that the arms had been removed from the μέγαρον.

(1) 22. 23-25, where the μνηστροφονία begins by the slaying of Antinous, and the others start up in excitement πάντοσε παπταίνοντες ὑδμήτους ποτὶ τοίχους, οὐδέ πη δῶπλς ἔην οὐδ' ἄλκιμον ἔγχος ἐλέσθαι. These words however, as Kirchhoff has happily shown, do not suit the context. They imply that the Suitors looked for arms for their combat with Ulysses. But the Suitors did not yet expect any combat. They thought that the stranger had killed Antinous by accident, and did not dream of the fate that was hanging over them. Hence these lines are an interpolation, and prove nothing about the removal of the arms.

(2) 22. 140-141 ἐκ θαλάμου ἔνδον γάρ, δῖομαι, οὐδέ πη ἄλλη τεύχεα κατέσθην Ὀδυσσεὺς καὶ φαίδιμος υἱός. These words are generally taken to mean that Melanthius would bring arms from the θάλαμος, since it was there, and nowhere else, that Ulysses and Telemachus had put them. But as Kirchhoff points out, that cannot be the true sense. The word ἔνδον does not mean 'there,' but 'within' (opposed to 'without'), hence 'at home,' 'in their place.' What Melanthius wishes to say is that the arms will be found in their proper place, the θάλαμος—that Ulysses and Telemachus have not put them anywhere else (which they might have done as a precaution). The passage therefore is really a confirmation of the view that the whole incident of the removal of the arms is a later addition.

We may go further, and conjecture that it was the misunderstanding of this passage that gave the incident its place in the existing narrative.

(3) The removal of the arms is also mentioned in 24. 164-166. The fact may rank with other indications of the later date of that book. It is worth while noticing that the words ἄλλ' ὅγε δὴ μιν ἔγειρε Διὸς νόος (24. 164) recall 16. 291 ἐνὶ φρεσὶ θῆκε Κρονίων (16. 291), and αἰέρας in 24. 165 must come from 16. 285. Possibly the author of the 24th book knew 16. 281-298, but not 19. 1-50.

ἀλλὰ κατήκισται, ὅσπον πυρὸς ἵκετ' αὐτμή.
πρὸς δ' ἔτι καὶ τόδε μείζον ἐνὶ φρεσὶν ἔμβαλε δαίμων, 10
μή πως οἶνωθέντες, ἔριν στήσαντες ἐν ὑμῖν,
ἀλλήλους τρώσῃτε καταισχύνητέ τε δαῖτα
καὶ μνηστύν· αὐτὸς γὰρ ἐφέλκεται ἄνδρα σίδηρος."

Ἦς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,
ἐκ δὲ καλεσσάμενος προσέφη τροφὸν Εὐρύκλειαν 15

"μαί', ἄγε δὴ μοι ἔρυξον ἐνὶ μεγάροισι γυναῖκας,
ὄφρα κεν ἐς θάλαμον καταβείομαι ἔντεα πατρὸς
καλά, τά μοι κατὰ οἶκον ἀκηδέα καπνὸς ἀμέρδει
πατρὸς ἀποιχομένοιο· ἐγὼ δ' ἔτι νήπιος ἦα.
νῦν δ' ἐθέλω καταθέσθαι, ἵν' οὐ πυρὸς ἴξεται αὐτμή." 20

Τὸν δ' αὖτε προσέειπε φίλῃ τροφὸς Εὐρύκλεια·
"αἱ γὰρ δὴ ποτε, τέκνον, ἐπιφροσύνας ἀνέλοιο
οἴκου κήδεσθαι καὶ κτήματα πάντα φυλάσσειν.
ἀλλ' ἄγε, τίς τοι ἔπειτα μετοιχομένη φάος οἶσει;
δμῶας δ' οὐκ εἷας προβλῶσκέμεν, αἱ κεν ἔφαινον." 25

Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤδα·
"ξεῖνος ὄδ'· οὐ γὰρ ἀεργὸν ἀνέξομαι ὅς κεν ἐμῆς γε
χοῖνικος ἀπτηται, καὶ τηλόθεν εἰληλουθός."

Ἦς ἄρ' ἐφώνησεν, τῇ δ' ἄπτερος ἔπλετο μῦθος.
κληΐσεν δὲ θύρας μεγάρων εὐ ναιεταόντων. 30
τῷ δ' ἄρ' ἀναΐξαντ' Ὀδυσσεὺς καὶ φαίδιμος υἱὸς
ἐσφόρεον κόρυθ' αὖτε καὶ ἀσπίδας ὀμφαλοέσσας
ἔγχεά τ' ὀξυόεντα· πάροιθε δὲ Παλλὰς Ἀθήνη,
χρῦσειον λύχνον ἔχουσα, φάος περικαλλὲς ἐποίει.

9 κατήκισται, see 16. 290. 10 ἔμβαλε δαίμων] θῆκε Κρονίων (16. 291) should perhaps be read here, to avoid the tautology ἐνὶ φρεσὶν ἔμβαλε. 12 τρώσῃτε, see on 16. 293. 31 ἀναΐξαντε πατὴρ F.

16. ἐνὶ μεγάροισι 'indoors': the plural μέγαρον is used of the house or palace generally. It is not likely that the women's apartments are here meant, as some think.

24. μετοιχομένη, not 'going after you,' but 'going off to fetch' (the light): cp. 8. 47 πῆρυξ δὲ μετόχετο θεῖον αἰδὼν.
25. οὐκ εἷας = 'you forbade.'

28. χοῖνικος ἀπτηται 'lays hold of a ration of meal.' χοῖνιξ is used like κοτύλη καὶ πύρνος (15. 312., 17. 12). But the phrase seems colloquial.

29. ἀπτερος κτλ. See the note on 17. 57.

34. λύχνος is post-Homeric, both word and thing. The synizesis in the word χρῦσειον is not Homeric.

δὴ τότε Τηλέμαχος προσεφώνεεν δὲν πατέρ' αἶψα· 35
 "ὦ πάτερ, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὀρῶμαι.
 ἔμπης μοι τοῖχοι μεγάρων καλάι τε μεσόδμαι
 εἰλάτιναί τε δοκοὶ καὶ κίονες ὑψόσ' ἔχοντες
 φαίνοντ' ὀφθαλμοῖς ὥς εἰ πυρὸς αἶθομένοιο.
 ἦ μάλα τις θεὸς ἔνδον, οἳ οὐρανὸν εὐρὺν ἔχουσι." 40
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "σίγα καὶ κατὰ σὸν νόον ἴσχανε μηδ' ἐρέεινε·
 αὕτη τοι δίκη ἐστὶ θεῶν, οἳ Ὀλυμπον ἔχουσιν.
 ἀλλὰ σὺ μὲν κατάλεξαι, ἐγὼ δ' ὑπολείψομαι αὐτοῦ,
 ὄφρα κ' ἔτι δμῶας καὶ μητέρα σὴν ἐρεθίσω· 45
 ἢ δέ μ' ὀδυρομένη εἰρήσεται ἀμφὶς ἕκαστα."
 Ὡς φάτο, Τηλέμαχος δὲ διέκ μεγάροιο βεβήκει
 κείων ἐς θάλαμον δαῖδων ὑπο λαμπομενάων,
 ἔνθα πάρος κοιμᾶθ', ὅτε μιν γλυκὺς ὕπνος ἰκάνοι·
 ἔνθ' ἄρα καὶ τότ' ἔλεκτο καὶ Ἥῳ δῖαν ἔμμενεν. 50
 αὐτὰρ ὁ ἐν μεγάρῳ ὑπελείπετο δῖος Ὀδυσσεύς,
 μνηστήρεσσι φόνον σὺν Ἀθήνῃ μερμηρίζων.
 Ἥ δ' ἱεν ἐκ θαλάμοιο περίφρων Πηνελόπεια,
 Ἀρτέμιδι ἰκέλη ἥε χρυσήν Ἀφροδίτην.

37 μεγάρων] μεγάλοι G.

54 ἡ U al.: ἡδὲ G F Pal.

37. ἔμπης. See on 18. 354.
 The μεσόδμαι of a house, according to Aristarchus, were the spaces between the columns (τὰ μεσόστυλα): according to others, the interval between the beams (τὰ μεταξύ τῶν δοκῶν διαστήματα). When used of a ship the word meant a sort of box in which the mast was set (κοίτης ἐντοσθε μεσόδμης, see note on 2. 424). It does not seem likely that the same word would denote two things so different. Moreover, a phrase like καλάι μεσόδμαι, used as it is in this context, would naturally be applied to a prominent part of the building, or at least to something of importance for the decoration. Possibly the μεσόδμαι are the stone bases or pedestals on which the wooden columns stood. In the palace at Tiryns thirty-one stone bases are still in situ (Tsountas and Manatt,

p. 53). The resemblance between the base of a pillar and the box in which the mast was set is sufficiently obvious.

39. ὥς εἰ πυρὸς αἶθομένοιο 'as though with a fire blazing,' i.e. as if in the light of a bright fire.

40. Cp. 18. 353 οὐκ ἀθεεὶ δδ' ἀνὴρ κτλ.

42 κατὰ ἴσχανε 'keep in check.'

48. δαῖδων ὑπο 'by the light of torches.' The poet does not explain who held these torches. Apparently the maidservants came back with or after Penelope (60).

The θάλαμος of Telemachus was probably a building that opened on the αὐλή: cp. 11. 9. 475-476 καὶ τοτ' ἐγὼ θαλάμοιο θύρας πυκνῶς ἀραρυίας ῥήξας ἐξῆλθον, καὶ δπέρθορον ἱρκίον αὐλῆς (of the escape of Phoenix).

τῇ παρὰ μὲν κλισίην πυρὶ κάτθεσαν, ἔνθ' ἄρ' ἐφίζε, 55
 δινωτὴν ἐλέφαντι καὶ ἀργύρῳ· ἦν ποτε τέκτων
 ποίησ' Ἰκμάλιος, καὶ ὑπὸ θρήνυν ποσὶν ἦκε
 προσφνέ' ἐξ αὐτῆς, δθ' ἐπὶ μέγα βάλλετο κῶας.
 ἔνθα καθέζετ' ἔπειτα περίφρων Πηνελόπεια.
 ἦλθον δὲ δμῶαὶ λευκῶλενοι ἐκ μεγάροιο. 60
 αἱ δ' ἀπὸ μὲν σῖτον πολὺν ἤρεον ἡδὲ τραπέζας
 καὶ δέπα, ἔνθεν ἄρ' ἄνδρες ὑπερμενέοντες ἔπινον·
 πῦρ δ' ἀπὸ λαμπτήρων χαμάδις βάλλον, ἄλλα δ' ἐπ' αὐτῶν
 νήησαν ξύλα πολλά, φόως ἔμεν ἡδὲ θέρεσθαι.
 ἢ δ' Ὀδυσῆ' ἐνένιπε Μελανθῷ δεύτερον αὐτίς· 65
 "ξεῖν', ἔτι καὶ νῦν ἐνθάδ' ἀνιήσεις διὰ νύκτα
 δινεύων κατὰ οἶκον, ὀπιπεύσεις δὲ γυναῖκας;
 ἀλλ' ἐξελθε θύραζε, τάλαν, καὶ δαιτὸς ὄνησο·
 ἢ τάχα καὶ δαλῶ βεβλημένος εἰσθα θύραζε."
 Τὴν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 "δαιμονίη, τί μοι ὦδ' ἐπέχεις κεκοτηῶτι θυμῷ; 71
 ἦ ὅτι δὴ βυπῶ, κακὰ δὲ χροὶ εἵματα εἶμαι,
 πτωχεύω δ' ἀνὰ δῆμον; ἀναγκαίη γὰρ ἐπείγει.
 τοιοῦτοι πτωχοὶ καὶ ἀλήμονες ἄνδρες ἔασι.
 καὶ γὰρ ἐγὼ ποτε οἶκον ἐν ἀνθρώποισιν ἔναιον 75
 ὀλβιος ἀφνειὸν καὶ πολλὰκι δόσκον ἀλήτην
 τοίφῳ, ὅποῖος ἔοι καὶ ὅτεν κεχρημένος ἔλθοι·

57 ὑπὸ] ἐπὶ G. θρήνυν ποσὶν ἦεν F. 67 ὀπιπεύσεις H U: ὀπιπέεις G F al.: ὀπιπεύεις P. 69 εἰσθα] ἦσθα G F P. 72 ὅτι οὐ λιπῶ H U k v. l. in M. 73 ἐπείγει vulg.: ἰκάνει G. 77 ὅτεν] ὅτις M (cp. 17. 421).

55. κλισίην 'a couch': here and in 4. 123 apparently = κλισμός.

56. δινωτὴν 'turned,' with ivory and silver carried round the wood-work.

60. μεγάροιο, sc. that of the women.

61. Cp. Simonides, fr. 26 ἀπὸ τράπεζαν εἶλε καὶ ποτήρια.

63. πῦρ δ' . . . βάλλον, 'they raked out the fire from the brasiers on to the floor,' and then replenished them with fresh wood.

67. δινεύων 'circling round.' ὀπιπεύεις, the fut. is generally pre-

ferred, as agreeing with ἀνιήσεις. But the pres., which is given by some of the best MSS., seems admissible.

68. δαιτὸς ὄνησο 'make the best of your feast,' i.e. take it and be thankful. It is an ironical form of the German *gesegnete Mahlzeit*.

71. ἐπέχεις 'press on,' 'set upon.' This sense of ἐπέχω is probably derived from holding a weapon aimed at a person: cp. ἐπισχόμενος in 22. 15.

74. τοιοῦτοι, 'are such' (as you complain of), viz. dirty and ill-clothed.

ἦσαν δὲ δμῶες μάλα μυρίοι, ἀλλὰ τε πολλὰ
οἷσιν τ' εὖ ζῶουσι καὶ ἀφνειοὶ καλέονται.
ἀλλὰ Ζεὺς ἀλάπαξε Κρονίων· ἤθελε γάρ που· 80
τῷ νῦν μή ποτε καὶ σύ, γύναι, ἀπὸ πᾶσαν ὀλέσσης
ἀγλαΐην, τῇ νῦν γε μετὰ δμῶῃσι κέκασσαι·
μή πῶς τοι δέσποινα κοτεσσαμένη χαλεπήνη,
ἢ Ὀδυσσεὺς ἔλθῃ· ἔτι γὰρ καὶ ἐλπίδος αἶσα.
εἰ δ' ὁ μὲν ὧς ἀπόλωλε καὶ οὐκέτι νόστιμός ἐστιν, 85
ἀλλ' ἤδη παῖς τοῖος Ἀπόλλωνός γε ἔκητι,
Τηλέμαχος· τὸν δ' οὐ τις ἐνὶ μεγάροισι γυναικῶν
λήθει ἀτασθάλουσ', ἐπεὶ οὐκέτι τηλίκος ἐστίν."

ἽΩς φάτο, τοῦ δ' ἤκουσε περίφρων Πηνελόπεια,
ἀμφίπολον δ' ἐνένιπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε· 90
"πάντως, θαρσαλέη, κύον ἀδεές, οὐ τί με λήθεις
ἔρδουσα μέγα ἔργον, δὲ σῇ κεφαλῇ ἀναμάξεις·
πάντα γὰρ εὖ ᾔδησθ', ἐπεὶ ἐξ ἐμεῦ ἔκλυες αὐτῆς,
ὧς τὸν ξείνον ἔμελλον ἐνὶ μεγάροισιν ἐμοῖσιν
ἀμφὶ πόσει εἶρεσθαι, ἐπεὶ πυκινῶς ἀκάχημαι." 95

Ἦ ῥα καὶ Εὐρυνόμην ταμῖν πρὸς μῦθον ἔειπεν·
"Εὐρυνόμη, φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ,
ὄφρα καθεζόμενος εἴπῃ ἔπος ἡδ' ἐπακούσῃ
ὁ ξείνος ἐμέθεν· ἐθέλω δέ μιν ἐξερέεσθαι."

86. τοῖος 'like him.'

88. τηλίκος 'of an age for that': he was no longer too young to note such things.

91. πάντως 'any way,' i.e. 'be sure that': cp. the use of ἔμψ (l. 37, &c.).

92. μέγα ἔργον here has a bad sense, a 'violent' or 'outrageous deed': so in 3. 261., 11. 272., 12. 373., 24. 426, 458. Elsewhere it is neutral in meaning, as in 3. 275, 4. 663., 16. 346., 22. 149, 408, and always in the Iliad.

σῇ κεφαλῇ ἀναμάξεις 'thou shalt wipe out the stain of it with thine own head.' The traditional explanation is that this refers to a belief that the pollution incurred by murder could be got rid of by the murderer wiping off the blood from his weapon on the hair of the

slain man's head. So Clytemnestra, when she murdered Agamemnon, ἀρά κηλίδας ἐξέμαζεν (Soph. El. 445). The expression however owes some of its force to the use of κεφαλῇ in the sense of 'life,' as in Il. 4. 161 σὺν τε μεγάλῳ ἀπέτισαν, σὺν σφῆσιν κεφαλῇσι κτλ. It is borrowed by Herodotus, 1. 155 τὰ μὲν γὰρ πρότερον ἐγὼ τε ἔφησα καὶ ἐγὼ ἐμῇ κεφαλῇ ἀναμάξας φέρω. Cp. also Od. 22. 218 σὺ δ' αὐτοῦ πράττει τίσεις.

95. εἶρεσθαι, almost the only instance in Homer of a pres. inf. after μέλλω meaning 'to be about to': see on 14. 133., 18. 138. The exceptions are, νείεσθαι (6. 110, Il. 17. 497,—where however it may be fut.), and λίσσεσθαι in Il. 10. 455. The aor. inf. is also very rare (Krüger, Dial. § 53, 8, 6).

ἽΩς ἔφαθ', ἢ δὲ μάλ' ὀτραλέως κατέθηκε φέρουσα 100
δίφρον ἐύξεστον καὶ ἐπ' αὐτῷ κῶας ἔβαλλεν·
ἐνθα καθέζετ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς.
τοῖσι δὲ μύθων ἦρχε περίφρων Πηνελόπεια·
"ξεῖνε, τὸ μὲν σε πρῶτον ἐγὼν εἰρήσομαι αὐτή·
τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκῆς;" 105

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"ὦ γύναι, οὐκ ἂν τίς σε βροτῶν ἐπ' ἀπείρονα γαῖαν
νεικέοι· ἢ γὰρ σευ κλέος οὐρανὸν εὐρὺν ἰκάνει,
ὧς τέ τευ ἢ βασιλῆος ἀμύμονος, ὅς τε θεοῦδης
ἀνδράσιν ἐν πολλοῖσι καὶ ἰφθίμοισιν ἀνάσσων 110
εὐδικίας ἀνέχῃσι, φέρῃσι δὲ γαῖα μέλαινα
πυροῦς καὶ κριθάς, βρίθῃσι δὲ δένδρεα καρπῷ,
τίκτῃ δ' ἔμπεδα μῆλα, θάλασσα δὲ παρέχῃ ἰχθὺς
ἐξ εὐηγείης, ἀρετῶσι δὲ λαοὶ ὑπ' αὐτοῦ.
τῷ ἐμὲ νῦν τὰ μὲν ἄλλα μετὰλλα σῶ ἐνὶ οἴκῳ, 115

101 αὐτῷ G F U: αὐτοῦ P H al. 108 σευ] σοι Eust. 113 ἔμπεδα] ἀσπετα
Rhianus. μῆλα] πάντα Ar., Themist. Or. xv. 189a, U. 114 εὐεργείης G M.
αὐτοῦ vulg.: αὐτῷ M U K.

109-114. These lines are not quite in place here. The general words of l. 108 form a sufficient introduction to the speech of Ulysses. And, as Friedländer has pointed out (*Analecta Hom.* p. 462), l. 115 τῷ ἐμὲ νῦν κτλ. implies that a reason has been given why Penelope should not ask who the stranger is—a reason which the lines in question cannot be thought to supply. In substance and in style they are Hesiodic: see the very similar passage Hes. Op. 225-237. The mention of fishing as an important source of wealth points to a post-Homeric state of things. The scanning πᾶρέχῃ is perhaps to be defended by συνέχῃ in 9. 74, but is at least unusual. Probably we have here one of the instances of a fragment of early gnomic poetry finding its way into epic narrative.

109. ὧς τέ τευ ἦ. With this reading ἦ is an affirmative or emphasizing particle, as in τίῃ (or τί ἦ), ἔπει ἦ. The vulgate reading ἦ is usually supported by the parallel 3. 348 ὧς τέ τευ ἦ παρὰ πάντων ἀνείμονος ἢ πενιχοῦ. But, as

Bekker showed (*Hom. Bl.* ii. 200), the disjunctive ἢ—ἦ is out of place there, and we must read ἦ—ἦδέ. So in Il. 2. 289 we should probably read (with Ameis) ὧς τέ γὰρ ἦ παῖδες νεαρὸι χῆραί τε γυναῖκες.

θεοῦδης, properly θεοδφεῖς, 'god-fearing.'

111-112. φέρῃσι, βρίθῃσι. The subj. is used as if the construction with the relative were carried on: the sense being 'and under whom the earth bears &c.'

113. τίκτῃ ἔμπεδα 'bring forth unfailingly.' So in Hesiod (l. c.) τίκτουσιν δὲ γυναῖκες κτλ.

114. ἐξ εὐηγείης 'from his good leading': the word only occurs here. The use of ἐξ with an abstract word is hardly Homeric: *H. G.* § 229, 5. The other reading εὐεργείης gives us a word that is otherwise known; but the sense is less satisfactory. Toup's conjecture εὐηγρεσίης 'good sport' is not more than plausible.

ἀρετῶσι 'prosper,' see on 13. 45.

μηδ' ἐμὸν ἐξερέεινε γένος καὶ πατρίδα γαῖαν,
μή μοι μᾶλλον θυμὸν ἐνιπλήσῃς ὀδυνάων
μνησαμένω· μάλα δ' εἰμὶ πολύστονος· οὐδέ τί με χρὴ
οἴκῳ ἐν ἀλλοτρίῳ γόδωντά τε μυρόμενόν τε
ῥῆσθαι, ἐπεὶ κάκιον πενθήμεναι ἄκριτον αἰεῖ·
μή τίς μοι δμῶν νεμεσήσεται, ἥ ἐσὺ γ' αὐτή,
φῆ δὲ δακρυπλῶειν βεβαρηότα με φρένας οἴνω·"

Τὸν δ' ἡμείβετ' ἔπειτα περίφρων Πηνελόπεια·
"ξείν', ἦ τοι μὲν ἐμὴν ἀρετὴν εἰδὸς τε δέμας τε
ᾤλεσαν ἀθάνατοι, ὅτε Ἴλιον εἰσανέβαινον
Ἀργεῖοι, μετὰ τοῖσι δ' ἐμὸς πρόσις ἦεν Ὀδυσσεύς.
εἰ κείνός γ' ἐλθὼν τὸν ἐμὸν βίον ἀμφιπολεῖοι,
μεῖζόν κε κλέος εἶη ἐμὸν καὶ κάλλιον οὕτω.
νῦν δ' ἄχομαι· τόσα γάρ μοι ἐπέσσευεν κακὰ δαίμων.

[ὅσσοι γὰρ νήσοισιν ἐπικρατέουσιν ἄριστοι,
Δουλιχίῳ τε Σάμῃ τε καὶ ὑλήεντι Ζακύνθῳ,
οἳ τ' αὐτὴν Ἰθάκην εὐδείελον ἀμφινέμονται,
οἳ μ' ἀεκαζομένην μνῶνται, τρύχουσι δὲ οἴκον.]
τῷ οὔτε ξείνων ἐμπάζομαι οὔθ' ἱκετάων
οὔτε τι κηρύκων, οἳ δημοεργοὶ ἔασιν·

ἀλλ' Ὀδυσῆ ποθέουσα φίλον κατατήκομαι ἦτορ.
οἱ δὲ γάμον σπεύδουσιν· ἐγὼ δὲ δόλους τολυπεύω.
φᾶρος μὲν μοι πρῶτον ἐνέπνευσε φρεσὶ δαίμων
στησαμένη μέγαν ἱστὸν ἐνὶ μεγάροισιν ὑφαίνειν,
λεπτὸν καὶ περίμετρον· ἄφαρ δ' αὐτοῖς μετέειπον·

116 μηδ' ἐμὸν vulg.: μηδέ μοι Ar.: μηδ' ἐμοὶ G. 122 om. G U: καὶ μέ φησι δάκρυ πλῶειν βεβαρημένον οἴνω Arist. Probl. 30. 1, from which we may perhaps restore καὶ τί με φῆ δακρυπλῶειν βεβαρηότα οἴνω. The vulgate cannot be a genuine Homeric verse. 129 ἐπέσσευεν] ἐπέκλωσεν G F (cp. 18. 256). 130-133 obelized by Ar. (I. 245., 16. 122). 136 Ὀδυσῆ ποθέουσα Ar.: Ὀδυσῆα ποθέουσα or ποθεύσα G F H U M al.: ἀλλὰ πρόσις ποθέουσα Fick. 138 φρεσὶ] μέγα G. 139 ὑφαίνειν Ar., F: ὑφαινον G P H X U al.

120. κάκιον 'not well,' κακόν rather than not. On this comparative see 15. 370.

122. δακρυπλῶειν 'to be maudlin.' The second part of the word is derived from the root *pleu*, in the sense

which it has in Lat. *pluere* 'to rain.' For the application to tears cp. *plendare*.

124. ἀρετήν, cp. 13. 45.

135. δημοεργοί 'in the public service,' in contrast with the *κήρυκες* who belong to individual chiefs.

ῥ' κούροι, ἐμοὶ μνηστῆρες, ἐπεὶ θάνε διὸς Ὀδυσσεύς,
μῖμνεν' ἐπειγόμενοι τὸν ἐμὸν γάμον, εἰς δ' κε φᾶρος
ἐκτελέσω, μή μοι μεταμῶνια νήματ' ὀληται,
Λαέρτη ἥρωϊ ταφῆϊον, εἰς ὅτε κέν μιν
μοῖρ' ὀλοῇ καθέλῃσι τανηλεγέος θανάτοιο·

μή τίς μοι κατὰ δῆμον Ἀχαιῶν νεμεσήσῃ,
αἳ κεν ἄτερ σπείρου κείται πολλὰ κτεατίσσας·
ὥς ἐφάμην, τοῖσιν δ' ἐπεπείβετο θυμὸς ἀγῆνωρ.
ἔνθα καὶ ἡματίη μὲν ὑφαίνεσκον μέγαν ἱστὸν,
νύκτας δ' ἀλλύεσκον, ἐπεὶ δαΐδας παραθείμην.

ὥς τριέτες μὲν ἔλθον ἐγὼ καὶ ἔπειθον Ἀχαιοὺς·
ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος καὶ ἐπήλυθον ὥραι,
[μηνῶν φθινόντων, περὶ δ' ἡματα πόλλ' ἐτελέσθη,]
καὶ τότε δὴ με διὰ δμῶας, κύνας οὐκ ἀλεγούσας,
εἶλον ἐπελθόντες καὶ ὁμόκλησαν ἐπέεσσιν.

ὥς τὸ μὲν ἐξετέλεσσα καὶ οὐκ ἐθέλουσ' ὑπ' ἀνάγκης·
νῦν δ' οὔτ' ἐκφυγείν δύναμαι γάμον οὔτε τιν' ἄλλην
μῆτιν ἔθ' εὐρίσκω· μάλα δ' ὀτρύνουσι τοκῆες
γῆμασθ', ἀσχαλάα δὲ πᾶις βίοτον κατεδόντων,
γιγνώσκων· ἤδη γὰρ ἀνὴρ οἴός τε μάλιστα
οἴκου κήδεσθαι, τῷ τε Ζεὺς κῦδος ὀπάζει.

ἀλλὰ καὶ ὥς μοι εἶπε τεδὸν γένος, ὀππόθεν ἐσσί·

142 ἐπειγόμενοι περ Van Leeuwen, perhaps rightly. 147 κείται vulg.: κῆται n. 150 ἐπεὶ] ἐπὶ MSS. 153 om. G U D. 161 κῦδος G F al.: κῆδος X U: ὄλβον P H M al. ὀπάζει P: hence perhaps read ὀπάζη.

147. κείται here is subj. The regular form would be κείται (cp. φθίεται, βλήεται, &c.), whence κείται, κῆται. The form κῆται is found in one MS. here, and in one (viz. Ven. A) in Il. 19. 32. It was adopted by Hermann (Op. ii. 55), Wolf, &c. Probably the true Homeric form was κείται, which suits the metre everywhere except in Il. 24. 554 (where κείται is admissible). It may be noticed that the contracted subj. form κῆται would originally have been quite distinguishable from the indic. κῆται. In the pre-Euclidean alphabet

the former would be written KETAI, the latter KEITAI.

150. παραθείμην 'caused to be placed beside me.'

159. κατεδόντων, gen. after ἀσχαλάα. 160. οἴός τε... κήδεσθαι. This use of οἴος with the infinitive is still rare in Homer: cp. 5. 484., 21. 117, 173. It is not found in the Iliad. For the corresponding use of ὥς τε see on 17. 20, also Il. 9. 42: H. G. § 235, § 271, 3.

161. τῷ refers to οἴκον, not to ἀνὴρ (as Ameis takes it).

οὐ γὰρ ἀπὸ δρυὸς ἐσσι παλαιφάτου οὐδ' ἀπὸ πέτρης."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

"ὦ γύναι αἰδοίη Λαερτιάδεω Ὀδυσῆος, 165

οὐκέτ' ἀπολλήξεις τὸν ἐμὸν γόνον ἐξερέουσα;

ἀλλ' ἐκ τοι ἐρέω ἢ μὲν μ' ἀχέεσσί γε δώσεις

πλείουσιν ἢ ἔχομαι· ἢ γὰρ δίκη, ὅππότε πάτρης

ἧς ἀπέησιν ἀνὴρ τόσσον χρόνον ὅσσον ἐγὼ νῦν,

πολλὰ βροτῶν ἐπὶ ἄστε' ἀλώμενος, ἀλγεα πάσχων. 170

ἀλλὰ καὶ ὥς ἐρέω ὃ μ' ἀνείρεαι ἡδὲ μεταλλάς.

Κρήτη τις γαῖ' ἔστι, μέσφ' ἐνὶ οἴνοπι πόντῳ,

καλὴ καὶ πείρα, περίρρυτος· ἐν δ' ἀνθρώποι

πολλοί, ἀπειρέσιοι, καὶ ἐννήκοντα πόλεις—

ἄλλη δ' ἄλλων γλῶσσα μεμιγμένη· ἐν μὲν Ἀχαιοί, 175

174 ἐννήκοντα U: ἐνεήκοντα vulg.

163. 'For you are not come of some old-world stock or stone.' The phrase is evidently an echo from older poetry; and, as usually happens in such cases, the original application had been more or less forgotten. In Il. 22. 126 οὐ πως ἔστιν ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης τῷ δαριζέμεναι seems to mean 'you cannot converse with him just as you like,' in casual fashion; and so Hes. Theog. 35 τίη μοι ταῦτα περὶ δρῦν ἢ περὶ πέτρην; (=περὶ τὰ τυχόντα). A different turn is given to the phrase by Plato, *Apol.* 34 D οὐδ' ἐγὼ ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης πέφυκα, ἀλλ' ἐξ ἀνθρώπων. Similarly here it appears to be = οὐ τοῦ τυχόντος εἰ γένους, 'you are not a *terrae filius*—a mere nobody in birth.' The attempts to connect the phrase with myths of the origin of mankind are surely quite in the wrong direction.

175-177. The form of the sentence ἐν μὲν Ἀχαιοί, ἐν δὲ κτλ. seems intended to make a distinction between the Ἀχαιοί and the four other nations. As this distinction is expressly founded upon *language* (ἄλλη δ' ἄλλων γλῶσσα), it is practically the later contrast of 'Hellene' and 'barbarian.'

The name Ἐτεόκρητες—'true' or 'native' Cretans—shows that they were commonly recognized as the original population of the island, like the Sicani and Siculi in Sicily. In historical times

they are found in the eastern end of Crete, near Mount Dicte, the seat of the primitive worship of the Dictaeon Zeus. Their city was Praesus (Πραῖσος in Strabo, x. 4. 6, but Πραῖσος on the inscriptions: see Pashley, i. p. 290). From an inscription discovered at Praesus some years ago it appears that they retained their ancient non-Hellenic language down to a comparatively late period. See Krietschmer, *Einkl. in die Gesch. der griech. Sprache*, p. 407; Evans, *Cretan Pictographs*, pp. 85-86: *Journal of Hellenic Studies*, xiv. 354.

The Κύδωνες were probably Semitic, either Carian or Phoenician. They are described in Od. 3. 292 as living 'about the streams of the Ἰάρδανος' or 'Jordan' (see Bursian, *Geogr. von Griechenland*, ii. 534).

The name Δωριέες presents great difficulty. It is hard to believe that these were the Dorians of history, of whom as yet there is no trace in the Peloponnesus. They are represented here as speaking a different language from the Ἀχαιοί, whereas even in later times the divergence between Doric and Achaean Greek was unimportant. The name Δωριέες means simply 'people of Δώριον,' and as there was a Δώριον in Messenia (as well as in Doris itself), there may have been one among the non-Achaean cities of Crete. The name

ἐν δ' Ἐτεόκρητες μεγαλήτορες, ἐν δὲ Κύδωνες,

Δωριέες τε τριχάϊκες δίοι τε Πελασγοί—

τῇσι δ' ἐνὶ Κνωσός, μεγάλη πόλις, ἐνθα τε Μίνως

ἐννέωρος βασιλεὺς Διὸς μεγάλου ἑαριστῆς,

πατρὸς ἐμοῖο πατὴρ, μεγαθύμου Δευκαλίωνος. 180

Δευκαλίων δ' ἐμὲ τίκτε καὶ Ἰδομενῆα ἀνακτα·

ἀλλ' ὃ μὲν ἐν νήεσσι κορωνίσιν Ἴλιον εἴσω

ᾤχεθ' ἅμ' Ἀτρεΐδῃσιν, ἐμοὶ δ' ὄνομα κλυτὸν Αἴθων,

ὀπλότερος γενεῇ· ὃ δ' ἄρα πρότερος καὶ ἀρείων.

ἐνθ' Ὀδυσῆα ἐγὼν ἰδόμεν καὶ ξείνια δῶκα. 185

178 τοῖσι M X D Eust. al.
184 ἀρα] ἅμα U (cp. Il. 2. 707).

180 ἐμοῖο Ar. vulg.: ἐμείο Zen. Fal.

Ἰάρδανος also occurs both in Triphylia and in Crete. On the other hand it may be said that the Dorian colonization of Rhodes is referred to in the Catalogue (Il. 2. 653 ff.), and that their settlements in Crete are not likely to have been later. But if so, we should expect to find the Catalogue making some distinction, such as the Odyssey makes here, between the Achaean and the Dorian element in Crete.

The epithet τριχάϊκες must be derived from τρίς and ἄισσω, and compared in respect of form with κορυθαῖκι πολέμοισι (Il. 22. 132) and πολυαῖξ (epithet of κάματος); in meaning with κορυθαῖοι, κάρη κομόωντες, ὀπίθεν κομόωντες and the like. It is a picturesque word, descriptive of the dashing movement of long-haired warriors. In time however it suffered a kind of popular etymology, and came to be connected with τρίχα and the threefold division which was characteristically Dorian. Thus we find quoted from Hesiod (*fr.* 178) πάντες δὲ τριχάϊκες καλέονται, οὐνεκα τρισσὴν γαῖαν ἐκὼς πάτρης ἐδάσαντο. Modern attempts to clothe this derivation in a scientific form have not been satisfactory (Fick in *Bezz. Beitr.* 111-168).

The Πελασγοί appear in the *Iliad* (2. 840, 10. 429) among the allies of the Trojans, and are therefore non-Achaean, and presumably βαρβαρόφωνοι. This agrees with the statement in Hdt. 1. 57 about the historical Pelasgians speaking a 'barbarous' language (Grote,

Pt. II. ch. ii). In Homeric times their chief seat was Larisa (Il. 2. 841),—probably the city of that name in Aeolis, to the south of the Troad. There are also Homeric traces of Pelasgians in Thessaly—the name Πελασγικὸν Ἄργος, and Πελασγικός as an epithet of Zeus at Dodona.

On the various traces of affinity between Crete and Asia Minor, see Grote, Pt. I. ch. xii.

178. τῇσι δ' ἐνὶ 'among them,' viz. the ninety cities.

179. ἐννέωρος probably means 'in the ninth season,' and so 'nine years old.' Sometimes however nine seems to be used as a vague or round number; so that the word would mean 'of full age.' Plato (*Legg.* 624) takes it here with δαριστής (τοῦ Μίνω φατῶντος πρὸς τὴν τοῦ πατρὸς ἐκείστοτε συνοσίαν δὲ ἐνάτου ἔτους). It is more natural to join ἐννέωρος βασιλεὺς, the adjective having an adverbial force: 'was king' (i. e. came down from his converse with Zeus and ruled his people) 'after nine years,' or, with the vaguer sense, 'in the fulness of the seasons.' Some translate ἐννέωρος 'at nine years old,' others 'during nine years.' The former rendering gives us a marvel of a somewhat pointless kind; the latter is against the usage of adjectives of time (e. g. δευτεραίος 'on the second day').

184. ὀπλότερος, nom. by attraction to Αἴθων: the dat. would be more logical, since the word qualifies ἐμοί (183).

καὶ γὰρ τὸν Κρήτηνδε κατήγαγεν ἰς ἀνέμοιο,
 ἰέμενον Τροίηνδε, παραπλάγξασα Μαλειῶν·
 στήσε δ' ἐν Ἀμνισῷ, ὅθι τε σπέος Εἰλειθυίης,
 ἐν λιμέσιν χαλεποῖσι, μόγισ δ' ὑπάλυξεν ἀέλλας.
 αὐτίκα δ' Ἰδομενῆα μετάλλα ἄστυδ' ἀνελθών· 190
 ξεῖνον γάρ οἱ ἔφασκε φίλον τ' ἔμεν αἰδοῖόν τε.
 τῷ δ' ἤδη δεκάτῃ ἢ ἐνδεκάτῃ πέλεν ἡὼς
 οἰχομένῳ σὺν νηυσὶ κορωνίσιν Ἴλιον εἴσω.
 τὸν μὲν ἐγὼ πρὸς δῶματ' ἄγων ἐν ἐξείνισσα,
 ἐνδυκέως φιλέων, πολλῶν κατὰ οἶκον ἐόντων· 195
 καὶ οἱ τοῖς ἄλλοις ἐτάροις, οἳ ἅμ' αὐτῷ ἔποντο,
 δημόθεν ἀλφίτα δῶκα καὶ αἶθοπα οἶνον ἀγείρας
 καὶ βοῦς ἱρεύσασθαι, ἵνα πλησαίατο θυμόν.
 ἔνθα δυνώδεκα μὲν μένον ἡματα δίοι Ἀχαιοί·
 εἴλει γὰρ Βορέης ἀνεμος μέγας οὐδ' ἐπὶ γαίῃ 200
 εἶα ἴστασθαι, χαλεπὸς δέ τις ὥρορε δαίμων·
 τῇ τρισκαιδεκάτῃ δ' ἀνεμος πέσε, τοὶ δ' ἀνάγοντο."
 Ἰσκε ψεύδεα πολλὰ λέγων ἐτύμοισιν ὁμοία·
 τῆς δ' ἄρ' ἀκουούσης ῥέε δάκρυα, τήκετο δὲ χρώς.
 ὥς δὲ χιῶν κατατήκετ' ἐν ἀκροπόλοισιν ὄρεσσιν, 205
 ἦν τ' Εὐρος κατέτηξεν, ἐπὶν Ζέφυρος καταχεύῃ

189 μόγισ F: μόλις vulg.
 αἰέρας G P H U. 200 γαίης G.

192 πέλεν] γένετ' G.

197 ἀγείρας F al.:

188. στήσε, sc. νῆας, cp. 14. 258.
 Ἀμνισός was the ancient harbour of
 the city of Cnossus (Bursian, ii. 560).

195. πολλῶν, gen. of material, 'of
 the great store that was within.'

197. δημόθεν goes with δῶκα and
 ἀγείρας: 'I gave from the public store,
 making a collection' (ἀγειρόμενος κατὰ
 δῆμον, 13. 14).

200. 'Did not allow them even to
 stand up on land'—much less therefore
 to put to sea.

203. ἴσκε 'he made like,' i. e.
 'feigned,' 'imitated': as 4. 279 φωνὴν
 ἴσκουσ' ἀλόχοισι. See also on 22. 31.

ψεύδεα, with λέγων, as in Hes. Theog.
 27 ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν
 ὁμοία.

204-208. Note the difference in the
 sense of τήκω, first (in 204) 'to moisten'
 but in the simile 'to melt.'

206. In this line the parts which we
 expect to be assigned to the two winds
 Eurys and Zephyrus are reversed. Else-
 where Zephyrus is represented as stormy
 and wet (ἔφυδρος, see 14. 458), but not
 as bringing frost or snow. It ripens
 the fruits in the garden of Alcinoüs
 (7. 118), and blows constantly in the
 Elysian fields (4. 567). On the other
 hand Eurys is a cold and snowy wind
 in the Mediterranean lands. It is true
 that Boreas and Zephyrus are sometimes
 associated, as in Il. 9. 5 Βορέης καὶ
 Ζέφυρος, τῷ τε θρήνηθεν ἄπτον, and in
 Il. 23. 195: but this does not make

τηκομένης δ' ἄρα τῆς ποταμοὶ πλήθουσι ῥέοντες·
 ὥς τῆς τήκετο καλὰ παρήϊα δάκρυ χεύουσης,
 κλαιούσης ἐδὼν ἄνδρα παρήμενον. αὐτὰρ Ὀδυσσεύς
 θυμῷ μὲν γούωσαν ἐὼν ἐλέαιρε γυναῖκα, 210
 ὀφθαλμοὶ δ' ὥς εἰ κέρα ἔστασαν ἢ σίδηρος
 ἀτρέμας ἐν βλεφάροισι· δόλφ δ' ὁ γε δάκρυα κεῦθεν.
 ἢ δ' ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο,
 ἐξαυτὶς μιν ἔπεσιν ἀμειβομένη προσέειπε·
 "νῦν δὴ σείο, ξεῖνε, οἶῳ πειρήσεσθαι, 215
 εἰ ἐτεδν δὴ κείθι σὺν ἀντιθέοις ἐτάροισι
 ξείνισας ἐν μεγάροισιν ἐμὸν πόσιν, ὥς ἀγορεύεις.
 εἰπέ μοι ὅπποῖ' ἄσσα περὶ χροῖ εἵματα ἔστο,
 αὐτός θ' οἶος ἔην, καὶ ἐταίρους, οἳ οἱ ἔποντο."
 Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ γύναι, ἀργαλέον τόσσον χρόνον ἀμφὶς ἐόντα 221
 εἰπέμεν· ἦδη γάρ οἱ ἐεικοστὸν ἔτος ἐστὶν
 ἐξ οὗ κείθεν ἔβη καὶ ἐμῆς ἀπελήλυθε πάτρης·
 αὐτὰρ τοι ἐρέω ὥς μοι ἰνδάλλεται ἦτορ.
 χλαῖναν πορφυρέην οὖλην ἔχε δῖος Ὀδυσσεύς, 225
 διπλὴν· αὐτὰρ οἱ περόνη χρυσοῖο τέτυκτο

215 δὴ σείο Flor.: δὴ σευ F: μὲν δὴ σευ vulg. ξεῖνέ γ' MSS. πειρηθῆναι
 P, perhaps rightly. 223 ἐξ οὗ] μέσφ' ὅτε G M U. 226 αὐτὰρ] ἐν δ' ἄρα G.

it likely that Zephyrus was a cold
 wind.

Mr. Myres suggests that the two
 names should be interchanged: ἦν
 Ζέφυρος κατέτηξεν, ἐπεὶ κ' Εὐρος κατα-
 χεύῃ.

207. τηκομένης δ' ἄρα τῆς. This
 inversion of the natural order throws
 a stress on τηκομένης, to show that it
 refers to κατέτηξεν in the preceding
 line.

215. νῦν δὴ σείο. This, which is the
 reading of the *editio princeps*, seems
 better than the vulg. νῦν μὲν δὴ σευ.

The MSS. give ξεῖνέ γ', but the use
 of γε or any similar particle with a voc.
 is unknown in Homer: *H. G.* § 164.

221. τόσσον χρόνον ἀμφὶς ἐόντα has
 a double meaning, since it may be under-
 stood by the hearer (though not by

Penelope) of the absence of Ulysses
 from his own home.

224. ὥς μοι ἰνδάλλεται ἦτορ. The
 sense required evidently is, 'as his figure
 remains in my mind'; but there is no
 satisfactory construction. We cannot
 take ἦτορ as an acc. of the part affected,
 or as a dat. (so e.g. Döderlein, *Hom.*
Gloss. 414). If the reading is right,
 ἦτορ must be the nom., and ἰνδάλλεται
 = 'imagines, pictures to itself': cp.
 δόκω meaning 'I think' as well as
 'I seem,' also *οἶεται* in 19. 312. The
 easiest emendation is ἰνδάλλεται εἶναι
 (Nauck).

225. οὖλην 'thick,' 'woolly,' from
 the same root as Lat. *vellus*, also *lana*
 (for *vlā-na*). Whether it is akin to
 εἶρος, ἔρια (Lat. *vervex*) is more than
 doubtful.

αὐλοῖσιν διδύμοισι· πάροιθε δὲ δαίδαλον ἦεν·
 ἐν προτέροισι πόδεσσι κύων ἔχε ποικίλον ἑλλόν,
 ἀσπαίροντα λάων· τὸ δὲ θαυμάζεσκον ἅπαντες,
 ὡς οἱ χρύσειοι ἔδντες ὁ μὲν λάε νεβρὸν ἀπάγχων, 230
 αὐτὰρ ὁ ἐκφυγέειν μεμαῶς ἥσπαιρε πόδεσσι.
 τὸν δὲ χιτῶν' ἐνόησα περὶ χροῖ σιγαλδέντα,
 οἶδ' ὅν τε κρομύοιο λοπὸν κάτα ἰσχαλίοιο·
 τὼς μὲν ἦεν μαλακός, λαμπρὸς δ' ἦν ἡέλιος ὥς·
 ἦ μὲν πολλαὶ γ' αὐτὸν ἐθήσαντο γυναῖκες. 235
 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν·
 οὐκ οἶδ' ἢ τάδε ἔστο περὶ χροῖ οἴκοθ' Ὀδυσσεύς,
 ἦ τις ἐταίρων δῶκε θεῆς ἐπὶ νηὸς ἰόντι,
 ἦ τίς που καὶ ξείνος, ἐπεὶ πολλοῖσιν Ὀδυσσεύς·
 ἔσκε φίλος· παῦροι γὰρ Ἀχαιῶν ἦσαν ὅμοιοι. 240
 καὶ οἱ ἐγὼ χάλκειον ἄορ καὶ δίπλακα δῶκα
 καλὴν πορφυρέην καὶ τερμίδεντα χιτῶνα
 αἰδοίως δ' ἀπέπεμπον εὐσσέλμου ἐπὶ νηός.
 καὶ μὲν οἱ κῆρυξ ὀλίγον προγενέστερος αὐτοῦ

239 τίς που] πού τις G.

227. αὐλοῖσιν. These are the tubes or sheaths into which the two pins are passed, answering to the 'keys' of the brooches described in 18. 293-4.

πάροιθε 'in front,' i.e. at the heads of the pins, where the ornament was placed: see Helbig², p. 188.

229, 230. The verb λάω must be a technical term for a dog 'gripping' or 'pinning' an animal. The sense of 'gazing at' or 'watching,' which occurs in H. Merc. 360 αλεῖται δὲ δὲ λάων, might apply to a dog with something between its paws, but hardly to one that holds a struggling animal by the throat (ἀπάγχων).

230. χρύσειοι ἔδντες, cp. Il. 18. 549 χρυσεὴ περ ἐοῦσα, τὸ δὲ περὶ θαῦμα τέτυκτο. The marvel was that inanimate gold should have the effect of life and movement.

233. οἶδ' ὅν τε κρομύοιο λόπον κάτα ἰσχαλίοιο. With this reading the sense must be 'like as (it glistens) over the skin of a dried onion.' That is, the

tunic glistened all over like the surface of a dried onion. Or, reading κατὰ, and taking οἶδ' ὅν τε λόπον as = οἶός ἐστι λόπος, 'as is the peel over (covering) a dried onion': κατὰ with a gen. as 18. 355. The explanation of λόπον κάτα as = 'after the fashion of peel' is surely untenable. Several MSS., however, read καταίσχαλίοιο, which is free from difficulty. The prep. may be used as in καταρηγλός, καταρηγής, &c.

The passage is referred to in a fragment of the Comic poet Theopompus (Mein. ii. 806) χιτῶνά μοι φέρων δέδικας δαιδάλεον δὲν ἦκασεν ἀρσθ' Ὀμηρος κρομύου λεπυχάνη. 'The χιτῶν or shirt, a cut and sewn linen garment which fits like an onion peel, in sharp contrast with the mere web of woollen girt about the loins as an apron or thrown over the shoulders like a cloak' (Tsountas and Manatt, p. 161).

242. τερμίδεντα 'with a τέρμις,' i.e. a fringe: cp. Il. 16. 803.

εἶπετο· καὶ τὸν τοι μυθήσομαι, οἶός ἦεν περ. 245
 γυρὸς ἐν ὁμοίῳ, μελανόχροος, οὐλοκάρηνος,
 Εὐρυβάτης δ' ὄνομ' ἔσκε· τίεν δέ μιν ἔξοχον ἄλλων
 ὦν ἐτάρων Ὀδυσσεύς, ὅτι οἱ φρεσὶν ἄρτια ἦδη."

"Ὡς φάτο, τῇ δ' ἔτι μᾶλλον ὑφ' ἱμερον ὤρσε γόοιο,
 σήματ' ἀναγνούσῃ τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς. 250
 ἦ δ' ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο,
 καὶ τότε μιν μύθοισιν ἀμειβομένη προσέειπε·
 "νῦν μὲν δὴ μοι, ξεῖνε, πάρος περ ἐὼν ἐλεεινός,
 ἐν μεγάροισιν ἐμοῖσι φίλος τ' ἔσῃ αἰδοῖός τε·
 αὐτὴ γὰρ τάδε εἶματ' ἐγὼ πόρον, οἳ ἀγορεύεις, 255
 πτύξας' ἐκ θαλάμου, περόνην τ' ἐπέθηκα φαεινὴν
 κείνῳ ἀγαλμ' ἔμεναι· τὸν δ' οὐχ ὑποδέξομαι αὐτίς
 οἴκαδε νοστήσαντα φίλην ἐς πατρίδα γαίαν.
 τῷ ῥα κακῇ αἴσῃ κοίλῃς ἐπὶ νηὸς Ὀδυσσεύς
 ὄχετ' ἐποψόμενος Κακοῖλιον οὐκ ὀνομαστήν." 260

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ γύναι αἰδοίῃ Λαερτιάδεω Ὀδυσῆος,
 μηκέτι νῦν χροῖα καλὸν ἐναίρεο μηδὲ τι θυμὸν
 τῇκε πόσιν γόῳσα· νεμεσσωμαί γε μὲν οὐδέν·
 καὶ γὰρ τίς τ' ἄλλοιον ὀδύρεται ἀνδρ' ὀλέσασα 265
 κουρίδιον, τῷ τέκνα τέκη φιλότῃ μιγείσα,
 ἦ Ὀδυσῆ', ὃν φασὶ θεοῖς ἐναλίγκιον εἶναι.

246 γυρὸς ἦεν ὁμοίῳ Herodian, who must also have read μελάγχροος, with Aphthon. in Rhet. Gr. 1. 104, 1.

255. οἳ ἀγορεύεις doubtless has the usual causal sense, = 'since thou dost declare such things' (of them), i.e. 'as I judge from your account of them.'

263. ἐναίρεο, lit. 'spoil' (a slain enemy): hence by a (perhaps colloquial) metaphor 'ruin,' 'cry havoc to.'

265. ἄλλοιον . . . ἢ Ὀδυσῆα 'one far other than Ulysses,' i.e. inferior to him.

266. κουρίδιον. This word, as Buttmann showed, means 'wedded,' 'legitimate.' It is probably derived from some part of the marriage ceremony; cp. Hesych. κουρίζόμενος· ὑμεναιούμενος.

Ahrens (P², p. 7) compares Pind. Pyth. 3. 18 παρθέναι φιλέουσιν ἐταῖραι ἐσπερίαις ὑποκουρίζεσθ' αἰδοίαις, and suggests that this song of the κοῦραι was called κουρίς, whence κουρίζεσθαι 'to honour with bridal song,' and κουρίδιος of a bridegroom or bride so honoured. Curtius finds the explanation in the practice of cutting the bride's hair (κουρά), for which he quotes Hesych. s.v. γάμων ἔθῃ, Pollux iii. 38, Paus. 1. 43, 4, ii. 32, 1 (ἐκαστὴ παρθένος πλόκαμον ἀποκείρεται οἱ πρὸ γάμου 'cuts off a lock,' sc. as an offering to Hippolytus).

ἀλλὰ γόου μὲν παῦσαι, ἐμείο δὲ σύνθεο μῦθον·
 νημερτέως γάρ τοι μυθήσομαι οὐδ' ἐπικεύσω
 ὥς ἤδη Ὀδυσῆος ἐγὼ περὶ νόστου ἄκουσα 270
 ἀγχοῦ, Θεσπρωτῶν ἀνδρῶν ἐν πίοιι δῆμῳ,
 ζωῶ· αὐτὰρ ἄγει κειμήλια πολλὰ καὶ ἐσθλὰ
 αἰτίζων ἀνὰ δῆμον· ἀτὰρ ἐρίηρας ἐταίρους
 ὤλεσε καὶ νῆα γλαφυρὴν ἐνὶ οἴνοπι πόντῳ,
 Θρινακίης ἀπο νήσου ἰών· ὁδύσαντο γὰρ αὐτῷ 275
 Ζεὺς τε καὶ Ἥλιος· τοῦ γὰρ βόας ἔκταν ἐταῖροι.
 οἱ μὲν πάντες ὄλοντο πολυκλύστῳ ἐνὶ πόντῳ·
 τὸν δ' ἄρ' ἐπὶ τρόπιος νεὸς ἐκβαλε κῦμ' ἐπὶ χέρσου,
 Φαιήκων ἐς γαίαν, οἱ ἀγχίθιοι γεγάασιν,
 οἱ δὲ μιν περὶ κῆρι θεὸν ὥς τιμήσαντο 280
 καὶ οἱ πολλὰ δόσαν πέμπειν τέ μιν ἤθελον αὐτοῖ
 οἴκαδ' ἀπήμαντον· καὶ κεν πάλαι ἐνθάδ' Ὀδυσσεὺς
 ἦην· ἀλλ' ἄρα οἱ τό γε κέρδιον εἶσατο θυμῷ,
 χρήματ' ἀγυρτάζειν πολλὴν ἐπὶ γαίαν ἰόντι·
 ὥς περὶ κέρδεα πολλὰ καταθνητῶν ἀνθρώπων 285
 οἷδ' Ὀδυσσεύς, οὐδ' ἂν τις ἐρίσσειε βροτὸς ἄλλος.
 ὥς μοι Θεσπρωτῶν βασιλεὺς μυθήσατο Φεῖδων·
 ὦμνε δὲ πρὸς ἐμ' αὐτόν, ἀποσπένδων ἐνὶ οἴκῳ,
 νῆα κατειρύσθαι καὶ ἐπαρτέας ἔμμεν ἐταίρους,

272 πολλὰ δ' ἄγει κειμήλια ὅνδε δόμενδε U (17. 527). 275-277 om. F U.
 278 νεὸς ἐκβαλε D U: νεὸς ἐμβαλε H al.: νηὸς ἐμβαλε F P: νηὸς βάλε G (Ludw.).
 283 ἦην vulg.: εἶην P H al.: εἶην eras. U: ἦειν, which is a v.l. on the
 margin of Barnes' ed., is plausible: but εἶη is probably right. τό γε φείσατο
 κέρδιον εἶναι Cobet.

270. Ὀδυσῆος must surely be taken
 with νόστου, notwithstanding the con-
 struction Ὀδυσῆος ἀκούσαι in 17. 114,
 525. Cp. 1. 287 εἰ μὲν κεν πατρὸς βί-
 οτον καὶ νόστον ἀκούσῃς, also 2. 215, 218,
 264, &c.

περὶ with the gen. after verbs mean-
 ing to *speake, hear, &c.*, is occasionally
 found in the Odyssey, but not in the
 Iliad.

272. ζωῶ, = ὅτι ζωὸς ἔστι. After
 a verb of *hearing, &c.*, an adj. or part.
 expresses the *fact* heard: as 16. 301

Ὀδυσῆος ἀκουσάτω ἔνδον ἰόντος, Il. 4.
 357 ὡς γὰρ χωμένοιο.

278 ff. Ulysses here omits the long
 episode of the island of Calypso. It is
 the landing on that island to which the
 incident of the keel belongs, see 12.
 424 ff.

283. For ἦην see on 23. 316.

285. Construe περὶ ἀνθρώπων 'beyond
 all men.'

288-299. These lines are repeated
 from 14. 323, 325-335, with some change
 of order.

οἱ δὲ μιν πέμψουσι φίλῃν ἐς πατρίδα γαίαν. 290
 ἀλλ' ἐμὲ πρὶν ἀπέπεμψε· τύχησε γὰρ ἐρχομένη νηὺς
 ἀνδρῶν Θεσπρωτῶν ἐς Δουλίχιον πολύπυρον.
 καὶ μοι κτήματ' ἔδειξεν, ὅσα ξυναγείρατ' Ὀδυσσεύς·
 καὶ νῦ κεν ἐς δεκάτην γενεὴν ἕτερόν γ' ἔτι βόσκοι·
 τόσσα οἱ ἐν μεγάροις κειμήλια κείτο ἀνακτος. 295
 τὸν δ' ἐς Δωδώνην φάτο βήμεναι, ὅφρα θεοῖο
 ἐκ δρυὸς ὑψικόμοιο Διὸς βουλὴν ἐπακούσαι,
 ὅπως νοστήσειε φίλῃν ἐς πατρίδα γαίαν
 ἤδη δὴν ἀπεῶν ἢ ἀμφαδὸν ἢ κρυφῆδόν.
 ὥς ὁ μὲν οὕτως ἐστὶ σόος καὶ ἐλεύσεται ἤδη 300
 ἄγχι μάλ', οὐδ' ἔτι τῇλε φίλων καὶ πατρίδος αἵης
 δηρὸν ἀπεσσεύεται· ἔμπης δέ τοι ὄρκια δώσω.
 ἴστω νῦν Ζεὺς πρῶτα, θεῶν ὑπατος καὶ ἄριστος,
 ἰστίη τ' Ὀδυσῆος ἀμύμονος, ἣν ἀφικάνω·
 ἦ μὲν τοι τάδε πάντα τελείεται ὥς ἀγορεύω. 305
 τοῦδ' αὐτοῦ λυκάβαντος ἐλεύσεται ἐνθάδ' Ὀδυσσεύς,
 τοῦ μὲν φθίνοντος μηνός, τοῦ δ' ἵσταμένοιο."

291-292 om. G Z. 295 τόσσα Ar. H² U: ὅσσα vulg. (cp. 14. 326).
 297 ἐπακούσαι G F U: ἐπακούση vulg.: ὑπακούση P.

300. σόος. The original form of this
 adj. is *σάος*, preserved in *σαώτερος* (Il. 1.
 32), *σαόφρων*, and the verb *σαόω*. The
 form *σάον* is given as an ancient variant
 in Il. 16. 252, where Aristarchus read
σάον (this appears from the use made of
 Il. 16. 252 in the notes of Didymus on
 Il. 1. 117 and 9. 681). It is also found
 in a quotation of Il. 1. 117 in Apol-
 lonius *de conj.* (Bekker's *Anecdota*, p.
 489, 16). A trace of *σάος* also remains
 in the rare Attic neut. plur. *σᾶ* (for *σᾶα*,
 see on Od. 13. 364).

The form *σᾶς*, acc. *σᾶν*, arose from
 the contraction of *σάος*. Aristarchus
 read *σᾶς* and *σᾶν* wherever the metre
 admits a long monosyllable. The MSS.
 are inconsistent: they read nom. *σᾶς*
 wherever it is metrically possible, but
 always acc. *σᾶν*,—except in Il. 17. 367,
 where one important family of MSS.
 (Mr. Allen's h) has *σᾶν*.

The form *σᾶος* (*σᾶον*, *σᾶοι*, *σᾶή*, *σᾶα*)
 must have arisen by the process which

produced *φᾶος* for *φᾶος*, *δρᾶω* for *δράω*,
 &c. That is to say, where the metre
 forbade the usual form *σᾶς*, an approxi-
 mation to it was made in the shape of
σᾶος (H. G. § 55, 10). Thus *σᾶος* is
 a conventional form not drawn from
 any living dialect, and is necessarily
 later than the contraction of *σᾶος* to
σᾶς. Nevertheless it was adopted by
 Aristarchus where the metre required
 a disyllable.

Out of nine instances of *σᾶς* and *σᾶν*
 there is only one (Il. 22. 332) that does
 not admit *σᾶος*, *σᾶον*. It can hardly be
 assumed, however, that *σᾶς* is a post-
 Homeric contraction. The forms *σᾶος*
 and *σᾶς* may have subsisted together,
 like *ἐὺ* and *εὖ*, *παῖς* and *παῖς*.

302. ἔμπης 'nay even,' *immo*: i. e.
 whether my story is enough for you or
 not, 'anyhow I will go on to confirm it
 with an oath.'

303-307 = 14. 158-162; see the notes
 on that passage.

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "αἱ γὰρ τοῦτο, ξεῖνε, ἔπος τετελεσμένον εἴη·
 τῷ κε τάχα γνοίης φιλότῳ τε πολλά τε δῶρα 310
 ἐξ ἐμεῦ, ὥς ἂν τίς σε συναντόμενος μακαρίζοι.
 ἀλλὰ μοι ᾧδ' ἀνὰ θυμὸν οἴεται, ὥς ἔσεται περ·
 οὐτ' Ὀδυσσεὺς ἔτι οἶκον ἐλεύσεται, οὔτε σὺ πομπῆς
 τεύξε', ἐπεὶ οὐ τοιοῖσι σημάτωνρές εἰς' ἐνὶ οἴκῳ
 οἶος Ὀδυσσεὺς ἔσκε μετ' ἀνδράσιν, εἴ ποτ' ἔην γε, 315
 ξείνους αἰδοίους ἀποπεμπέμεν ἠδὲ δέχεσθαι.
 ἀλλὰ μιν, ἀμφίπολοι, ἀπονίστατε, κάτθετε δ' εὐνήν,
 δέμνια καὶ χλαῖνας καὶ ῥήγεα σιγαλδέντα,
 ὥς κ' εὐ θαλπίδων χρυσόθρονον Ἥῳ ἵκηται.
 ἠῶθεν δὲ μάλ' ἦρι λοέσσαι τε χρίσαι τε, 320
 ὥς κ' ἔνδον παρὰ Τηλεμάχῳ δειπνοιο μέδεται
 ἦμενος ἐν μεγάρῳ· τῷ δ' ἄλγιον ὅς κεν ἐκείνων
 τοῦτον ἀνιάζῃ θυμοφθόρος· οὐδέ τι ἔργον
 ἐνθάδ' ἔτι πρήξει, μάλα περ κεχολωμένος αἰνῶς.
 πῶς γὰρ ἐμεῦ σύ, ξεῖνε, δαήσεται εἴ τι γυναικῶν 325
 ἀλλάων περίειμι νόον καὶ ἐπίφρονα μῆτιν,
 εἴ κεν αὖσταλέος κακὰ εἰμένος ἐν μεγάροισι
 δαινύη; ἄνθρωποι δὲ μινυνθάδιοι τελέθουσιν.
 ὅς μιν ἀπηνῆς αὐτὸς ἔη καὶ ἀπηνέα εἰδῆ,

314 τεύξε' τεύξαι G M X D H¹: τεύξαι (τεύξε') F: τεύξῃ P al. οὐ τοιοῖ
 G F: οὐ τι P H al.: οὐ τοι D Eust. 319 κ' εἶ] κεν G P M. 325 σὺ om.
 F X: read perhaps ἐμεῖο (cp. 215). 326 ἐχέφρονα G Eust. al. μῆτιν]
 βουλὴν P U, cp. 3. 128.

312. οἴεται. This is the only instance of οἴομαι used impersonally. Axt conj. ὑπὸ θυμῷ οἴεται (*Comp. Hom.* p. 34).

315. εἴ ποτ' ἔην γε, see on 15. 268.

316. ἀποπεμπέμεν ἠδὲ δέχεσθαι, an apparent prothysteron: but it is a πομπή that is in question, and ἠδὲ δέχεσθαι is merely added to cover all the duties of a host.

323. θυμοφθόρος 'corrupting the mind,' 'heart-breaking,' i. e. vexing beyond endurance. So in 4. 716 ἄχος θυμοφθόρον, of the 'crushing grief' of Penelope on hearing of the departure of

Telemachus: and Il. 6. 169 θυμοφθόρα σήματα of the letter which was to poison the mind of the King of Lycia against Bellerophon. Cp. θυμοδακῆς μῦθος (8. 185), also θυμοβόρος (of Iris, &c.).

323-324. 'He will bring nothing to an issue in this house, however furiously wrathful he may be,' i. e. 'he will have no success in his wooing, and I will not care how he may storm.'

325. The omission of σὺ in three MSS. suggests reading ἐμεῖο, ξεῖνε.

329. ἀπηνῆς, ἀπηνέα, see on 18. 381.

τῷ δὲ καταρῶνται πάντες βροτοὶ ἄλγ' ὀπίσσω 330
 ζῶν, ἀτὰρ τεθνεῶν γ' ἐφεψιόωνται ἅπαντες·
 ὅς δ' ἂν ἀμύμων αὐτὸς ἔη καὶ ἀμύμονα εἰδῆ,
 τοῦ μὲν τε κλέος εὐρὺ διὰ ξεῖνοι φορέουσι
 πάντας ἐπ' ἀνθρώπους, πολλοὶ τέ μιν ἐσθλὸν ἔειπον."
 Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ γύναι αἰδοίῃ Λαερτιάδῳ Ὀδυσῆος, 336
 ἦ τοι ἐμοὶ χλαῖναι καὶ ῥήγεα σιγαλδέντα
 ἤχθεθ', ὅτε πρῶτον Κρήτης ὄρεα νιφόμενα
 νοσφισάμην ἐπὶ νηὸς ἰὼν δολιχηρέτμοιο,
 κείῳ δ' ὥς τὸ πάρος περ αὐπνους νύκτας ἴαον· 340
 πολλὰς γὰρ δὴ νύκτας ἀεικελίῳ ἐνὶ κοίτῃ
 ἄεσα καὶ τ' ἀνέμεινα ἐϋθρονον Ἥῳ δῖαν.
 οὐδέ τί μοι ποδάνιπτρα ποδῶν ἐπιήρανα θυμῷ
 γίγνεται· οὐδὲ γυνὴ ποδὸς ἄψεται ἡμετέροιο
 τᾶων αἱ τοι δῶμα κάτα δρήσκειται ἔασιν, 345
 εἰ μὴ τις γρη῏ς ἐστί παλαιή, κεδνὰ ἰδυῖα,

334. ἐσθλόν is masc., 'call him ἐσθλός,' say of him 'a true man.'

338. ἤχθεθ', aor. 'have become hateful.'

340. κείῳ, see on 18. 408.

344. ἡμετέροιο. The plural of the First Person is not used in Homer as a mere variety for the singular. Here the intention may be to lessen the self-assertion of the speech: as though Ulysses spoke for others as well as himself. Cp. the notes on 16. 44, 442.

346-348. These three lines were rejected by ancient critics on the ground that Ulysses could not choose to be washed by one who would recognize the scar. But (1) the poet makes the very natural supposition that he has not yet remembered about the scar (cp. l. 390); and (2) in the praise which Penelope gives him in her answer she is evidently moved by his preference for the aged nurse.

Some recent writers have been led to another solution of the difficulty. They see in the incident a trace of a different version of the story. Ulysses, they say, must have asked for the services of

Eurycleia in order to be recognized by her,—desiring in this way to bring about his recognition by Penelope, which in our *Odyssey* follows the slaying of the Suitors. There was therefore an *Odyssey* in which Penelope recognized Ulysses at this point, and acted in concert with him in the τόξον θέσις and other events of the 20th and 21st books. And this version is supported by *Od.* 24. 167-169 αὐτὰρ δ' ἦν ἄλοχον πολυκερδείῃσιν ἄνωγε τόξον κτλ. (*Niese, Hom. Poesie*, p. 164; *Wilamowitz, Hom. Unters.* p. 55; *Seeck, Quellen*, p. 4).

It will be admitted, in the first place, that the recognition of Ulysses as told in the *Odyssey* is an admirable specimen of a common type of incident. In almost every tale or romance there is a point at which the author allows the fortunes of his hero to be brought to the verge of ruin by the intervention of some unforeseen agency. In the highly wrought story of the *Odyssey* the recognition by the nurse is just such a critical moment, and has probably heightened the interest of every hearer or reader of the poem. It is, in short, an incident which any

ἢ τις δὴ τέτληκε τόσα φρεσὶν ὅσσα τ' ἐγὼ περ·
τῇ δ' οὐκ ἂν φθονέοιμι ποδῶν ἄψασθαι ἐμεῖο."

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
"ξείνε φίλ'· οὐ γάρ πώ τις ἀνὴρ πεπνυμένος ὦδε 350
ξείνων τηλεδαπῶν φιλίων ἐμὸν ἵκετο δῶμα,
ὥς σὺ μάλ' εὐφραδέως πεπνυμένα πάντ' ἀγορεύεις·
ἔστι δέ μοι γρη῏ς πυκινὰ φρεσὶ μῆδέ' ἔχουσα,
ἢ κείνον δύστηνον ἐὺ τρέφειν ἢ δ' ἀτίταλλε,
δεξαμένη χεῖρεσσ', ὅτε μιν πρῶτον τέκε μήτηρ· 355
ἢ σε πόδας νίψει, ὀλιγηπελέουσά περ ἔμπης.
ἀλλ' ἄγε νῦν ἀνσταῖσα, περίφρων Εὐρύκλεια,
νίψον σοῖο ἀνακτος ὁμήλικα. καὶ που Ὀδυσσεὺς
ἤδη τοιόσδ' ἐστὶ πόδας τοιόσδε τε χεῖρας·
αἵψα γὰρ ἐν κακότητι βροτοὶ καταγρηάσκουσιν." 360

Ἦς ἄρ' ἔφη, γρη῏ς δὲ κατέσχετο χερσὶ πρόσωπα,
δάκρυα δ' ἐκβαλε θερμά, ἔπος δ' ὀλοφυδνὸν ἔειπεν·
"ὦ μοι ἐγὼ σέο, τέκνον, ἀμήχανος· ἢ σε περὶ Ζεὺς

348 τῇ δ' οὐκ ἂν F: τῇ δ' οὐδ' ἂν U: τῇδε δ' ἂν οὐ G P H: τῇδε δ' ἂν οὐ Eust.
al. 358 σοῖο P H U: σοῖο G F al.

poet who knew of it, or was capable of inventing it, would desire to weave into his narrative.

The only difficulty, then, is the way in which it is introduced. Why make Ulysses ask to be washed by Eurycleia? Why does not Penelope simply tell Eurycleia to wash 'the compeer of her master'? The answer is probably to be sought in the code of manners which governed the Homeric age. We may gather from the words of Ulysses in 344 ff. (οὐδὲ γυνὴ ποδὸς ἄψεται κτλ.), and of Eurycleia in 373 ff. (τάων . . . ἀλείων οὐκ ἔατος νίξειν), that in the ordinary course the washing would have been done by one of the younger maid-servants. Cp. the washing of Telemachus at Pylos (3. 464) by a daughter of the house.

If this is so, the poet had to contrive some reason why Ulysses was to be washed by the old nurse. And he has done so in a way that serves also to bring out the modesty and wisdom of his hero. It is the invariable discretion

(πεπνυμένα πάντα) of Ulysses that leads him to refuse the services of the maids. In the same spirit soon afterwards (20. 140 ff.) he declared himself to be too miserable an outcast to sleep in the couch offered to him by the order of Penelope.

As to 24. 167 it is probably enough to point out that it does not directly contradict 19. 570-587. The difference is accounted for by the later date of the 24th book.

350-352. The sense is, 'no one that has come to the house has been so wise as you are': ὦδε—ὦ as in 380-381. Hence φίλων is out of place; it must have crept in from 24. 268 οὐ τις . . . ξείνων τηλεδαπῶν φιλίων ἐμὸν ἵκετο δῶμα. The original half-line here may have been ἐμὸν ἵκετο χαλκοβατὴς δῶ, or κλυτὸν ἵκετο δῶμ' Ὀδυσῆος: see 13. 4. The comparative φίλων is doubtless one of the post-Homeric words of the 24th book.

363. ὦ μοι . . . σέο, gen. as 20. 209 ὦ μοι ἐπεὶ Ὀδυσῆος. For the phrase ὦ

ἀνθρώπων ἤχθηρε θεοῦδέα θυμὸν ἔχοντα.
οὐ γάρ πώ τις τόσσα βροτῶν Διὶ τερπικεραύνῳ 365
πίονα μῆρί' ἔκη' οὐδ' ἐξαίτους ἐκατόμβας,
ὅσσα σὺ τῷ ἐδίδους, ἀρώμενος ἦος ἱκοιο
γῆράς τε λιπαρὸν θρέψαιό τε φαίδιμον υἱόν·
νῦν δέ τοι οἶφ' ἀάμπαν ἀφείλετο νόστιμον ἦμαρ.
οὕτω που καὶ κείνῳ ἐφεψιόωντο γυναῖκες 370
ξείνων τηλεδαπῶν, ὅτε τευ κλυτὰ δώμαθ' ἵκοιτο,
ὥς σέθεν αἱ κύνες αἶδε καθεψιόωνται ἅπασαι,
τάων νῦν λώβην τε καὶ αἴσχεα πόλλ' ἀλείωνων
οὐκ ἔατος νίξειν· ἐμὲ δ' οὐκ ἀέκουσαν ἄνωγε
κούρη Ἰκαρίοιο, περίφρων Πηνελόπεια. 375
τῷ σε πόδας νίψω ἅμα τ' αὐτῆς Πηνελοπείης
καὶ σέθεν εἵνεκ', ἐπεὶ μοι ὀρώρεται ἔνδοθι θυμὸς
κῆδεσιν. ἀλλ' ἄγε νῦν ξυνίει ἔπος, ὅττι κεν εἴπω·
πολλοὶ δὲ ξεῖνοι ταλαπείριοι ἐνθάδ' ἵκοντο,
ἀλλ' οὐ πώ τινά φημι ἐοικότα ὦδε ιδέσθαι 380
ὥς σὺ δέμας φωνήν τε πόδας τ' Ὀδυσῆϊ ἔοικας."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

"ὦ γρη῏, οὕτω φασὶν ὅσοι ἴδον ὀφθαλμοῖσιν
ἡμέας ἀμφοτέρους, μάλα εἰκέλω ἀλλήλοισιν 385
ἔμμεναι, ὥς σὺ περ αὐτῇ ἐπιφρονέουσ' ἀγορεύεις."

Ἦς ἄρ' ἔφη, γρη῏ς δὲ λέβηθ' ἔλε παμφανόωντα,

366 οὐδ' ἢ δ' G: read perhaps ἔκην ἰδ' (note). 371 ὅτε τευ] Perhaps ὅτεο.
372 καθεψιόωνται F Eust.: καθεψιόωντο G P H X al.

μοι ἐγὼ ἀμήχανος cp. 5. 299 ὦ μοι ἐγὼ δειλός, also Il. 18. 54, 24. 255. Elsewhere in Homer ἀμήχανος means 'not to be managed,' 'with whom no contrivance avails'; but here it must be = 'helpless.'

366. For the more rhythmical reading ἔκην ἰδ' it may be noticed that ἠδέ after a negative (instead of οὐδέ) seems to be allowed when the things denied constitute in effect a single notion. So 21. 233 οὐκ ἔασουσιν ἐμοὶ δόμεναι βιδὴν ἠδέ φαρέτην, Il. 9. 133 (= 275) μή ποτε τῆς εὐνῆς ἐπιβήμεναι ἠδέ μύγῃναι, 11.

255 οὐδ' ὥς ἀπέλγη μάχης ἠδὲ πτολέμοιο. In these cases there is a kind of hendiadys.

368. The place of the first τε is due to a slight anacoluthon, the sentence beginning as if ἱκοιο were the governing word of both clauses. Cp. Il. 3. 80 λοῖσιν τε τιτυσόμενοι λάεσσι τ' ἐβαλλον.

372. αἱ κύνες, the art. of aversion or contempt: H. G. § 261, 2.

374. The form ἄνωγε may be a pf. or an impf. (as from a thematic *ἀνώγω). Here the pf. agrees better with the pres. ἔατος.

τοῦ πόδας ἐξαπένιζεν, ὕδωρ δ' ἐνεχεύατο πολλὸν
 ψυχρόν, ἔπειτα δὲ θερμὸν ἐπήφυσεν. αὐτὰρ Ὀδυσσεὺς
 ἴζεν ἀπ' ἐσχαρόφιν, ποτὶ δὲ σκότον ἐτράπετ' αἶψα·
 αὐτίκα γὰρ κατὰ θυμὸν οἶσατο, μή ἐ λαβοῦσα 390
 οὐλὴν ἀμφράσσαιτο καὶ ἀμφαδὰ ἔργα γένοιτο.
 νίξε δ' ἄρ' ἄσπον ἰοῦσα ἀναχθ' ἐόν· αὐτίκα δ' ἔγνω
 οὐλὴν, τήν ποτέ μιν σὺς ἤλασε λευκῷ ὀδόντι
 Παρνησόνδ' ἐλθόντα μετ' Αὐτόλυκόν τε καὶ νῆας,
 μητρὸς ἐῆς πατέρ' ἐσθλόν, ὃς ἀνθρώπους ἐκέκαστο 395
 κλεπτοσύνη θ' ὕρκω τε· θεὸς δέ οἱ αὐτὸς ἔδωκεν
 Ἑρμείας· τῷ γὰρ κεχαρισμένα μηρία καῖεν
 ἀρνῶν ἢ δ' ἐρίφων· ὃ δὲ οἱ πρόφρων ἀμ' ὀπήδει.
 Αὐτόλυκος δ' ἐλθὼν Ἰθάκης ἐς πῖονα δῆμον
 παῖδα νέον γεγαῶτα κιχήσατο θυγατέρος ἧς· 400
 τὸν ρά οἱ Εὐρύκλεια φίλοις ἐπὶ γούνασι θῆκε
 πανομένῳ δόρποιο, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
 "Αὐτόλυκ', αὐτὸς νῦν ὄνομ' εὔρεο ὅττι κε θῆαι

387 τοῦ U: τῷ vulg. πολλὸν G P H U al.: πολλὸν F. 389 ἀπ' G U Eust.
 al.: ἐπ' F P H. 391 ἀμφαδὰ G. 403 θῆαι] θείαι G U: θείω P H al.: θείης F.

387. τοῦ πόδας ἐξαπένιζε 'from it (with water taken from it) she set about washing his feet.' ἐξ as in 10. 361 λό' ἐκ τρίποδος: so 6. 224. Nearly all the MSS. have τῷ, but this does not give so good a construction for ἐξαπένιζε. Note the impf., 'she was going to wash.'

389. ἴζεν ἀπ' ἐσχαρόφιν 'sat away from the fire-place.' Ulysses had to seat himself for the purpose of the washing, and as he did so he bethought him of the wound. He therefore kept away from the fire-light, and turned his back upon it. After the washing (506) he drew his seat nearer to the fire again (αὐτίς).

There is also a reading ἐπ' ἐσχαρόφιν, which may perhaps be explained by pressing the tenses of ἴζεν and ἐτράπετο: 'as he sat by the fire, he suddenly turned away.' But this does not account for the evidently significant αὐτίς of 1. 506. Probably, too, ἐσχαρόφιν is meant as a gen., used instead of the unmetrical ἐσχαρή: and ἐπ' ἐσχαρή would not be

said of a person sitting at or by the fire-place (only of the fire on the fire-place, as 5. 59).

391. ἀμφαδὰ ἔργα. The difficulty is that ἀμφαδὰ must be an adv., derived from an abstract noun in -δα (plur. -δα): the adj. being ἀμφάδιος. It is possible that ἀμφατά, the reading of G, is right.

395-466. This episode has been condemned as an interpolation (Kirchhoff, *Odyssey*, p. 523; Wilamowitz, *Hom. Unters.* p. 59). It certainly interrupts the action in a way that is not Homeric. And the repetition of Παρνησόνδ' ἐλθόντα κτλ. as well as other words (393-394 = 465-466) points in the same direction. On the other hand (as Wilamowitz observes) the mention of Autolycus without any description of him is too abrupt: and if we keep 395-398 the reference of τήν in 467 becomes obscure. The style and language of the passage show no trace of later date.

403. θῆαι, the subj., is better after

παιδὸς παιδὶ φίλῳ· πολυάρητος δέ τοί ἐστι."

Τὴν δ' αὐτ' Αὐτόλυκος ἀπαμείβετο φώνησέν τε· 405
 "γαμβρὸς ἐμὸς θυγάτηρ τε, τίθεσθ' ὄνομ' ὅττι κεν εἴπω·
 πολλοῖσιν γὰρ ἔγωγε ὀδυσσάμενος τόδ' ἰκάνω,
 ἀνδράσιν ἢ δὲ γυναιξὶν ἀνὰ χθόνα πουλυβότειραν·
 τῷ δ' Ὀδυσσεὺς ὄνομ' ἔστω ἐπώνυμον. αὐτὰρ ἔγωγε,
 ὀππότε ἂν ἡβήσας μητρώϊον ἐς μέγα δῶμα 410
 ἔλθῃ Παρνησόνδ', ὅθι πού μοι κτήματ' ἔασι,
 τῶν οἱ ἐγὼ δώσω καὶ μιν χαίροντ' ἀποπέμψω."

Τῶν ἔνεκ' ἦλθ' Ὀδυσσεύς, ἵνα οἱ πόροι ἀγλαὰ δῶρα.
 τὸν μὲν ἄρ' Αὐτόλυκός τε καὶ νύεες Αὐτολύκοιο
 χερσὶν τ' ἡσπάζοντο ἔπεσσί τε μελιχίοισι· 415
 μήτηρ δ' Ἀμφιθέη μητρὸς περιφῦς Ὀδυσῆϊ
 κύσος ἄρα μιν κεφαλὴν τε καὶ ἄμφω φάεα καλά.
 Αὐτόλυκος δ' υἱοῖσιν ἐκέκλετο κυδαλίμοισι
 δεῖπνον ἐφοπλίσσαι· τοῖ δ' ὀτρύνοντος ἄκουσαν,
 αὐτίκα δ' εἰσάγαγον βοῦν ἄρσενά πενταέτηρον· 420
 τὸν δέρον ἀμφὶ θ' ἔπον, καὶ μιν διέχευαν ἅπαντα,
 μίστυλλον τ' ἄρ' ἐπισταμένως πεῖράν τ' ὀβελοῖσιν,
 ὥπτησάν τε περιφραδέως δάσσαντό τε μοῖρας.

408 βοτανάνειραν G P H U Eust. 409 ἔγωγε] ἔπειτα G. 410 πατρώϊον G.
 416 Ὀδυσῆα G F Z. 422 ἄρα τὰλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν G (cp. 3. 462, &c.). 423 δάσσαντό τε μοῖρας G U: ἐρύσαντό τε μοῖρας P H al.: ἐρύσαντό τε πάντα F M X al.

the imperative εὔρεο than θείω, which most MSS. have. The middle is properly used of the parents giving the name: but Autolycus is to be regarded as acting for them.

406. θυγάτηρ τε. The nom. is required here by the rule that the voc. is never used with a conjunction such as τε or δέ. So in Sanscrit, and doubtless in the original language, the voc. cannot be part of a sentence in any respect: *H. G.* § 164.

407. γάρ introduces the reason: 'inasmuch as I have come to you here as one that has been angered with many,' as a man of many quarrels. Some take ὀδυσσάμενος to be = 'having been the

object of anger'; but there is no support for this sense of ὀδύσασθαι.

409. ὄνομα ἐπώνυμον 'a name to be named by.'

410. μητρώϊον probably means, not strictly 'maternal,' but 'belonging to the μήτρες,' the mother's kindred. It is true that πατρώϊος in Homer means simply 'belonging to a father'; but it is not unlikely that it was originally used in a more limited sense, as the adj. of πάτριος.

421. ἀμφὶ θ' ἔπον 'dealt with,' the most general word for doing whatever was necessary.

ἅπαντα, see on 16. 21.

ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἥλιον καταδύντα
 δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς εἴσης· 425
 ἡμος δ' ἥελιος κατέδυ καὶ ἐπὶ κνέφας ἦλθε,
 δὴ τότε κοιμήσαντο καὶ ὕπνου δῶρον ἔλοντο.
 Ἦμος δ' ἠριγένεια φάνη ροδοδάκτυλος Ἥως,
 βάν ρ' ἔμεν ἐς θήρην, ἡμὲν κύνες ἡδὲ καὶ αὐτοὶ
 υἷεες Αὐτολύκου· μετὰ τοῖσι δὲ δῖος Ὀδυσσεὺς 430
 ἦιεν· αἰπὺν δ' ὄρος προσέβαν καταειμένον ὕλη
 Παρνησοῦ, τάχα δ' ἴκανον πτύχας ἠνεμοέσσας.
 Ἥελιος μὲν ἔπειτα νέον προσέβαλλεν ἀρούρας
 ἐξ ἀκααρρεΐταιο βαθυρρόου Ὠκεανοῖο,
 οἱ δ' ἐς βῆσαν ἴκανον ἐπακτῆρες· πρὸ δ' ἄρ' αὐτῶν 435
 ἔχυν' ἐρευνῶντες κύνες ἦσαν, αὐτὰρ ὀπισθεν
 υἷεες Αὐτολύκου· μετὰ τοῖσι δὲ δῖος Ὀδυσσεὺς
 ἦιεν ἄγχι κυνῶν, κραδάων δολιχόσκιον ἔγχος.
 ἔνθα δ' ἄρ' ἐν λόχμῃ πυκινῇ κατέκειτο μέγας σὺς·
 τὴν μὲν ἄρ' οὗτ' ἀνέμων διάη μένος ὕγρον ἀέντων, 440
 οὔτε μιν Ἥελιος φαέθων ἀκτῖσιν ἔβαλλεν,
 οὗτ' ὄμβρος περάασκε διαμπερές· ὥς ἄρα πυκνὴ
 ἦεν, ἀτὰρ φύλλων ἐνέην χύσις ἡλιθα πολλή.
 τὸν δ' ἀνδρῶν τε κυνῶν τε περὶ κτύπος ἦλθε ποδοῖν,
 ὥς ἐπάγοντες ἐπῆσαν· ὁ δ' ἀντίος ἐκ ξυλόχοιο, 445
 φρίξας εὖ λοφιήν, πῦρ δ' ὀφθαλμοῖσι δεδορκώς,
 στῆ ρ' αὐτῶν σχεδόθεν· ὁ δ' ἄρα πρότιστος Ὀδυσσεὺς
 ἔσσυτ' ἀνασχόμενος δολιχὸν δόρυ χειρὶ παχείῃ,
 οὐτάμεναι μεμαῶς· ὁ δὲ μιν φθάμενος ἔλασεν σὺς
 γουνὸς ὕπερ, πολλὸν δὲ διήφυσε σαρκὸς ὀδόντι 450

429 αὐτοῖ] ἀνδρες G. 431 ἐπέβαν F M X. ὕλην G F. 436 ἔχνη
 F U. 440 διάη G U: διὰει vulg.

440-443, repeated from 5. 478 ff.

444. ποδοῖν, dual used in a distributive sense: cp. 20. 348, Il. 23. 362.

445. ἐπάγοντες 'driving on' (sc. the game), cp. ἐπακτῆρες (l. 435).

446. Cp. Ar. Ran. 822 φρίξας δ' αὐτοκόμου λοφίᾱς λασιαύχενα χαίταν—evidently a reminiscence of Homer.

450. πολλόν is adverbial, = 'a long way,' 'far,' and σαρκὸς is a partitive gen., akin to the gen. of the space *within which* something moves; cp. Il. 20. 178 ὁμίλου πολλὸν ἐπελθών.

διήφυσε 'drained,' laid open so as to draw off the life: Il. 13. 507 διὰ δ' ἔντερά χαλεπὸς ἤφυσε, also 14. 517.

λικριφὶς αἶξας, οὐδ' ὀστέον ἴκετο φωτός.
 τὸν δ' Ὀδυσσεὺς οὔτησε τυχῶν κατὰ δεξιὸν ὦμον,
 ἀντικρὺ δὲ διήλθε φαεινοῦ δουρὸς ἀκωκῇ·
 καδ δ' ἔπεσ' ἐν κονίῃσι μακῶν, ἀπὸ δ' ἔπτατο θυμός.
 τὸν μὲν ἄρ' Αὐτολύκου παῖδες φίλοι ἀμφεπέοντο, 455
 ὠτειλὴν δ' Ὀδυσῆος ἀμύμονος ἀντιθέοιο
 δῆσαν ἐπισταμένως, ἐπαιδοῖ δ' αἶμα κελαινὸν
 ἔσχεθον, αἶψα δ' ἴκοντο φίλου πρὸς δώματα πατρός.
 τὸν μὲν ἄρ' Αὐτολύκος τε καὶ υἷεες Αὐτολύκοιο
 εὖ ἰησάμενοι ἡδ' ἀγλαὰ δῶρα πορόντες 460
 καρπαλίμως χαίροντα φίλην ἐς πατρίδ' ἔπεμπον
 εἰς Ἰθάκην. τῷ μὲν ῥα πατὴρ καὶ πότνια μήτηρ
 χαῖρον νοστήσαντι καὶ ἐξερέεινον ἕκαστα,
 οὐλὴν ὅττι πάθοι· ὁ δ' ἄρα σφίσιν εὖ κατέλεξεν
 ὥς μιν θηρεύοντ' ἔλασεν σὺς λευκῷ ὀδόντι, 465
 Παρνησόνδ' ἐλθόντα σὺν υἷαςιν Αὐτολύκοιο.
 Τὴν γρη῏ς χεῖρεσσι καταπρηνέσσι λαβοῦσα
 γυνὼ ρ' ἐπιμασασμένη, πόδα δὲ προέηκε φέρεσθαι·
 ἐν δὲ λέβητι πέσε κνήμη, κανάχησε δὲ χαλκός,
 ἀψ δ' ἐτέρωσ' ἐκλίθη· τὸ δ' ἐπὶ χθονὸς ἐξέχυθ' ὕδωρ. 470
 τὴν δ' ἄμα χάρμα καὶ ἄλγος ἔλε φρένα, τῷ δὲ οἱ ὅσσε
 δακρυόφι πλησθέν, θαλερὴ δὲ οἱ ἔσχετο φωνή.
 ἀψαμένη δὲ γενέλου Ὀδυσσῆα προσέειπεν·
 "ἦ μάλ' Ὀδυσσεὺς ἐσσι, φίλον τέκος· οὐδέ σ' ἔγωγε

461 φίλην ἐς πατρίδ' F al.: φίλος χαίροντες vulg.: φίλην χαίροντες Wolf, Bekk.
 463 ἕκαστα] ἀπαντα 1 (Vind. 5). 474 μάλ' σύ γ' F O Z.

454. μακῶν 'with a cry,' 18. 98.

455. τὸν . . . ἀμφεπέοντο 'busied themselves with it' (sc. the boar), i.e. did what it was usual for hunters to do on killing their game.

461. Most MSS. have φίλος χαίροντες ἔπεμπον, which is intolerably harsh after καρπαλίμως. Possibly χαίροντες is a gloss on φίλος: cp. Il. 4. 347 νῦν δὲ φίλος χ' ὀρώμε, which is = φίλον ἀν εἶη ὑμῖν ὀρᾶν. Or it may be due to 17. 83 χαίροντι φέρειν πρὸς δώματα χαίρων.

However this may be, the reading φίλην ἐς πατρίδ' ἔπεμπον, given by the Laurentian (F) and other MSS., is free from objection, and has been adopted by Ludwig. The reading φίλην χαίροντες separates φίλην too far from the substantive (Ἰθάκην) which it qualifies.

464. οὐλὴν is acc. de quo, 'asked about the wound, what befell him,' i.e. asked for the story of the wound.

470. ἐκλίθη, sc. χαλκός, 'the vessel was turned over.'

πρὶν ἔγνω, πρὶν πάντα ἄνακτ' ἐμὸν ἀμφαφάασθαι." 475

Ἡ καὶ Πηνελόπειαν ἐσέδρακεν ὀφθαλμοῖσι,
πεφραδέειν ἐθέλουσα φίλον πόσιν ἔνδον ἔοντα.
ἢ δ' οὐτ' ἀθρήσαι δύνατ' ἀντίη οὔτε νοῆσαι·
τῇ γὰρ Ἀθηναίη νόον ἔτραπεν· αὐτὰρ Ὀδυσσεὺς
χείρ' ἐπιμασσάμενος φάρυγος λάβε δεξιτερῇφι, 480

τῇ δ' ἐτέρῃ ἔθεν ἄσπον ἐρύσσατο φώνησέν τε·
"μαῖα, τίη μ' ἐθέλεις ὀλέσαι; σὺ δέ μ' ἔτρεφες αὐτὴ
τῷ σῷ ἐπὶ μαζῷ· νῦν δ' ἄλγεα πολλὰ μογήσας
ἦλθον ἐικοστῷ ἔτει ἐς πατρίδα γαῖαν.

ἀλλ' ἐπεὶ ἐφράσθης καὶ τοι θεὸς ἔμβαλε θυμῷ, 485
σίγα, μή τίς τ' ἄλλος ἐνὶ μεγάροισι πύθεται.
ὦδε γὰρ ἔξερέω, καὶ μὴν τετελεσμένον ἔσται·
εἴ χ' ὑπ' ἔμοιγε θεὸς δαμάσῃ μνηστῆρας ἀγαυούς,
οὐδὲ τροφοῦ οὔσης σεῦ ἀφέξομαι, ὅππότε ἂν ἄλλας
δμῶας ἐν μεγάροισιν ἐμοῖς κτείνωμι γυναῖκας." 490

Τὸν δ' αὖτε προσέειπε περίφρων Εὐρύκλεια·
"τέκνον ἐμόν, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.
οἶσθα μὲν οἶον ἐμὸν μένος ἔμπεδον, οὐκ ἐπιεικτόν,
ἔξω δ' ὡς ὅτε τις στερεὴ λίθος ἢ σίδηρος.
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν· 495
εἴ χ' ὑπὸ σοί γε θεὸς δαμάσῃ μνηστῆρας ἀγαυούς,
δὴ τότε τοι καταλέξω ἐνὶ μεγάροισι γυναῖκας,
αἱ τέ σ' ἀτιμάζουσι καὶ αἱ νηλεΐτιδες εἰσι."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"μαῖα, τίη δέ σὺ τὰς μυθήσαιο; οὐδέ τί σε χρὴ. 500
εὖ νυ καὶ αὐτὸς ἐγὼ φράσομαι καὶ εἴσομ' ἐκάστην·
ἀλλ' ἔχε σιγῇ μῦθον, ἐπίτρεψον δὲ θεοῖσιν."

484 ἦλθον εἰκοστῷ MSS.: see on 16. 206. 487 καὶ μὴν] καὶ κεν P al.: τὸ δὲ
καὶ F: τὸ δὲ κεν J. 490 ἐμοῖς] Read perhaps ἐμὰς. κτείνωμι H U:
κτείνωμι G F P. 493 οὐκ G F P U: οὐδ H X D al. 498 νηλεΐτιδες, cp.
16. 317.

475. πάντα, see on 16. 21.
489. οὔσης. This is not the Homeric
form; but no good emendation of the
line has been proposed.

494. ἔξω, intrans., as with adverbs.
498. νηλεΐτιδες, cp. 16. 317.
502. ἐπίτρεψον δὲ θεοῖσιν 'leave the
matter to the gods,' a formula for de-

Ὡς ἄρ' ἔφη, γρη῏ς δὲ διέκ μεγάροιο βεβήκει
οἰσομένη ποδάνιπτρα· τὰ γὰρ πρότερ' ἔκχυτο πάντα.
αὐτὰρ ἐπεὶ νύψεν τε καὶ ἡλείψεν λίπ' ἐλαίῳ, 505
αὐτὶς ἄρ' ἄσσοτέρω πυρὸς ἔλκετο δίφρον Ὀδυσσεὺς
θερσόμενος, οὐλὴν δὲ κατὰ ρακέεσσι κάλυψε.
τοῖσι δὲ μύθων ἦρχε περίφρων Πηνελόπεια·

"ξείνε, τὸ μὲν σ' ἐτι τυτθὸν ἐγὼν εἰρήσομαι αὐτῇ·
καὶ γὰρ δὴ κοίτου τάχα ἡδέος ἔσσεται ὥρη, 510
ὃν τινὰ γ' ὕπνος ἔλη γλυκερός, καὶ κηδόμενόν περ.
αὐτὰρ ἐμοὶ καὶ πένθος ἀμέτρητον πῶρε δαίμων·
ἡματα μὲν γὰρ τέρπομ' ὀδυρομένη, γοῶσα,
ἔς τ' ἐμὰ ἔργ' ὀρώσα καὶ ἀμφιπόλων ἐνὶ οἴκῳ·
αὐτὰρ ἐπεὶ νύξ ἔλθῃ, ἔλῃσί τε κοῖτος ἅπαντας, 515
κεῖμαι ἐνὶ λέκτρῳ, πυνιναι δέ μοι ἀμφ' ἀδινδὸν κῆρ
ὀξεῖαι μελεδῶνες ὀδυρομένην ἐρέθουσιν.
ὥς δ' ὅτε Πανδαρέου κόρη, χλωρῆς ἀηδών,

510 κοῖτοιο τάχ' ἡδέος ἔσσεται ed. Flor.: κοῖτοιο τάχ' ἔσσεται ἡδέος MSS.: corr.
Herwerden. 511 ἔλη G F M X U al.: ἔλοι P H. 515 ἐπεὶ H: ἐπὶν vulg.
517 μελεδῶνες M U al.: μελεδῶναι vulg. 518 Πανδάρῃ G.

precating further action. Cp. 22. 288
ἀλλὰ θεοῖσι μῦθον ἐπιτρέψαι (in contrast
to μέγα εἰπεῖν): also of the contest with
the bow, 21. 279 νῦν μὲν παῦσαι τόξον,
ἐπιτρέψαι δὲ θεοῖσι. Here, as Ameis
points out, and in 21. 279 it has a double
meaning. To the person addressed it is
a mere formula = 'say no more': to the
hearer, who knows the course of events,
it is significant of the fate that the gods
have in store.

505. The final α of λίπα is always
elided in Homer, but the form is proved
by Thuc. 1. 6. 5. It is doubtless one of
the adverbs in -α (like λίγα, πύκα, κάρτα,
&c.), which are generally regarded as
survivals of the instrumental case (Brug-
mann, *M. U.* ii. 158). Possibly the
phrase λίπ' ἐλαίῳ represents an ancient
instrum. λίπα ἐλαίῳ 'with oil olive.'

507. θερσόμενος, fut. part.

509. τυτθόν is adverbial.

511. ἔλη, the subj. suits the context
best: the effect of the opt. ἔλοι would
be to avoid assuming that any one will
sleep: *H. G.* § 305 (c).

512. καὶ strengthens ἀμέτρητον.

513. τέρπομαι goes with ὀδυρομένη
γοῶσα (not with the next line, as some
take it). Cp. 4. 194 τέρπομ' ὀδυρόμενος,
also 4. 102 γούφῳ φρίνα τέρπομαι. The
sense is that Penelope mourns both by
day, when she has other occupation,
and by night, when she is sleepless with
grief. The sense is much the same in
20. 83-87.

515. ἐπεὶ, which is more in accord-
ance with Homeric syntax than ἐπὶν
(*H. G.* § 362), is here preserved by the
Harleian MS.

518. χλωρῆς cannot be explained of
the colour of the nightingale, which is
in the main a dull brown, the throat
and breast only being greenish. More-
over, the form of the word is against
taking it as simply = χλωρός, and
favours the interpretation of the Schol.
ἡ ἐν χλωροῖς διατρίβουσα. Cp. νῆς and
νηρῆς of the nymphs that live in *springs*
(νάω) and *water* (if Modern Greek νερό
points to an ancient νηρόν): also δρεῖας,
δρυάς, &c. The epithet χλωράχην given
to the bird by Simonides (fr. 73) may
have been suggested by misunderstand-

καλὸν αἰδῶσιν ἔαρος νέον ἱσταμένοιο,
 δεινδρέων ἐν πετάλοισι καθεζομένη πυκινούσιν, 520
 ἢ τε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν,
 παῖδ' ὀλοφυρομένη Ἴτυλον φίλον, ὃν ποτε χαλκῷ
 κτεῖνε δι' ἀφραδίας, κούρον Ζήθιοιο ἀνακτος,
 ὥς καὶ ἐμοὶ δίχα θυμὸς ὁρώρεται ἔνθα καὶ ἔνθα,
 ἢ ἐ μὲνω παρὰ παιδὶ καὶ ἔμπεδα πάντα φυλάσσω, 525
 κτῆσιν ἐμήν, δμῳάς τε καὶ ὑψερεφές μέγα δῶμα,
 εὐνήν τ' αἰδομένη πόσιος δήμοιό τε φῆμιν,
 ἢ ἤδη ἅμ' ἔπωμαι Ἀχαιῶν ὅς τις ἄριστος
 μῶται ἐνὶ μεγάροισι, πορῶν ἀπερείσια ἔδνα,
 παῖς δ' ἐμὸς ἦος ἔην ἔτι νήπιος ἠδὲ χαλὶφρων, 530
 γήμασθ' οὐ μ' εἶα πόσιος κατὰ δῶμα λιποῦσαν·
 νῦν δ' ὅτε δὴ μέγας ἐστὶ καὶ ἡβης μέτρον ἰκάνει,
 καὶ δὴ μ' ἀρᾶται πάλιν ἐλθέμεν ἐκ μεγάροιο,
 κτήσιος ἀσχαλῶν, τήν οἱ κατέδουσιν Ἀχαιοί.
 ἀλλ' ἄγε μοι τὸν ὄνειρον ὑπόκριναι καὶ ἀκουσον. 535
 χῆνές μοι κατὰ οἶκον ἐείκοσι πυρὸν ἔδουσιν
 ἐξ ὕδατος, καὶ τέ σφιν λαίνομαι εἰσορόωσα·
 ἐλθὼν δ' ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης

521 τρωπῶσα] Better perhaps τροπῶσα, cp. 16. 405. 530 ἦος] ἔως μὲν MSS.: corr. Nauck. 534 ἀσχαλῶν vulg.: ἀσχαλλων U al.

ing of this or some similar passage, though the later poet took care to be more true to nature. But such a term as bird 'of the greenwood' is surely more natural than any description based upon colour.

521. χέει πολυηχέα φωνήν, cp. Ar. Vesp. 555 τὴν φωνὴν οἰκτροχοοῦντες.

522. Ἴτυλος seems to be a name formed in imitation of the nightingale's note.

529. μῶται, subj. It has been proposed to read μῶται ἔν, but needlessly.

535. τὸν ὄνειρον. The article seems to have a possessive force, μοι τὸν = τὸν ἐμόν: H. G. § 261.

ὑπόκριναι καὶ ἀκουσον, a prothysteron arising from the important word being put first: cp. 13. 274.

537. ἐξ ὕδατος. Two explanations are given in the scholia: ἢ ἀντὶ τοῦ βεβρεγμένον ὕδατι σῖτον, ἢ ἐξιδόντες τοῦ ὕδατος ἔνθα διατρίβουσιν B.P. ἔξω καὶ χωρὶς ὕδατος V. The second seems the more probable. The geese come from the water, which is their usual abode;—just as the eagle has come from the mountain (ἐξ ὄρεος, cp. the preceding line). They are fed on grain from a trough or box (πύελος). The picture which the commentators draw of a flock of geese eating grain that had been thrown into a water trough does not rest on any evidence.

538. ἀγκυλοχείλης. The true form is probably ἀγκυλοχήλης 'with crooked claw'; cp. Ar. Eq. 205, where the epithet is said to be given ὅτι ἀγκύλαι ταῖς χερσὶν ἀρπάζων φέρει.

πᾶσι κατ' αὐχέν' ἔαξε καὶ ἔκτανεν· οἱ δ' ἐκέχυντο
 ἄθρῳ ἐν μεγάροισι, ὃ δ' ἐς αἰθέρα διὰν ἀέρθη. 540
 αὐτὰρ ἐγὼ κλαῖον καὶ ἐκώκυον ἔν περ ὀνείρῳ,
 ἀμφὶ δέ μ' ἠγερέθοντο ἐὺπλοκαμίδες Ἀχαιοί,
 οἴκτρ' ὀλοφυρομένην ὃ μοι αἰετὸς ἔκτανε χῆνας.
 ἀψ δ' ἐλθὼν κατ' ἄρ' ἔξετ' ἐπὶ προὔχοντι μελάρῳ,
 φωνῇ δὲ βροτῇ κατερήτυε φώνησέν τε· 545
 'θάρσει, Ἰκαρίου κούρη τηλεκλειτοῖο·
 οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν, ᾧ τοι τετελεσμένον ἔσται.
 χῆνες μὲν μνηστῆρες, ἐγὼ δέ τοι αἰετὸς ὄρνις
 ἦα πάρος, νῦν αὖτε τὸς πόσις εἰλήλουθα,
 ὅς πᾶσι μνηστῆρσιν αἰεκέα πότμον ἐφήσω.' 550
 ὥς ἔφατ', αὐτὰρ ἐμὲ μελιηδὺς ὕπνος ἀνήκε·
 παπτήνασα δὲ χῆνας ἐνὶ μεγάροισι νόησα
 πυρὸν ἐρεπτομένους παρὰ πύελον, ἦχι πάρος περ."
 Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ γύναι, οὐ πῶς ἔστιν ὑποκρίνασθαι ὄνειρον 555
 ἄλλῃ ἀποκλίναντ', ἐπεὶ ἡ ρά τοι αὐτὸς Ὀδυσσεὺς
 πέφραδ' ὅπως τελέει· μνηστῆρσι δὲ φαίνεται ὄλεθρος
 πᾶσι μάλ', οὐδέ κέ τις θάνατον καὶ κῆρας ἀλύξει."
 Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "ξείν', ἢ τοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμυθοι 560
 γίγνοντ', οὐδέ τι πάντα τελεῖται ἀνθρώποισι.
 δοῖαί γάρ τε πύλαι ἀμνηνῶν εἰσὶν ὀνείρων·
 αἱ μὲν γὰρ κεράεσσι τετεύχεται, αἱ δ' ἐλέφαντι·
 τῶν οἱ μὲν κ' ἐλθῶσι διὰ πριστοῦ ἐλέφαντος,

539 αὐχέν' ἔαξε] αὐχέν' ἔηξε Herodian π. μον. λέξ. p. 15 Dind. (but ἔαξε in cod. V): αὐχέν' ἔαξε MSS. 558 ἀλύξει] ἀλύξει vulg.: ἀλύξοι F.

544. ἐπὶ προὔχοντι μελάρῳ 'on a projecting roof-beam.'

552. παπτήνασα 'peering,' 'looking about for': χῆνας is to be construed with παπτήνασα as well as νόησα, cp. Il. 4. 200 παπταίνων ἦρωα Μαχάονα τὸν δ' ἐνόησεν κτλ.

556. αὐτὸς Ὀδυσσεύς has a fuller meaning to the hearer than to Penelope—'the real Ulysses,' not merely the

Ulysses of her dream.

557. τελέει, sc. Ὀδυσσεύς.

558. ἀλύξει. The subj. after οὐδέ κει is more Homeric than the fut.

560. ἀκριτόμυθοι, cp. Il. 2. 796 μῦθοι ἀκριτοί.

562. ἀμνηνῶν 'shadowy,' 'bodiless.'

564-567. There is a play of language on ἐλέφας and ἐλεφαίρομαι, and doubtless also on κέρας and κραινώ,

οἱ ῥ' ἐλεφαίρονται, ἐπε' ἀκράαντα φέροντες· 565
οἱ δὲ διὰ ξεστῶν κεράων ἔλθωσι θύραζε,
οἱ ῥ' ἔτυμα κραίνουσι, βροτῶν ὅτε κέν τις ἴδῃται.
ἀλλ' ἐμοὶ οὐκ ἐντεῦθεν ὄτομαι αἰνὸν ὄνειρον
ἐλθέμεν· ἦ κ' ἀσπαστὸν ἐμοὶ καὶ παιδὶ γένοιτο.
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν· 570
ἦδε δὴ ἡὼς εἴσι δυσώνυμος, ἦ μ' Ὀδυσῆος
οἴκου ἀποσχίσει· νῦν γὰρ καταθήσω ἄεθλον

567 ὅτε κέν τις] Read probably ὅτε τίς τε, *H. G.* § 365, 4.



FIG. A.



FIG. B.



FIG. C.

565. ἐλεφαίρονται 'deceive': cp. *ὀλοφώϊα* (17. 248, with the note).

572-578. The latest and most adequate commentary on this much vexed passage will be found in Helbig's work, *Das homerische Epos*, ed. 2, pp. 348-353. This discussion is the basis of the following notes.

The *δρύοχοι* to which the axes are compared in l. 574 are stays or trestles on which the keel of a ship rested while it was being built (*στηρίγματα τῆς πηγνυμένης νεώς* Suid.; *ξύλα ἐφ' ὧν ἡ τρόπις ἵσταται* Eust.). Hence the phrase *ἐκ δρύων* = 'from the laying down of the keel.' Others (as Ameis) understand the word of the ribs of the ship. In any case we are to imagine a straight line of upright pieces of timber.

In what sense, then, could it be said that Ulysses 'used to shoot an arrow through' (*διαρρίπτασεν δίστόν*) all the twelve axes? In 21. 421-422 we are told that he 'did not miss the foremost point of the haft' of any of them (see the note there on the phrase *πρώτη στελεΐη*). Evidently we must suppose that at the end of the haft, i. e. at or in

the head of the axe, there was a hole or opening of some sort, and that the axes could be so placed that the twelve openings were in line, and formed a kind of tube, through which a very expert archer could send an arrow. Two forms of axe satisfying these conditions are given by Helbig. One of these is a double axe or *διπέννις*, in which the two blades are separated by circular openings, above and below the end of the shaft (fig. A). This form is chiefly known from post-Alexandrian representations, but Helbig finds traces of it in early times. In the other, which is known from the figure of an Amazon on one of the metopes of Selinunte, the two sides are different. One side is a fragmentary blade (or, as Mr. Myres thinks, an adze seen edge-ways); the other is rounded, and perforated by a crescent-shaped opening (fig. B). To these alternatives—between which Helbig does not decide—a third has now been added by an axe found in the famous 'Mycenean' tomb at Vaphio (fig. C, from Tsountas and Manatt, p. 207). In this axe the blade is shaped

τοὺς πελέκεας, τοὺς κείνος ἐνὶ μεγάροισιν ἐοῖσιν
ἵστασ' ἐξείης, δρυόχους ὥς, δώδεκα πάντας·
στὰς δ' ὃ γε πολλὸν ἀνευθε διαρρίπτασεν δίστόν. 575
νῦν δὲ μνηστήρεσσιν ἄεθλον τοῦτον ἐφήσω·
ὃς δέ κε ῥῆϊτατ' ἐντανύσῃ βιδὸν ἐν παλάμῃσι
καὶ διοῖστεύσῃ πελέκεων δυοκαίδεκα πάντων,
τῷ κεν ἅμ' ἐσποίμην, νοσφισσαμένη τόδε δῶμα
κουρίδιον, μάλα καλόν, ἐνίπλειον βιότοιο, 580
τοῦ ποτε μεμνήσεσθαι ὄτομαι ἐν περ ὀνείρῳ."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"ὦ γύναι αἰδοίη Λαερτιάδεω Ὀδυσῆος,
μηκέτι νῦν ἀνάβαλλε δόμοις ἐνὶ τοῦτον ἄεθλον·
πρὶν γάρ τοι πολύμητις ἐλεύσεται ἐνθάδ' Ὀδυσσεύς, 585
πρὶν τούτους τόδε τόξον εὖξοον ἀμφαφάοντας
νευρὴν τ' ἐντανύσαι διοῖστεῦσαί τε σιδήρου."

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
"εἴ κ' ἐθέλοις μοι, ξεῖνε, παρήμενος ἐν μεγάροισι
τέρπειν, οὐ κέ μοι ὕπνος ἐπὶ βλεφάροισι χυθείη. 590
ἀλλ' οὐ γάρ πως ἔστιν αὐπνους ἔμμεναι αἰὲν
ἀνθρώπους· ἐπὶ γάρ τοι ἐκάστῳ μοῖραν ἔθηκαν
ἀθάνατοι θνητοῖσιν ἐπὶ ζεῖδωρον ἄρουραν.
ἀλλ' ἦ τοι μὲν ἐγὼν ὑπερώϊον εἰσαναβᾶσα

579 ἅμ' ἐσποίμην] Better ἅμα σποίμην, *H. G.* § 36, 6 note. 586 ἀμφαφάοντας
G F: -άωντας vulg. 589 εἴ κ'] The κε is doubtful: to what condition can it refer? Read perhaps εἴ γ' (*H. G.* § 313).

like an arch, with two large holes instead of the single opening in the second form.

If we had merely to consider which of these forms answers best to the story as told in the *Odyssey*, it might be difficult to arrive at a conclusion. But as a question of archaeological evidence there is no doubt that the Vaphio axe has the advantage. We possess the actual implement (or weapon): and we know that it belongs, in time and in place, to the Homeric world.

572. ἄεθλον is acc. masc., as in 576 and 584, meaning a 'contest' or 'com-

petition' (later ἀγών). The axes were to be made 'the contest,' in the sense that they were the material of it: cp. 21. 3-4 τόξον μνηστήρεσσι θέμεν πολὺν τε σίδηρον ἐν μεγάροισι Ὀδυσῆος ἀέθλια καὶ φόνου ἀρχήν.

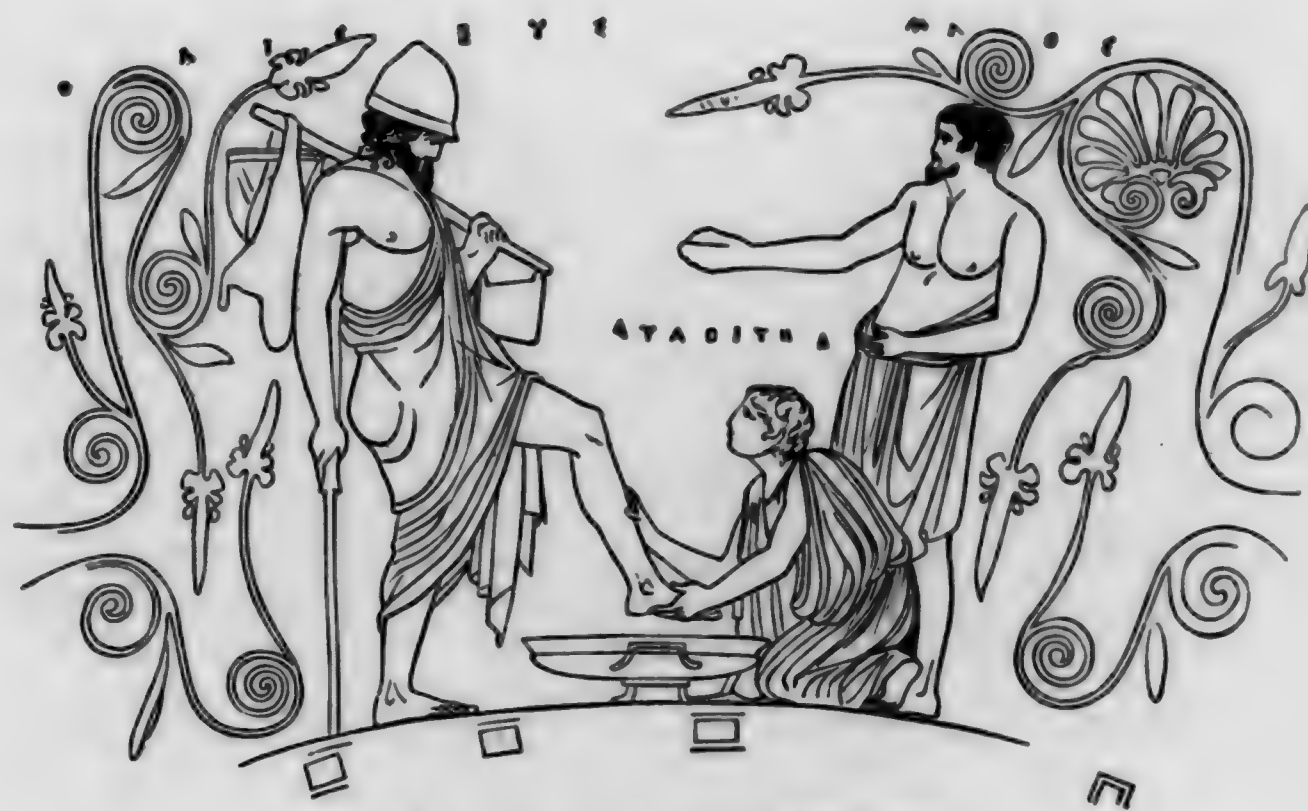
591-593 are perhaps interpolated: the repetition of ἀλλά in 594 is suspicious.

592. ἐκάστῳ, apparently neut.: 'to each thing the gods have assigned a share for mortals,' i. e. sleep, like other things, has its place among men. See on 20. 171 οὐδ' αἰδοῦς μοῖραν ἔχουσιν, also ἐλπίδος αἶσα (19. 84).

λέξομαι εἰς εὐνήν, ἥ μοι στονόεσσα τέτυκται,
αἰεὶ δάκρυς' ἐμοῖσι πεφυρμένη, ἐξ οὗ 'Οδυσσεὺς
ῥ'χετ' ἐποψόμενος Κακοῖλιον οὐκ ὀνομαστήν.
ἐνθα κε λεξαίμην· σὺ δὲ λέξεο τῷδ' ἐνὶ οἴκῳ,
ἥ χαμάδις στορέσας ἦ τοι κατὰ δέμνια θέντων."

"Ὡς εἰποῦς' ἀνέβαιν' ὑπερώϊα σιγαλόντα,
οὐκ οἶη, ἅμα τῇ γε καὶ ἀμφιπόλοι κίον ἄλλαι.
ἐς δ' ὑπερῷ' ἀναβᾶσα σὺν ἀμφιπόλοισι γυναιξὶ
κλαῖεν ἔπειτ' 'Οδυσῆα, φίλον πόσιν, ὅφρα οἱ ὕπνον
ἡδὺν ἐπὶ βλεφάροισι βάλε γλαυκῶπις Ἀθήνη.

599. There is a slight anacoluthon: after ἥ χαμάδις στορέσας we expect another participle, to be construed (like στορέσας) with the verb λέξεο. Instead of this we have an independent imperative θέντων: cp. l. 368.



EURYCLEIA WASHING ULYSSES.
(From a vase in the Museum at Chiusi.)

595

600

Ο Δ Τ Σ Σ Ε Ι Α Σ Τ

Τὰ πρὸ τῆς μνηστηροφονίας.

Αὐτὰρ ὁ ἐν προδόμῳ εὐνάζετο δῖος 'Οδυσσεύς·
καὶ μὲν ἀδέψητον βοέην στόρεσ', αὐτὰρ ὑπερθε
κῶεα πόλλ' οἴων, τοὺς ἱρεύεσκον Ἀχαιοί·
Εὐρυνόμη δ' ἄρ' ἐπὶ χλαῖναν βάλε κοιμηθέντι.
ἐνθ' 'Οδυσσεὺς μνηστήρσι κακὰ φρονέων ἐνὶ θυμῷ
κεῖτ' ἐγρηγορών· ταὶ δ' ἐκ μεγάρου γυναικες
ἦϊσαν, αἱ μνηστήρσιν ἐμισγέσκοντο πάρος περ,
ἀλλήλησι γέλω τε καὶ εὐφροσύνην παρέχουσαι.
τοῦ δ' ὠρίνετο θυμὸς ἐνὶ στήθεσσι φίλοισι·
πολλὰ δὲ μερμήριζε κατὰ φρένα καὶ κατὰ θυμόν,
ἥ μεταίξας θάνατον τεύξειεν ἐκάστη,
ἥ ἔτ' ἐφ' μνηστήρσιν ὑπερφιάλοισι μιγῆναι
ὕστατα καὶ πύματα, κραδίη δέ οἱ ἔνδον ὑλάκτει.
ὥς δὲ κύων ἀμαλῆσι περὶ σκυλάκεσσι βεβῶσα
ἄνδρ' ἀγνοίησας ὑλάει μέμονέν τε μάχεσθαι,
ὥς ῥα τοῦ ἔνδον ὑλάκτει ἀγαιομένου κακὰ ἔργα·
στῆθος δὲ πλήξας κραδίην ἠνίπαπε μύθῳ

5

10

15

3 οἴων G P H U M al.: οἴων F.
γέλωτα F M.

8 γέλω τε G P X U: γέλω τε H al.:
14 βεβῶσα is probably not Homeric: βιβῶσα Fick (cp. II. 539).

1. αὐτὰρ κτλ. This clause should be read with the last sentence of the preceding book.

6. ἐκ μεγάρου, and so past the entrance-hall where Ulysses was, on their way to the houses of the Suitors (Ameis). See however the Appendix on the Homeric house.

14. περὶ βεβῶσα 'standing over.' The comparison is imitated by Simonides of Amorgos, fr. 7. 15 λέληκεν ἦν καὶ μηδὲν ἀνθρώπων ὄρε', 7. 33 ὥσπερ ἀμφὶ τέκνοισιν κύων.

15. ἀγνοίησας. The force of the aor. must be 'having failed to recognize,' 'having heard and not known.'

“τέτλαθι δῆ, κραδίη· καὶ κύντερον ἄλλο ποτ’ ἐτλης,
ἤματι τῷ ὅτε μοι μένος ἄσχετος ἦσθιε Κύκλωψ
ἰφθίμους ἐτάρους· σὺ δ’ ἐτόλμας, ὄφρα σε μῆτις
ἐξάγαγ’ ἐξ ἀντροιο οἰόμενον θανέεσθαι.” 20

“Ὡς ἔφατ’, ἐν στήθεσσι καθαπτόμενος φίλον ἦτορ·
τῷ δὲ μάλ’ ἐν πείσῃ κραδίη μένε τετληυῖα
νωλεμέως· ἀτὰρ αὐτὸς ἐλίσσετο ἔνθα καὶ ἔνθα.
ὥς δ’ ὅτε γαστέρ’ ἀνὴρ πολέος πυρὸς αἰθομένοιο, 25
ἐμπλείην κνίσσης τε καὶ αἵματος, ἔνθα καὶ ἔνθα
αἰόλλη, μάλα δ’ ὦκα λιλαίεται ὀπτηθῆναι,
ὥς ἄρ’ ὁ γ’ ἔνθα καὶ ἔνθα ἐλίσσετο μερμηρίζων
ὅππως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφήσει
μῦνος ἐὼν πολέσι. σχεδόνθεν δέ οἱ ἦλθεν Ἀθήνη 30
οὐρανόθεν καταβᾶσα· δέμας δ’ ἦϊκτο γυναικί·
στῇ δ’ ἄρ’ ὑπὲρ κεφαλῆς καὶ μιν πρὸς μῦθον ἔειπε·
“τίπτ’ αὐτ’ ἐγρήσσεις, πάντων περὶ κάμμορε φωτῶν;
οἶκος μὲν τοι ὁδ’ ἐστί, γυνὴ δέ τοι ἦδ’ ἐνὶ οἴκῳ
καὶ πάϊς, οἶδν πού τις ἐέλδεται ἔμμεναι νῖα.” 35

Τὴν δ’ ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
“ναὶ δὴ ταῦτά γε πάντα, θεά, κατὰ μοῖραν ἔειπες·
ἀλλὰ τί μοι τόδε θυμὸς ἐνὶ φρεσὶ μερμηρίζει,
ὅππως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφήσω
μῦνος ἐὼν· οἱ δ’ αἰὲν ἀολλέες ἔνδον ἔασι. 40

18 δὴ om. F P H X al.

19 μοι] τοι F X M al.

34 ἦδ’] ὦδ’ G F.

18. Cp. the imitation in Archilochus, fr. 66 θυμέ, θυμ’ ἀμυχανοῖσι κήδεσιν κυκώμενε, ἀσχεο.

19. For μοι some good MSS. have τοι, which agrees with σὺ and σε in the next line. But, though slightly illogical, μοι seems more likely to be right.

23. ἐν πείσῃ, ἐν δεσμοῖς (Schol.). The word πείσα only occurs here. It is probably akin to πείσμα ‘a cable’ (root πένθ- ‘to bind’).

25. πυρός might be a gen. absolute, but it is better to take it as a local gen. with ἔνθα καὶ ἔνθα, ‘this way and that in the blaze of the great fire’: cp. Il. 6. 2 ἔνθα καὶ ἔνθ’ ἴθυσσε μάχη πεδίοιο.

27. αἰόλλη ‘tosses,’ ‘makes it dance’: from αἰόλος, in the sense which it has in κορυθαίολος, &c.—a sense in which the notions of light and movement seem to pass into each other.

29. ἐφήσει. With ὅπως or a similar adv., after a past tense in the governing clause, Homeric usage almost requires the opt.: see Hermann, Op. ii. 26. The only real parallel to this fut. is Il. 12. 59 περὶ δὲ μενοίνεον εἰ τελέουσιν. In l. 386 some MSS. have ὀπότε . . . ἐφείη, whence we may read ἐφείη here also. The form ἐφήσει may have crept in from l. 39 ὀπότε δὴ . . . ἐφήσω: cp. also 13. 376 φράζετο ὅπως . . . ἐφήσεις.

πρὸς δ’ ἔτι καὶ τόδε μείζον ἐνὶ φρεσὶ μερμηρίζω·
εἴ περ γὰρ κτείναιμι Διὸς τε σέθεν τε ἔκητι,
πῇ κεν ὑπεκπροφύγοιμι; τά σε φράζεσθαι ἄνωγα.”

Τὸν δ’ αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
“σχέτλιε, καὶ μὲν τίς τε χερείονι πείθεθ’ ἐταίρῳ, 45
ὅς περ θνητός τ’ ἐστὶ καὶ οὐ τόσα μῆδεα οἶδεν·
αὐτὰρ ἐγὼ θεὸς εἰμι, διαμπερὲς ἦ σε φυλάσσω
ἐν πάντεσσι πόνοις. ἐρέω δέ τοι ἐξαναφανδόν·
εἴ περ πεντήκοντα λόχοι μερόπων ἀνθρώπων
νῶϊ περισταῖεν, κτείνειν μεμαῶτες Ἀργεῖ, 50
καὶ κεν τῶν ἐλάσαιο βόας καὶ ἵφια μῆλα·
ἀλλ’ ἐλέτω σε καὶ ὕπνος· ἀνίη καὶ τὸ φυλάσσειν
πάννυχον ἐγρήσσοντα, κακῶν δ’ ὑποδύσειαι ἥδη.”

“Ὡς φάτο, καὶ ῥά οἱ ὕπνον ἐπὶ βλεφάροισιν ἔχευεν,
αὐτὴ δ’ ἄψ’ ἐς Ὀλυμπον ἀφίκετο διὰ θεάων. 55
εὖτε τὸν ὕπνος ἔμαρπτε, λύων μελεδήματα θυμοῦ,
λυσιμελῆς, ἄλοχος δ’ ἄρ’ ἐπέγρετο κεδνὰ ἰδυῖα,
κλαῖε δ’ ἄρ’ ἐν λέκτροισι καθεζομένη μαλακοῖσιν·
αὐτὰρ ἐπεὶ κλαίονσα κορέσσατο δν κατὰ θυμόν,
Ἀρτέμιδι πρῶτιστον ἐπέυξατο διὰ γυναικῶν 60
“Ἄρτεμι, πότνα θεά, θύγατερ Διός, αἶθε μοι ἦδη
ἰδὼν ἐνὶ στήθεσσι βαλοῦσ’ ἐκ θυμόν ἔλοιο
αὐτίκα νῦν, ἣ ἔπειτά μ’ ἀναρπάξασα θύελλα
οἴχοιτο προφέρουσα κατ’ ἡερόεντα κέλευθα,

43 τά σε vulg.: τὸ δὲ F: τόδε σε M: τό σε Barnes.

55 ἄψ] αὐτ’ G.

43. ὑπεκπροφύγοιμι, viz. from the vengeance of the relatives of the slain, as in every case of homicide: cp. 15. 224 φεύγων ἐξ Ἀργεὸς ἀνδρα κατακτάς, Il. 13. 696., 15. 335.

45. σχέτλιε ‘obstinate,’ ‘incorrigible,’ said in a half-admiring tone: cp. Il. 16. 203 (the Myrmidons to Achilles), 22. 41 (Priam to Hector), 22. 86 (Hecuba to Hector), Od. 12. 279, &c.

49. λόχοι, here apparently = ‘troops,’ a sense of λόχος not found elsewhere in Homer.

52. ἀνίη καὶ τὸ φυλάσσειν. This is

the nearest approach in Homer to the ‘articular infinitive’: cp. 1. 370 ἐπεὶ τό γε καλὸν ἀκούμεν ἐστὶν αἰδοῦ, where the art. is not brought so close to the inf. as in this place.

57. λυσιμελῆς is used as if it were equivalent to the phrase λύων μελεδήματα θυμοῦ in the line before. We cannot, however, suppose that the poet understood λυσιμελῆς in this sense. He probably meant no more than to play on the likeness between μελέδημα ‘care’ and μέλος ‘limb.’ For the latter cp. 18. 189 λύθεν δέ οἱ ἄψα πάντα.

ἐν προχοῇς δὲ βάλοι ἀψορρόου Ὀκεανοῖο. 65
 ὥς δ' ὅτε Πανδαρέου κούρας ἀνέλοντο θύελλαι,
 τῇσι τοκῆας μὲν φθίσαν θεοί, αἱ δ' ἐλίποντο
 ὀρφαναὶ ἐν μεγάροισι, κόμισσε δὲ δι' Ἀφροδίτη
 τυρῶ καὶ μέλιτι γλυκερῶ καὶ ἡδέϊ οἴνῳ.
 "Ἦρη δ' αὐτῇσιν περὶ πασέων δῶκε γυναικῶν 70
 εἶδος καὶ πινυτήν, μῆκος δ' ἔπορ' Ἀρτεμις ἀγνή,
 ἔργα δ' Ἀθηναίη δέδαε κλυτὰ ἐργάζεσθαι.
 εὐτ' Ἀφροδίτη δία προσέστιχε μακρὸν Ὀλυμπον,
 κούρης αἰτήσουσα τέλος θαλεροῖο γάμοιο,
 ἐς Δία τερπικέραυνον—ὁ γάρ τ' εὐ οἶδεν ἅπαντα, 75
 μοῖράν τ' ἀμμορίην τε καταθνητῶν ἀνθρώπων—
 τόφρα δὲ τὰς κούρας ἄρπυιαι ἀνηρείψαντο
 καὶ ῥ' ἔδωσαν στυγερῇσιν ἐρινύσιν ἀμφιπολεύειν·
 ὥς ἔμ' αἰστώσειαν Ὀλύμπια δώματ' ἔχοντες,
 ἥέ μ' εὐπλόκαμος βάλοι Ἀρτεμις, ὅφρ' Ὀδυσῆα 80
 ὀσσομένη καὶ γαῖαν ὑπο στυγερὴν ἀφικοίμην,
 μηδέ τι χείρονος ἀνδρὸς εὐφραίνοιμι νόημα.
 ἀλλὰ τὸ μὲν καὶ ἀνεκτὸν ἔχει κακόν, ὅππότε κέν τις

65 προχοῇ G (cp. II. 242).

66. This story of the 'daughters of Pandareus' does not directly clash with the story told of Aedon 'daughter of Pandareus' in 19. 518-523: but the two passages have the air of belonging to different myths, as Bekker observed (*H. Bl.* I. 125).

74. τέλος γάμοιο. The word τέλος, in phrases like this, means the 'coming to pass,' hence the crisis or 'supreme moment': so τέλος θανάτοιο (often), also νόστοιο τέλος (*Od.* 22. 323), μισθοῖο τέλος (*Il.* 21. 450) 'the actual payment of the wage.'

77. ἀνηρείψαντο, see on 14. 371. It should have been noticed there that the correction ἀνηρείψαντο was suggested by Döderlein (*Hom. Gloss.* 2325), and supported by the Hesychian gloss ἀνερεψάμενοι ἀναρπάσαντες, and by some MSS. in Hesiod *Theog.* 990 (ἀναρρεψαμένη V, ἀναρρεψαμένη Ald. al.).

78. ἐρινύσιν should rather be ἐρινύσσ',

cp. νέκυσι, &c. (better perhaps νέκυσι, &c., Brugmann, *Gr. Gr.* § 90).

ἀμφιπολεύειν 'to attend to,' a euphemism.

81. ὀσσομένη 'looking for Ulysses,' 'with his image before my mind,' cp. *I.* 115 ὀσσόμενος πατέρ' ἐσθλὸν ἐνὶ φρεσίν, εἴ ποθεν ἔλθων κτλ. See also the note on *I.* 93 (infra).

82. νόημα 'thought, mind': cp. Hesiod, fr. 189 γυνὴ τέρπουσα νόημα.

83-87. The general sense is the same as in Penelope's speech, 19. 512-517. She weeps by day, and even at night her dreams are full of sorrow.

83. ἀνεκτὸν ἔχει κακόν 'has in it (brings with it, involves) an endurable ill.' So Faesi and the older commentators, rightly. Ameis objects that ἔχω cannot be shown to have this meaning. Accordingly he takes τό as an acc., and supplies τις as nom. from the following clause ὅππότε κέν τις κτλ.: 'a man

ἡματα μὲν κλαίῃ, πυκινῶς ἀκαχήμενος ἦτορ,
 νύκτας δ' ὕπνος ἔχῃσιν—ὁ γάρ τ' ἐπέλησεν ἅπαντων, 85
 ἐσθλῶν ἡδὲ κακῶν, ἐπεὶ ἄρ βλέφαρ' ἀμφικαλύψῃ—
 αὐτὰρ ἐμοὶ καὶ ὀνείρατ' ἐπέσσευεν κακὰ δαίμων.
 τῇδε γὰρ αὖ μοι νυκτὶ παρέδραθεν εἵκελος αὐτῶ,
 τοῖος ἐὼν οἷος ἦεν ἄμα στρατῶ· αὐτὰρ ἐμὸν κῆρ
 χαῖρ', ἐπεὶ οὐκ ἐφάμην ὄναρ ἔμμεναι, ἀλλ' ὕπαρ ἦδη." 90
 "Ὡς ἔφατ', αὐτίκα δὲ χρυσόθρονος ἤλυθεν Ἥως.
 τῆς δ' ἄρα κλαιούσης ὅπα σύνθετο δῖος Ὀδυσσεύς·
 μερμήριζε δ' ἔπειτα, δόκησε δέ οἱ κατὰ θυμὸν
 ἦδη γινώσκουσα παρεστάμεναι κεφαλῇφι.
 χλαῖναν μὲν συνελὼν καὶ κῶεα, τοῖσιν ἐνεῦδεν, 95
 ἐς μέγαρον κατέθηκεν ἐπὶ θρόνου, ἐκ δὲ βοείην
 θῆκε θύραζε φέρων, Διὶ δ' εὗξατο χεῖρας ἀνασχών·
 "Ζεῦ πάτερ, εἴ μ' ἐθέλοντες ἐπὶ τραφερὴν τε καὶ ὕγρην
 ἦγετ' ἐμὴν ἐς γαῖαν, ἐπεὶ μ' ἐκακώσατε λίην,
 φήμην τίς μοι φάσθω ἐγειρομένων ἀνθρώπων 100
 ἐνδοθεν, ἔκτοσθεν δὲ Διὸς τέρας ἄλλο φανήτω."
 "Ὡς ἔφατ' εὐχόμενος· τοῦ δ' ἔκλυε μητίετα Ζεὺς,

85 ἅπαντων] ἅπαντας P.

101 φανῆναι F.

suffers an endurable evil when he' &c. But this is too artificial, and is against the Homeric usage of the correlatives τὸ—ὅτε (e.g. *Il.* 15. 207 ἐσθλὸν καὶ τὸ τέτυκται ὅτ' ἀγγελοι αἰσιμα εἶδῃ), in which τὸ means the whole fact or state of things described by the clause with ὅτε. Here (e.g.) τὸ—ὅππότε κέν τις κλαίῃ would be in later prose (ἀνεκτὸν ἔχει κακόν) τὸ κλαίειν τινά. As to ἔχω the only question is whether the phrase ἔχειν κακόν, which is said of a person suffering evil, may be said of a state of things. We may compare the Attic phrases such as ἀγανάκτησιν ἔχει, κατὰ μεμψιν ἔχει (*Thuc.*), ταῦτ' ἀπιστίαν ἔχει, ταῦτ' ὀργὴν ἔχει (*Demosth.*). Some take κακόν as a nom., and ἔχει=ἔχει τινά: but this absolute use of ἔχω is doubtful. Possibly, however, ἔχει is an old corruption for ἔπει, as in *I.* 209 οὐ μὲν δὴ τότε μείζον ἔπει κακόν (so Ameis, La Roche: vulg. ἐπὶ κακόν). In that

place, it is worth noting, Zen. read ἔχει.

91. Dawn of the 40th day—that which ends at 23. 343.

93. δόκησε δέ οἱ κτλ. These words describe a vivid *waking* impression: the recognition to which Ulysses is looking forward seems turned into a present reality by the sound of her voice. The *Odyssey* is rich in words expressing strong imagination, such as ὄσσομαι, ὄτομαι, ἐνδύλλομαι.

98. ἐθέλοντες, plur. because he desires to include the action of the gods generally. ἐθέλω is used (not βούλομαι) to express the *will* of the gods.

99. ἦγετε is used like an aor.: *H. G.* § 72, 2, note 2.

100. Α φήμη, called also κληδών (*4. 317.*, *18. 117.*, *20. 120.*), is a speech that serves as an omen: see on *18. 117.* Neither word occurs in the *Iliad*.

101. τέρας ἄλλο 'a sign besides.'

αὐτίκα δ' ἐβρόντησεν ἀπ' αἰγλήεντος Ὀλύμπου,
 ὑψόθεν ἐκ νεφέων· γήθησε δὲ δῖος Ὀδυσσεύς.
 φήμην δ' ἐξ οἴκοιο γυνὴ προέηκεν ἀλετρὶς 105
 πλησίον, ἐνθ' ἄρα οἱ μύλαι ἦατο ποιμένι λαῶν,
 τῇσιν δώδεκα πᾶσαι ἐπερρώοντο γυναῖκες
 ἄλφιστα τεύχουσai καὶ ἀλείατα, μυελὸν ἀνδρῶν.
 αἱ μὲν ἄρ' ἄλλαι εὐδον, ἐπεὶ κατὰ πυρὸν ἄλεσαν,
 ἡ δὲ μὶ' οὐ πω παύετ', ἀφαιροτάτη δ' ἐτέτυκτο· 110
 ἡ ῥα μύλην στήσασα ἔπος φάτο, σῆμα ἀνακτι·
 "Ζεῦ πάτερ, ὅς τε θεοῖσι καὶ ἀνθρώποισιν ἀνάσσεις,
 ἡ μεγάλ' ἐβρόντησας ἀπ' οὐρανοῦ ἀστερβέντος,

108 ἀλείατα] ἀλείφατα F P H.

103. Ὀλύμπου, here simply = 'sky': in the Iliad, as Aristarchus observed, Ὀλυμπος is always a mountain.

104. The words ἐκ νεφέων destroy the significance of the thunder as an omen—the point being that it came from a clear sky (l. 113 ἀστερβέντος, οὐδέ ποθι νέφος ἐστί). Probably therefore the line is spurious: the latter part of it anticipates 120–121.

105. οἴκοιο, not the μέγαρον, but one of the detached buildings or minor θάλαμοι, opening on the αὐλή. These were inhabited by slaves or used for household operations, and would be within earshot of Ulysses, who is in the πρόδομος (J. L. M.).

106. ἦατο 'were set down.' This is the only place where ἦμαι is used of inanimate objects. The mills 'sat,' i.e. (probably) 'lay flat.' Presumably, like the hand-mills still used in Greece, they were too heavy to be placed on any support, such as a table.

107. ἐπερρώοντο 'sped on, plied their task at' (the mills). βύσσαι seems to express continuous movement, e.g. the 'rippling' of hair (Il. 1. 529). For the ἐπὶ cp. 7. 104 ἀλετρεύουσι μύλης ἐπὶ μῆλοισι καρπὸν.

108. ἀλείατα, the later ἀλεύρα, 'wheaten flour,' ἄλφιστα being of barley: cp. Plat. Rep. 372 B ἐκ μὲν τῶν κριθῶν ἄλφιστα σκευαζόμενοι, ἐκ δὲ τῶν πυρῶν ἀλεύρα: also Arist. Probl. 1. 36, where it is said to be an argument for πρισάνη of wheat as compared with barley water ὅτι πολὺ

εὐχρύτεροι οἱ περὶ τὴν τῶν ἀλεύρων ἐργασίαν ἢ τὴν τῶν ἀλφίτων. In this case, however, the grain was all wheat (l. 109): while ἄλφιστα is much commoner than ἀλείατα (only mentioned here in Homer). Probably the original distinction was one between meal (ἄλφιστα) and flour (ἀλείατα, as being more *groumā*): but practically the 'meal' was usually of barley, and the 'flour' of wheat.

The form ἀλείατα is a metrical lengthening of ἀλείατα (Schulze, *Quaest. Ep.* p. 226).

109. To avoid the hiatus Fick reads ἄλλαι ἔθ' εἶδον, supposing that the woman who presently speaks had got up before the rest. But this does not agree with οὐ πω παύετο in the next line. Apparently the work of grinding was done at or before dawn, so that the meal should be fresh and ready for the day's use, and the workers were allowed to sleep when their task was done.

110. ἡ δὲ μία 'but one,' cp. 14. 26.

111. μύλην στήσασα, apparently 'stopping the mill': otherwise he could not have heard what she said. The Greek women at the present day *sing* while the mill is going, and always *stop* when you speak to them. Hence the place given to the circumstance in the account of the φήμη. It is a 'sound-note,' like the step on the threshold (J. L. M.).

οὐδέ ποθι νέφος ἐστί· τέρας νύ τεφ τόδε φαίνεις.
 κρήνον νῦν καὶ ἐμοὶ δειλῇ ἔπος, ὅττι κεν εἴπω 115
 μνηστῆρες πύματόν τε καὶ ὕστατον ἡματι τῷδε
 ἐν μεγάροις Ὀδυσῆος ἐλοῖατο δαῖτ' ἐρατεινήν,
 οἱ δὲ μοι καμάτῳ θυμαλγείῃ γούνατ' ἔλυσαν
 ἄλφιστα τευχούσῃ· νῦν ὕστατα δειπνήσειαν."
 Ὡς ἄρ' ἔφη, χαῖρεν δὲ κληδόνι δῖος Ὀδυσσεύς 120
 Ζηνὸς τε βροντῇ· φάτο γὰρ τίσεσθαι ἀλείτας.
 Αἱ δ' ἄλλαι δμῶαὶ κατὰ δώματα κάλ' Ὀδυσῆος
 ἐγρόμεναι ἀνέκαιον ἐπ' ἐσχάρῃ ἀκάματον πῦρ.
 Τηλέμαχος δ' εὐνήθεν ἀνίστατο, ἰσόθεος φῶς,
 εἵματα ἐσσάμενος· περὶ δὲ ξίφος ὄξυ θέτ' ὤμῳ· 125
 ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
 εἵλετο δ' ἄλκιμον ἔγχος, ἀκαχμένον ὄξεϊ χαλκῷ·
 στῇ δ' ἄρ' ἐπ' οὐδὲν ἰών, πρὸς δ' Εὐρύκλειαν ἔειπε·
 "μαῖα φίλη, πῶς ξεῖνον ἐτιμήσασθ' ἐνὶ οἴκῳ
 εὐνή καὶ σίτῳ, ἣ αὐτῶς κείται ἀκηδής; 130
 τοιαύτη γὰρ ἐμὴ μήτηρ, πινυτή περ ἐοῦσα·
 ἐμπλήγδην ἑτερόν γε τίει μερόπων ἀνθρώπων
 χείρονα, τὸν δὲ τ' ἀρείον' ἀτιμήσας ἀποπέμπει.
 Τὸν δ' αὖτε προσέειπε περίφρων Εὐρύκλεια·
 "οὐκ ἂν μιν νῦν, τέκνον, ἀναίτιον αἰτιόωσ· 135
 οἶνον μὲν γὰρ πῖνε καθήμενος, δφρ' ἔθελ' αὐτός;
 σίτου δ' οὐκέτ' ἔφη πεινῆμεναι· εἶρετο γάρ μιν.
 ἀλλ' ὅτε δὴ κοίτοιο καὶ ὕπνου μιμνήσκοντο,

115 κρήνον F P H al. This, the Homeric form, may be restored, omitting νῦν (Bothe). 121 τίσεσθαι, cp. Il. 3. 28: τίσασθαι Ven. 457: τίσασθαι MSS.

123 ἐγρόμεναι G U: ἀγρόμεναι vulg. 132 ἐμπλήγδην Ar., vulg.: ἐκπλήγδην F M al. 138 μιμνήσκοντο U: μιμήσκετο G: μιμήσκοιτο vulg.

123. ἐγρόμεναι 'waking' seems much more in point than the vulg. ἀγρόμεναι 'assembling.' Conversely ἔγρετο has probably taken the place of ἄγρετο (or ἤγρετο) in Il. 7. 434., 24. 789.

132. ἐμπλήγδην 'mightily,' lit. 'in striking fashion': the reading ἐκπλήγδην 'in maddening fashion,' 'astoundingly' is not impossible, but errs by

being somewhat too emphatic.

135. οὐκ ἂν αἰτιόω is a polite form of saying 'do not blame': cp. Il. 2. 250., 14. 126.

138. μιμνήσκοντο, sc. Penelope and her guest. The opt., which is the vulg. reading, would have an iterative force, which is inapplicable in this context (L. and C.).

ἡ μὲν δέμνι' ἀνωγεν ὑποστορέσαι δμῳῇσιν,
 αὐτὰρ ὃ γ', ὥς τις πάμπαν δι' ἑρῶς καὶ ἀποτμος, 140
 οὐκ ἔθελ' ἐν λέκτροισι καὶ ἐν ῥήγεσσι καθεύδειν,
 ἀλλ' ἐν ἀδεψήτῳ βοέῃ καὶ κώεσιν οἴων
 ἔδραθ' ἐνὶ προδόμφ' χλαῖναν δ' ἐπιέσσαμεν ἡμεῖς."
 Ὡς φάτο, Τηλέμαχος δὲ διέκ μεγάροιο βεβήκει
 ἔγχος ἔχων· ἅμα τῷ γε δύο κύνες ἀργοὶ ἔποντο. 145
 βῆ δ' ἴμεν εἰς ἀγορὴν μετ' εὐκνήμιδας Ἀχαιοὺς.
 ἡ δ' αὐτε δμῳῇσιν ἐκέκλετο διὰ γυναικῶν,
 Εὐρύκλει', Ὡπος θυγάτηρ Πεισηνορίδαο·
 "ἀγρεῖθ', αἱ μὲν δῶμα κορήσατε ποιπνύσασαι,
 ῥάσσατέ τ' ἐν τε θρόνοις εὐποιήτοισι τάπητας 150
 βάλλετε πορφυρέους· αἱ δὲ σπόγγοισι τραπέζας
 πάσας ἀμφιμάσασθε, καθήρατε δὲ κρητῆρας
 καὶ δέπα ἀμφικύπελλα τετυγμένα· ταὶ δὲ μεθ' ὕδωρ
 ἔρχεσθε κρήνηνδε, καὶ οἴσετε θάσσον ἰοῦσαι.
 οὐ γὰρ δὴν μνηστῆρες ἀπέσσονται μεγάροιο, 155
 ἀλλὰ μάλ' ἦρι νέονται, ἐπεὶ καὶ πᾶσιν ἑορτή."
 Ὡς ἔφαθ', αἱ δ' ἄρα τῆς μάλα μὲν κλύον ἡδ' ἐπίθοντο.
 αἱ μὲν ἐείκοσι βῆσαν ἐπὶ κρήνην μελάνυδρον,
 αἱ δ' αὐτοῦ κατὰ δώματ' ἐπισταμένως πονέοντο.
 ἔς δ' ἦλθον δρηστήρες ἀγήνορες· οἱ μὲν ἔπειτα 160
 εὐ καὶ ἐπισταμένως κέασαν ξύλα, ταὶ δὲ γυναῖκες
 ἦλθον ἀπὸ κρήνης· ἐπὶ δὲ σφισιν ἦλθε συβώτης

145 δύο κύνες Bekker, cp. 2. 11., 17. 62: κύνες πόδας MSS. 159 δῶμα F P.
 160 ἐς G F U: ἐκ P H al. δρηστήρες P H U al.: μνηστῆρες G F.

139. ἀνωγεν with the dat. (δμῳῇσιν) is not found elsewhere in Homer.

140. Cp. the note on 19. 346-348. It is part of the character assumed by Ulysses to refuse all luxury.

153. τετυγμένα, cp. 13. 32.

156. ἑορτή, viz. the νομηνία, 'day of new moon': see on 14. 162. 'It is a high-day for them all' may be intended to bear a double significance.

According to the Herodotean life of Homer the νομηνία was kept as a festival of Apollo in the island of

Samos. This is implied in the story that Homer went about there *on the day of new moon* to the richest houses, led by children and singing the short poem called *εἰρεσιώνη*: 'whence (adds the writer) these verses were sung for a long time afterwards by the children in Samos when they went round begging at the festival of Apollo' (δτ' ἀγείρουεν ἐν τῇ ἑορτῇ τοῦ Ἀπόλλωνος). See E. Meyer in *Hermes*, xxvi. 376.

158. αἱ ἐείκοσι 'twenty of them,' cp. 14. 26.

τρεις σιάλους κατάγων, οἳ ἔσαν μετὰ πᾶσιν ἄριστοι.
 καὶ τοὺς μὲν ῥ' εἶασε καθ' ἔρκεα καλὰ νέμεσθαι,
 αὐτὸς δ' αὐτ' Ὀδυσῆα προσηύδα μελιχίοισι 165
 "ξείν', ἦ ἄρ τί σε μᾶλλον Ἀχαιοὶ εἰσορόωσιν,
 ἦέ σ' ἀτιμάζουσι κατὰ μέγαρ', ὥς τὸ πάρος περ;"
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "αἱ γὰρ δὴ, Εὐμαιε, θεοὶ τισαῖατο λώβην,
 ἦν οἷδ' ὑβρίζοντες ἀτάσθαλα μηχανῶνται 170
 οἴκῳ ἐν ἀλλοτρίῳ, οὐδ' αἰδοῦς μοῖραν ἔχουσιν."
 Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 ἀγχίμολον δὲ σφ' ἦλθε Μελάνθιος, αἰπόλος αἰγῶν,
 αἴγας ἄγων αἱ πᾶσι μετέπρεπον αἰπολίοισι,
 δειπνον μνηστήρεσσι· δύο δ' ἅμ' ἔποντο νομῆες. 175
 καὶ τὰς μὲν κατέδησεν ὑπ' αἰθούσῃ ἐριδούπῳ,
 αὐτὸς δ' αὐτ' Ὀδυσῆα προσηύδα κερτομίοισι·
 "ξείν', ἔτι καὶ νῦν ἐνθάδ' ἀνιήσεις κατὰ δῶμα
 ἀνέρας αἰτίζων, ἀτὰρ οὐκ ἔξειςθα θύραζε;
 πάντως οὐκέτι νῶϊ διακρινέεσθαι οἴω 180
 πρὶν χειρῶν γεύσασθαι, ἐπεὶ σύ περ οὐ κατὰ κόσμον
 αἰτίζεις· εἰσὶν δὲ καὶ ἄλλαι δαῖτες Ἀχαιῶν."
 Ὡς φάτο, τὸν δ' οὐ τι προσέφη πολύμητις Ὀδυσσεύς,
 ἀλλ' ἀκέων κίνησε κάρη, κακὰ βυσσοδομεύων.
 Τοῖσι δ' ἐπὶ τρίτος ἦλθε Φιλοίτιος, ὄρχαμος ἀνδρῶν,
 βοῦν στεῖραν μνηστῆρσιν ἄγων καὶ πίονας αἴγας. 186
 πορθμῆες δ' ἄρα τοὺς γε διήγαγον, οἳ τε καὶ ἄλλους

170 ἀτάσθαλα G X H², as 3. 207., 16. 93., 17. 588., 18. 143., 20. 370: αἰκέα F P H U al., as 20. 394., 22. 432. 176 τὰς F X: τοὺς G P H U al. κατέδησεν F H X: -σαν G P al. 182 ἄλλαι F P H al.: ἄλλοι G X U al.

171. οὐδ' αἰδοῦς μοῖραν ἔχουσιν. The notion is that there is a certain place or share in the mind to which αἰδώς is entitled, and which the Suitors do not assign to it. So in 19. 592 it is said that each thing—and therefore sleep—has its μοῖρα or claim upon men. Cp. also ἐλπίδος αἶσα (16. 101., 19. 84) 'place to be given to hope'; and the later phrase μοῖραν νέμειν 'to respect,

value.'

178. Cobet would read εἰ for ἔτι, making πάντως κτλ. the apodosis. But ἔτι is supported by 19. 66, where the same words are put into the mouth of Melantho. And πάντως usually begins a fresh sentence, like our 'really now': cp. 19. 91, Il. 8. 450.

187. For the flocks on the mainland see 14. 100 ff.

ἀνθρώπους πέμπουσιν, ὅτις σφέας εἰσαφίκηται.
καὶ τὰ μὲν εὖ κατέδησεν ὑπ' αἰθούσῃ ἐριδούπῳ,
αὐτὸς δ' αὐτ' ἐρέεινε συβώτην ἀγχι παραστάς· 190
“ τίς δὴ ὅδε ξεῖνος νέον εἰλήλουθε, συβῶτα,
ἡμέτερον πρὸς δῶμα; τέων δ' ἐξ εὔχεται εἶναι
ἀνδρῶν; ποῦ δέ νύ οἱ γενεὴ καὶ πατρίς ἄρουρα;
δύσμορος, ἥ τε ἔοικε δέμας βασιλῆϊ ἀνακτι·
ἀλλὰ θεοὶ δυόσσι πολυπλάγκτους ἀνθρώπους, 195
ὅππότε καὶ βασιλεῦσιν ἐπικλώσωνται οἷζύν.”

Ἡ καὶ δεξιτερῇ δειδίσκετο χειρὶ παραστάς,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
“χαῖρε, πάτερ ὦ ξεῖνε· γένοιτό τοι ἔς περ ὀπίσσω
ὄλβος· ἀτὰρ μὲν νῦν γε κακοῖς ἔχει πολέεσσι. 200
Ζεῦ πάτερ, οὗ τις σείο θεῶν ὀλοώτερος ἄλλος·
οὐκ ἐλεαίρεις ἀνδρας, ἐπὴν δὴ γείνεται αὐτός,
μισγόμεναι κακότητι καὶ ἄλγεσι λευγαλέοισιν·
ἴδιον, ὥς ἐνόησα, δεδάκρυνται δέ μοι ὅσσε
μνησαμένῳ Ὀδυσῆος, ἐπεὶ καὶ κείνον οἶω 205
τοιιάδε λαίφε' ἔχοντα κατ' ἀνθρώπους ἀλάλησθαι,
εἴ που ἔτι ζῶει καὶ ὄρᾳ φάος ἡελίοιο.
εἰ δ' ἤδη τέθνηκε καὶ εἰν Ἀΐδαο δόμοισιν,
ὦ μοι ἔπειτ' Ὀδυσῆος ἀμύμονος, ὅς μ' ἐπὶ βουσὶν

188 ἐπ' εὐρέα νῶτα θαλάσσης G. 189 τὰ μὲν εὖ] τὰς μὲν εὖ G²: τὰς μὲν (as in 176). 199 ἔς περ U Eust.: ὥς περ vulg. 204 μοι ὅσσε] μοι παρειαί G.

189. τὰ μὲν εὖ κτλ. The neut. is used of sheep, &c., when they are spoken of collectively: see *H. G.* § 171, 5. It is especially suitable when animals of different kinds are intended.

196. The words καὶ βασιλεῦσιν belong logically to the principal clause: the sense is that 'the gods mar the form of much-wandering men, even of kings, whenever they ordain sorrow for them.' The effect of the postponement of the words is that they come in as an after-thought: 'whenever the gods decree, even to kings, the lot of sorrow.'

A different explanation was given by Ernesti: 'sensus est; sed intellegi potest

quam proclives dii sint ad homines miseris mergendos, cum etiam regibus decernant atque immittant miseriam.' If by 'cum decernant' he means 'since they decree,' these words cannot be accepted as the translation of ὅππότε with a subj.

203. μισγόμεναι 'to bring into, make acquainted with.' The inf. is construed as with a verb of *privative* meaning, 'pity in regard to mixing' = 'pity so as not to mix.' Cp. *Il.* 7. 408 κατακαίμεν οὐ τι μεγάλαρ οὐ γὰρ τις φειδῶ . . . μελίσσόμεν: *Soph. Aj.* 652 οἰκτεῖρα δέ νιν χήραν παρ' ἐχθροῖς παῖδά τ' ὀρφανὸν λιπεῖν.

εἶσ' ἔτι τυτθὸν ἐόντα Κεφαλλήνων ἐνὶ δήμῳ. 210
νῦν δ' αἱ μὲν γίγνονται ἀθέσφατοι, οὐδέ κεν ἄλλως
ἀνδρὶ γ' ὑποσταχύοιτο βοῶν γένος εὐρυμετώπων·
τὰς δ' ἄλλοι με κέλονται ἀγινέμεναί σφισιν αὐτοῖς
ἔδμεναι· οὐδέ τι παιδὸς ἐνὶ μεγάροις ἀλέγουσιν,
οὐδ' ὀπιδα τρομέουσι θεῶν· μεμάασι γὰρ ἤδη 215
κτήματα δάσσασθαι δὴν οἰχομένοιο ἀνακτος.
αὐτὰρ ἐμοὶ τόδε θυμὸς ἐνὶ στήθεσσι φίλοισι
πόλλ' ἐπιδινεῖται· μάλα μὲν κακὸν υἱὸς ἐόντος
ἄλλων δῆμον ἰκέσθαι ἰόντ' αὐτῇσι βόεσσιν
ἀνδρας ἐς ἄλλοδαπούς· τὸ δὲ ρίγιον αὐθι μένοντα 220
βουσὶν ἐπ' ἄλλοτρίῃσι καθήμενον ἄλγεα πάσχειν.
καὶ κεν δὴ πάλαι ἄλλον ὑπερμενέων βασιλῆων
ἐξικόμην φεύγων, ἐπεὶ οὐκέτ' ἀνεκτὰ πέλονται·
ἀλλ' ἔτι τὸν δύστηνον οἶομαι, εἴ ποθεν ἐλθὼν
ἀνδρῶν μνηστήρων σκέδασιν κατὰ δώματα θείῃ.” 225

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
“βουκόλ', ἐπεὶ οὔτε κακῷ οὔτ' ἄφρονι φωτὶ ἔοικας,
γινώσκω δὲ καὶ αὐτὸς ὃ τοι πινυτὴ φρένας ἵκει,
τοῦνεκά τοι ἐρέω καὶ ἐπὶ μέγαν ὄρκον ὁμοῦμαι·
ἴστω νῦν Ζεὺς πρῶτα θεῶν ξενίῃ τε τράπεζα, 230

213 αὐτῶς? 215 φρονέουσι G P. 230 ὑπατος καὶ ἀριστος G P U.

210. Κεφαλλῆνες as a national or tribal name is applied in the Catalogue (*Il.* 2. 631 ff.) to all the subjects of Ulysses. Here the mainland, where the herds of cattle were (14. 100), must be intended. There is nothing in the *Odyssey* to connect the name with the island afterwards called Κεφαλληνία. Possibly it was then still confined to a district of Epirus.

211. 'Cattle could not thrive in other fashion' means, not merely that they could not do better, but that they thrive *nicely*, in the one right way, 'like nothing else.' Cp. 8. 176.

212. ἀνδρὶ γ' 'for a man' (not a god): cp. 5. 129, 9. 191. ὑποσταχύοιτο 'yield their increase,' a metaphor from the growth and ripening of corn.

215. ὀπιδα, cp. 14. 82.

218. ἐπιδινεῖται 'turns over,' cp. 16. 63 ἐπὶ δασέα δινηθῆναι. Here also ἐπί = 'over' or 'round,' cp. 16. 365.

219. αὐτῇσι βόεσσι 'my cattle all alive with me, 'cowherd and cows.' The phrase has a curiously different meaning in *Il.* 7. 474 ἄλλοι δὲ βουνοῖς, ἄλλοι δ' αὐτῇσι βόεσσιν, i. e. with the whole animals.

221. ἄλλοτρίῃσι, because now given over to the use of the Suitors,—the ἄλλοι of l. 213.

224. τὸν δύστηνον is an acc. *de quo*; that is to say, οἶομαι would not take an acc. of the *person* unless such a clause as εἴ ποθεν κτλ. followed to express the *thing* expected.

230-231 = 14. 158-159 (where see the note).

ιστίη τ' Ὀδυσῆος ἀμύμονος, ἣν ἀφικάνω·
ἦ σέθεν ἐνθάδ' ἐόντος ἐλεύσεται οἴκαδ' Ὀδυσσεύς,
σοῖσιν δ' ὀφθαλμοῖσιν ἐπόψεται, αἳ κ' ἐθέλησθα,
κτεινομένους μνηστήρας, οἳ ἐνθάδε κοιρανέουσι."

Τὸν δ' αὖτε προσέειπε βοῶν ἐπιβουκόλος ἀνὴρ· 235

"αἱ γὰρ τοῦτο, ξεῖνε, ἔπος τελέσειε Κρονίων·
γνοίης χ' οἷη ἐμὴ δύναμις καὶ χεῖρες ἔπονται."

Ἦς δ' αὐτως Εὐμαιος ἐπεύξατο πᾶσι θεοῖσι
νοστήσαι Ὀδυσῆα πολύφρονα δνδε δόμονδε.

Ἦς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον, 240

μνηστῆρες δ' ἄρα Τηλεμάχῳ θανάτῳ τε μόνον τε
ἤρτυον· αὐτὰρ ὁ τοῖσιν ἀριστερὸς ἤλυθεν ὄρνις,
αἰετὸς ὑψιπέτης, ἔχε δὲ τρήρωνα πέλειαν.

τοῖσιν δ' Ἀμφίνομος ἀγορήσατο καὶ μετέειπεν·

"ὦ φίλοι, οὐχ ἡμῖν συνθεύσεται ἡδε γε βουλή, 245

Τηλεμάχοιο φόνος· ἀλλὰ μνησώμεθα δαιτὸς."

Ἦς ἔφατ' Ἀμφίνομος, τοῖσιν δ' ἐπιήνδανε μῦθος.

ἐλθόντες δ' εἰς δώματ' Ὀδυσσῆος θείοιο

χλαίνας μὲν κατέθεντο κατὰ κλισμούς τε θρόνους τε,

οἱ δ' ἱέρεον δις μεγάλους καὶ πίνοντας αἶγας, 250

ἱρεον δὲ σύας σιάλους καὶ βοῦν ἀγελαίην·

σπλάγχνα δ' ἄρ' ὀπτήσαντες ἐνώμων, ἐν δ' ἄρα οἶνον

κρητῆρσιν κερύοντο· κύπελλα δὲ νεῖμε συβώτης.

232 οἴκαδ' ἐνθάδ' G U. 248 δῶμα P. 252 ἐν δ' ἄρα F M X U: ἐν δέ τε G P H Eust. (13. 244).

232. ἐνθάδε, i. e. in Ithaca, before the
neat-herd's return to the mainland (187,
210).

237. οἷη ἐμὴ δύναμις, sc. ἐστι.
καὶ χεῖρες ἔπονται 'and (how) my
hands play their part.' We have to
understand ὅπως out of οἷη (ἐμὴ δύναμις):
cp. Il. 16. 271 δὲ μέγ' ἀριστος Ἀργείων
παρὰ νηυσὶ καὶ ἀγχέμαχοι θεράποντες.

240 ff. Arrival of the Suitors. It is
not clear where they are supposed to be
when they are plotting to kill Tele-
machus. In 16. 361 ff. they assemble
in the Agora, and when Amphinomus
warns them against any such attempt

(16. 400 ff.) they then go to the palace
of Ulysses.

246. Τηλεμάχοιο φόνος, in apposition
to βουλή, as being the substance of the
βουλή: cp. the similar brachylogy, 21.
4 ἀέθλια καὶ φόνου ἀρχὴν (of the bow
and the axes), 21. 24 αἶ (sc. the mares)
καὶ ἔπειτα φόνος καὶ μοῖρα γίνοντο.

248. ἐλθόντες κτλ. So in 16. 407 ff.
αὐτίκ' ἔπειτ' ἀνστάντες ἔβαν δόμον εἰς
Ὀδυσῆος, ἐλθόντες δὲ καθίζον ἐπὶ ξεστοῖσι
θρόνοις.

252. σπλάγχνα κτλ., as a kind of
πρόγευσις, or preliminary rite, before
the feast; see on 3. 461.

σίτον δὲ σφ' ἐπένειμε Φιλοίτιος, ὄρχαμος ἀνδρῶν,
καλοῖς ἐν κανέοισιν, ἐφνοχόει δὲ Μελανθεύς. 255

οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.

Τηλέμαχος δ' Ὀδυσῆα καθίδρυε, κέρδεα νομῶν,
ἐντὸς εὖσταθέος μεγάρου, παρὰ λαῖνον οὐδόν,
δίφρον ἀεικέλιον καταθείς ὀλίγην τε τράπεζαν·

παρ δ' ἐτίθει σπλάγχνων μοίρας, ἐν δ' οἶνον ἔχευεν 260

ἐν δέπαῖ χρυσέῳ, καὶ μιν πρὸς μῦθον ἔειπεν·

"ἐνταυθοῖ νῦν ἦσο μετ' ἀνδράσιν οἰνοποτάζων·

κερτομίας δέ τοι αὐτὸς ἐγὼ καὶ χεῖρας ἀφέξω

πάντων μνηστήρων, ἐπεὶ σὺ τοι δῆμιός ἐστιν

οἶκος ὅδ', ἀλλ' Ὀδυσῆος, ἐμοὶ δ' ἐκθήσατο κείνος. 265

ὕμεις δέ, μνηστῆρες, ἐπίσχετε θυμὸν ἐνιπῆς

καὶ χειρῶν, ἵνα μὴ τις ἔρις καὶ νεῖκος ὄρηται."

Ἦς ἔφαθ', οἱ δ' ἄρα πάντες ὁδὰξ ἐν χεῖλεσι φύντες

Τηλέμαχον θαύμαζον, δ θαρσαλέως ἀγόρευε.

τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱός· 270

"καὶ χαλεπὸν περ ἐόντα δεχόμεθα μῦθον, Ἀχαιοί,

Τηλεμάχον· μάλα δ' ἡμῖν ἀπειλήσας ἀγορεύει.

οὐ γὰρ Ζεὺς εἶασε Κρονίων· τῷ κέ μιν ἦδη

παύσαμεν ἐν μεγάροισι, λιγύν περ ἐόντ' ἀγορητήν."

Ἦς ἔφατ' Ἀντίνοος· ὁ δ' ἄρ' οὐκ ἐμπάζετο μύθων. 275

κῆρυκες δ' ἀνὰ ἄστνυ θεῶν ἱερὴν ἐκατόμβην

259 καταθείς X U: καθεῖς G: παραθείς F P H al. (perhaps from παρ δ' ἐτίθει in
260). 261 Read perhaps χρυσείῳ δέπαῖ, as Ar. in 3. 41: cp. 15. 149, Il. 24. 285.

257. κέρδεα νομῶν seems to imply
that Telemachus knew of the stratagem
of the bow. Or the reference may be
vague: he did the proper thing, and so
fell in with his father's plan.

258. λαῖνον οὐδόν, here (as always) the
threshold at the entrance: cp. 17. 30.

262. ἐνταυθοῖ, cp. 18. 105.

273. οὐ γὰρ Ζεὺς εἶασε 'Zeus did not
suffer it—.' The sentence is elliptical:
what it was that Zeus did not suffer is
not expressed, but is implied in the

following clause τῷ κέ κτλ. = 'if he
had, we should have silenced Tele-
machus.' Thus the whole sentence is

a paratactic way of saying 'for Zeus
did not suffer us to silence him as we
should otherwise have done.' Antinous
naturally chooses to use somewhat veiled
language.

For τῷ = 'in that case,' when the
case is one that has not happened, cp.
14. 369 τῷ κέν οἱ τύμβον μὲν ἐποίησαν
κτλ. It is commoner after a wish, as
in 18. 402., 24. 32, Il. 21. 280, 432.,
22. 427.

276-278. As to this feast of Apollo
see on 14. 158 ff. The mention of it is
rather abrupt. It serves to remind us
that the eventful day had now come.

ἦγον· τοὶ δ' ἀγέροντο κάρη κομόωντες Ἀχαιοὶ
ἄλσος ὑπο σκιερὸν ἑκατηβόλου Ἀπόλλωνος.

Οἱ δ' ἐπεὶ ὤπτησαν κρέ' ὑπέρτερα καὶ ἐρύσαντο,
μοίρας δασσάμενοι δαίνυντ' ἐρικυδέα δαῖτα· 280
παρ δ' ἄρ' Ὀδυσσῆϊ μοῖραν θέσαν οἱ πονέοντο
ἴσῃν, ὥς αὐτοὶ περ ἐλάγχανον· ὥς γὰρ ἀνώγει
Τηλέμαχος, φίλος υἱὸς Ὀδυσσῆος θείοιο.

Μνηστήρας δ' οὐ πάμπαν ἀγήνορας εἶα Ἀθήνη
λώβης ἴσχεσθαι θυμαλγέος, ὅφρ' ἔτι μᾶλλον 285
δύη ἄχος κραδίην Λαερτιάδῳ Ὀδυσῆος.
ἦν δέ τις ἐν μνηστήρσιν ἀνὴρ ἀθεμίστια εἰδώς,
Κτήσιππος δ' ὄνομ' ἔσκε, Σάμῃ δ' ἐνὶ οἰκίᾳ ναῖεν·
ὅς δ' ἡ τοι κτεάτεσσι πεποιθὼς θεσπεσίοισι
μνάσκετ' Ὀδυσσῆος δὴν οἰχομένοιο δάμαρτα. 290
ὅς ῥα τότε μνηστήρσιν ὑπερφιάλοισι μετηύδα·
“κέκλυτέ μευ, μνηστήρες ἀγήνορες, ὅφρα τι εἴπω·
μοῖραν μὲν δὴ ξείνος ἔχει πάλαι, ὥς ἐπέοικεν,
ἴσῃν· οὐ γὰρ καλὸν ἀτέμβειν οὐδὲ δίκαιον
ξείνους Τηλεμάχου, ὅς κεν τάδε δώμαθ' ἴκηται. 295
ἀλλ' ἄγε οἱ καὶ ἐγὼ δῶ ξείνιον, ὅφρα καὶ αὐτὸς
ἡὲ λοετροχόῳ δῶν γέρας ἡέ τῳ ἄλλῳ
δμῶν, οἱ κατὰ δώματ' Ὀδυσσῆος θείοιο.”

Ὡς εἰπὼν ἔρριψε βοδὸς πῶδα χειρὶ παχείῃ,
κείμενον ἐκ κανέοιο λαβῶν· ὁ δ' ἀλεύατ' Ὀδυσσεὺς 300
ἦκα παρακλίνας κεφαλὴν, μείδησε δὲ θυμῷ

286 Λαερτιάδῳ Ὀδυσῆος G: Λαερτιάδῃν Ὀδυσῆα vulg., but cp. 18. 348.
289 θεσπεσίοισι G X U Eust.: πατρὸς εἰοίο F P H al.

278. A sanctuary in Homer is usually an altar in a grove: cp. 6. 291., 8. 363., 9. 200, &c. But temples are not unknown, cp. 6. 10.

279. κρέ' ὑπέρτερα, i.e. the flesh on the carcase (not the ἔγκατα), cp. 3. 65.

280. δασσάμενοι δαίνυντο, a play of language: cp. 13. 24.

284-286, repetition of 18. 346-348.

286. δύη, opt., cp. 18. 348.

297. λοετροχόῳ, apparently a 'bath attendant,' one who made ready the hot

water. It is a ἀπαξ εἰρημένον as a substantive, but it is applied elsewhere (8. 435, 11. 18. 346) as an adj. to the tripod which served to carry the kettle of hot water.

301. θυμῷ is naturally used with verbs of feeling or thought, hardly with a word like μείδησε, denoting an act or outward sign of feeling. Cp. however 8. 450 ὁ δ' ἄρ' ἀσπασίας ἴδε θυμῷ, and the phrase θήσαστο θυμῷ (15. 132, &c.) 'gazed (and admired) at heart.'

σαρδάνιον μάλα τοῖον· ὁ δ' εὐδμητον βάλε τοῖχον.
Κτήσιππον δ' ἄρα Τηλέμαχος ἠνίπαπε μύθῳ·
“Κτήσιππ', ἡ μάλα τοι τόδε κέρδιον ἐπλετο θυμῷ·
οὐκ ἔβαλες τὸν ξεῖνον· ἀλεύατο γὰρ βέλος αὐτός. 305
ἡ γὰρ κέν σε μέσον βάλον ἔγχεϊ ὀξυμέντι,
καὶ κέ τοι ἀντὶ γάμοιο πατὴρ τάφον ἀμφεπονείτο
ἐνθάδε. τῷ μή τίς μοι ἀεικείας ἐνὶ οἴκῳ
φαινέτω· ἥδη γὰρ νοέω καὶ οἶδα ἕκαστα,
ἐσθλά τε καὶ τὰ χεῖρεια· πάρος δ' ἔτι νήπιος ἦα. 310
ἀλλ' ἔμπης τάδε μὲν καὶ τέτλαμεν εἰσορβῶντες,
μήλων σφαζομένων οἴνοιο τε πινομένοιο
καὶ σίτου· χαλεπὸν γὰρ ἐρυκακέειν ἕνα πολλούς.
ἀλλ' ἄγε μηκέτι μοι κακὰ βέζετε δυσμενέοντες,
εἰ δὴ μή μ' αὐτὸν κτεῖναι μενεαίνετε χαλκῷ· 315
καὶ κε τὸ βουλοίμην καὶ κεν πολὺ κέρδιον εἴη
τεθνάμεν ἢ τάδε γ' αἰὲν ἀεικέα ἔργ' ὀράσθαι,
ξείνους τε στυφελιζομένους δμῶας τε γυναῖκας

302. σαρδάνιον H, Plat. Rep. 337 A, Apoll. Soph., &c.: σαρδόνιον G F P X al., Hesych. Et. M. &c. 315 εἰ δὴ μή G P H al.: εἰ δὴ μέ U: εἰ δ' ἥδη F X, Eust.

302. σαρδάνιον μάλα τοῖον 'surely a smile of quite Sardanian bitterness.' For τοῖον in this use cp. 15. 451.

σαρδάνιον or σαρδόνιον—the former spelling has rather the better claim to antiquity—must come from some proper name which had passed into a proverb, or else from some foreign word—perhaps Egyptian or Phoenician. The notion that it meant 'Sardinian,' and referred to a certain bitter herb found in that island, is doubtless later than Homer.

304. θυμῷ is even more difficult here than in 301. The clause looks like a contamination of the common phrase φίλον ἐπλετο θυμῷ and 19. 283 τό γε κέρδιον εἰσατο θυμῷ. But we may translate 'this has been a wiser thought in thy heart,' = 'you show discretion in not hitting the stranger.' The compliment is ironical, as Telemachus shows by immediately adding that it was the stranger himself who avoided the missile.

Notice the paratactic structure, with asyndeton, = κέρδιον ἐστὶν ὅτι οὐκ ἔβαλες,

or τὸ μὴ βαλεῖν: cp. 4. 655 ἀλλὰ τὸ θαυμάζω ἴδον κτλ.

The recurrence of θυμῷ at the end of 11. 301, 304 is suspicious, especially as it does not give a perfectly smooth sense in either place.

315. εἰ δὴ μή μ'. With this reading, which has the best support in the MSS., there should be only a comma at δυσμενέοντες, but a colon at χαλκῷ: the sense being, 'do not go on doing mischief to me, unless you desire to slay me: and indeed I would rather die than &c.' This gives a more natural train of thought than the usual reading εἰ δ' ἥδη μ', with the chief stop at δυσμενέοντες.

317-319. = 16. 107-109. The lines are perhaps wrongly repeated here. They are superfluous in the construction, and do not agree with 311-313, which express a similar complaint, but in a somewhat different tone. Notice too the awkward repetition εἰσορβῶντες (l. 311), ὀράσθαι (l. 317).

ῥυστάζοντας ἀεικελίως κατὰ δώματα καλά."

ᾧς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ. 320

ὃψέ δὲ δὴ μετέειπε Δαμαστορίδης Ἀγέλαος·

"ὦ φίλοι, οὐκ ἂν δὴ τις ἐπὶ ῥηθέντι δικαίῳ

ἀντιβίοις ἐπέεσσι καθαπτόμενος χαλεπαίνοι·

μήτε τι τὸν ξεῖνον στυφελίζετε μήτε τιν' ἄλλον

δμῶων, οἳ κατὰ δώματ' Ὀδυσσῆος θείοιο. 325

Τηλεμάχῳ δέ κε μῦθον ἐγὼ καὶ μητέρι φαίην

ἥπιον, εἴ σφωῖν κραδίη ἄδοι ἀμφοτέροισιν.

ὄφρα μὲν ὑμῖν θυμὸς ἐνὶ στήθεσσι νύκτι

νοστήσειν Ὀδυσῆα πολύφρονα ὄνδε δόμονδε,

τόφρ' οὐ τις νέμεσις μενέμεν τ' ἦν ἰσχύμεναί τε 330

μνηστῆρας κατὰ δώματ', ἐπεὶ τόδε κέρδιον ἦεν,

εἰ νόστησ' Ὀδυσσεὺς καὶ ὑπότροπος ἵκετο δῶμα·

νῦν δ' ἤδη τόδε δῆλον, ὃ τ' οὐκέτι νόστιμός ἐστιν.

ἀλλ' ἄγε, σῇ τάδε μητρὶ παρεζόμενος κατάλεξον,

γῆμασθ' ὅς τις ἄριστος ἀνὴρ καὶ πλεῖστα πόρῃσιν, 335

ὄφρα σὺ μὲν χαίρων πατρώϊα πάντα νέμῃαι,

ἔσθων καὶ πίνων, ἡ δ' ἄλλου δῶμα κομίζῃ."

Τὸν δ' αὖ Τηλεμάχος πεπνυμένος ἀντίον ἠΰδα·

"οὐ μὰ Ζῆν', Ἀγέλαε, καὶ ἄλγεα πατρὸς ἐμοῖο,

ὅς που τῇλ' Ἰθάκης ἡ ἔφθιται ἡ ἀλάληται, 340

οὐ τι διατρίβω μητρὸς γάμον, ἀλλὰ κελεύω

γῆμασθ' ὅς κ' ἐθέλῃ, ποτὶ δ' ἄσπετα δῶρα δίδωμι.

329 νοστήσειν G, Eust.: νοστήσαι F P H al. 333 τόδε vulg.: τό γε G: τὸ U al. 337 δώμαθ' ἵκηται Eust. 339 ἐμοῖο] ἐμεῖο G P X.

322-325, = 18.414-417.

330 ἰσχύμεναί 'to restrain the Suitors,' i.e. to hold your ground, not to give way to them.

331. τῶδε, i.e. what you have done.

332. εἰ νόστησ' Ὀδυσσεὺς suggests a slightly different principal clause, but one implied in τόδε κέρδιον ἦεν: 'this was the wiser course (and would have been proved wiser), if Ulysses had returned.' Cp. the implied conditional protasis in 4.171 καὶ μὲν ἔφην ἐλθόντα φιλησέμεν... εἰ νῦν νόστον ἔδοκε Ζεὺς,

= 'I thought I should entertain him (and would have done so), if Zeus &c.': 4.292 οὐ γὰρ οἱ τι τὰδ' ἤρκεσε λυγρὸν δλεθρον, οὐδ' εἰ οἱ κραδίη γε σιδηρὴ ἐνδοθεν ἦεν 'this did not save him—not even (would it have saved him) though his heart had been of iron.' Compare also the Latin use of the indic. in such sentences as Cic. Verr. 5.49 si licitum esset, matres veniebant, i.e. 'were coming (and would have come) if it had been allowed' (Roby, ii. p. 246).

342. For δίδωμι Eust. reads δίδωσι,

αἰδέομαι δ' ἀέκουσαν ἀπὸ μεγάροιο δῖεσθαι

μύθῳ ἀναγκαίῳ· μὴ τοῦτο θεὸς τελέσειεν."

ᾧς φάτο Τηλέμαχος· μνηστῆρσι δὲ Παλλὰς Ἀθήνη

ἄσβεστον γέλω ὤρσε, παρέπλαγξεν δὲ νόημα. 346

οἱ δ' ἤδη γναθμοῖσι γελοίων ἀλλοτρίοισιν,

αἰμοφόρυκτα δὲ δὴ κρέα ἥσθιον· ὅσσε δ' ἄρα σφέων

δακρυόφιν πίμπλαντο, γόον δ' ὤϊετο θυμὸς.

τοῖσι δὲ καὶ μετέειπε Θεοκλύμενος θεοειδής· 350

"ἂ δειλοί, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων

εἰλύαται κεφαλαί τε πρόσωπά τε νέρθε τε γούνα,

οἰμωγὴ δὲ δέδηκε, δεδάκρυνται δὲ παρειαί,

αἵματι δ' ἐρράδαται τοῖχοι καλά τε μεσώδμαι·

εἰδῶλων δὲ πλέον πρόθυρον, πλείη δὲ καὶ αὐλή, 355

346 γέλω P X U: γέλον M U²: γέλων G al.: γέλωτ' F. 347 γελοίων Eust.: γελάων vulg. 351 ἂ δειλοί] δαιμόνιοι Plat. Ion 539 A. 352 γούνα] γυῖα ibid. 355 πλέον] πλέων G F P X al.

a subj. to be construed as if it were καὶ ὅς κε δίδωσι. But on this view ποτὶ δὲ 'and besides' would have no reference. Note the conative use of δίδωμι 'offer,' as of διατρίβω in l. 341: cp. 16.432., 18.8.

347. The impf. γελοίων or γελάων, and the participle variously written γελοῖοντες, γελάοντες, γελάωντες (18.111., 20.390) cannot come from γελάω. We must assume a derivative verb γελοῖω (or γελοῖάω), meaning 'to deal with, indulge in laughter' (γέλωτ' or γελοῖα). The form γελοῖάω is supported by H. Ven. 49 ἡδὺ γελοῖήσασα, and by Eust.: the MSS. of Homer generally have γελάων, &c. For the formation cp. κολῳῖω (Il. 2.212), δειράομαι (18.33), ἐψάομαι (17.530, see the note), κυθῖομαι, φουσιόω, &c.

ἀλλοτρίοισιν 'not their own,' not answering to their real feeling. The phrase ἀχρεῖον γελάσαι (18.163) expresses much the same thing.

348. 'They even (δὴ) were eating meat bedabbled with blood,' i.e. the meat seemed to be bleeding as they ate. So in a passage of the Icelandic Njal-saga (quoted in the notes to Butcher and Lang's translation of the Odyssey): 'It seems as though the gable wall

were thrown down, but the whole board and the meat on it is one gore of blood.'

349, = 10.248 (where see the note).

γόον ὤϊετο = 'was full of the thought of lamentation.' It impelled them to lamentation, while outwardly they were laughing.

351 ff. Theoclymenus by his gift of divination or 'second sight' has the future scene before him as if it were already present,—the darkness of death on the heads of the Suitors, the loosing of knees, the wailing cries that burst forth, the tears, the blood bespattering the walls, the shades of the slain passing to Hades.

The shroud of mist covering the feet and knees is found in Celtic belief as a sign of approaching death. If it reaches (as here) to the head it shows that the death is very near. The bespattering of the walls with blood occurs as a portent in the oracle in Hdt. 7.140 (νηούς) οἳ που νῦν ἰδρῶτι βρούμενοι ἐστήκασιν δαίματι παλλόμενοι· κατὰ δ' ἀκροτάτοις ὀρόφοισι αἷμα μέλαν κέχυται, προῖδὸν κακότητος ἀνάγκας (Butcher and Lang, l.c.).

353. δέδηκε, lit. 'is lighted up': cp. Il. 2.93 μετὰ δὲ σφισιν Ὅσσα δεδήκει, also Il. 12.35 μάχη ἐνοπή τε δεδήκει.

ιεμένων Ἐρεβόσδε ὑπὸ ζόφον· ἥελιος δὲ
οὐρανοῦ ἐξαπόλωλε, κακὴ δ' ἐπιδέδρομεν ἀχλὺς."

Ἦς ἔφαθ', οἱ δ' ἄρα πάντες ἐπ' αὐτῷ ἡδὺ γέλασαν.

τοῖσιν δ' Εὐρύμαχος, Πολύβου παῖς, ἦρχ' ἀγορεύειν·

"ἀφραίνει ξείνος νέον ἄλλοθεν εἰληλουθῶς. 360

ἀλλὰ μιν αἶψα, νέοι, δόμου ἐκπέμψασθε θύραζε

εἰς ἀγορὴν ἔρχεσθαι, ἐπεὶ τάδε νυκτὶ εἴσκει."

Τὸν δ' αὖτε προσέειπε Θεοκλύμενος θεοειδής·

"Εὐρύμαχ', οὐ τί σ' ἄνωγα ἐμοὶ πομπῆας ὀπάζειν·

εἰσί μοι ὀφθαλμοὶ τε καὶ οὐατα καὶ πόδες ἄμφω 365

καὶ νόος ἐν στήθεσσι τετυγμένος οὐδὲν ἀεικής.

τοῖς ἔξειμι θύραζε, ἐπεὶ νοέω κακὸν ὕμμιν

ἐρχόμενον, τό κεν οὐ τις ὑπεκφύγοι οὐδ' ἀλέαιτο

μνηστήρων, οἱ δῶμα κατ' ἀντιθέου Ὀδυσῆος

ἀνέρας ὑβρίζοντες ἀτάσθαλα μηχανάσθε." 370

Ἦς εἰπὼν ἐξῆλθε δόμων εὐ ναιεταόντων,

ἵκετο δ' ἐς Πείραιον, ὃ μιν πρόφρων ὑπέδεκτο.

μνηστήρες δ' ἄρα πάντες ἐς ἀλλήλους ὀρόωντες

Τηλέμαχον ἐρέθιζον, ἐπὶ ξείνοις γελῶντες·

ᾧδε δέ τις εἶπεσκε νέων ὑπερηνορεόντων· 375

"Τηλέμαχ', οὐ τις σείο κακοξινώτερος ἄλλος·

οἶον μὲν τινα τοῦτον ἔχεις ἐπίμαστον ἀλήτην,

361 μιν] μοι G. 362 εἴκει M al. 368 τό κεν F X U: τὸ μὲν G P H al.

369 ἀνδρῶν οἱ κατὰ δάματ' Ὀδυσῆος θέοιο G, v. l. in H². 370 μηχανάσθαι G.

374 ἐρέθιζον] θαύμαζον G al. ξείνω F. 377 ἔχεις] ἄγει v. l. ap. Eust.

357. We do not hear of any actual darkness on the day of the μνηστηροφονία. Although it was new moon, we can hardly suppose that an eclipse is intended by the words κακὴ δ' ἐπιδέδρομεν ἀχλὺς. Rather, the darkness or 'night' is that of death: cp. Il. 13. 425 ἱρεβεννῇ νυκτὶ καλῶμαι = 'to slay,' and phrases such as θανάτοιο μέλαν νέφος, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλὺς, &c.

362. εἴσκει is transitive, 'thinks like.'

365-367. The structure is paratactic: 'I have eyes &c., with them I will go out,' = 'I will go out guided by the eyes &c. that I have.'

366. Cobet would omit this line, so that τοῖς ἔξειμι may be taken closely with πόδες in l. 365. But τοῖς has a 'comitative' sense, which will apply to eyes and ears as well as feet: cp. Il. 18. 506 τοῖσιν ἦισσον 'with these (sceptres) they started up.'

374. ξείνοις, see on l. 383.

377. ἐπίμαστον, apparently from ἐπιμαίωμαι 'I feel after, seek out,' cp. ἀπρονίμαστος 'untouched' (Il. 19. 263). The exact meaning is difficult to determine. Probably the vagrant is 'sought out' in the sense that he did not come unasked, but was brought by Eumaeus.

σίτου καὶ οἴνου κεχρημένον, οὐδέ τι ἔργων

ἐμπαιον οὐδὲ βίης, ἀλλ' αὐτως ἄχθος ἀρούρης.

ἄλλος δ' αὐτὲ τις οὗτος ἀνέστη μαντεύεσθαι. 380

ἀλλ' εἴ μοι τι πῖθοιο, τό κεν πολὺ κέρδιον εἴη·

τοὺς ξείνους ἐν νηϊ πολυκλήϊδι βαλόντες

ἐς Σικελούς πέμπωμεν, ὅθεν κέ τοι ἄξιον ἄλφοι."

Ἦς ἔφασαν μνηστήρες· ὁ δ' οὐκ ἐμπάζετο μύθων,

ἀλλ' ἀκέων πατέρα προσεδέρκετο, δέγμενος αἰεὶ 385

ὀππότε δὴ μνηστήρσιν ἀναιδέσι χεῖρας ἐφήσει.

Ἢ δὲ κατ' ἀντηστιν θεμένη περικαλλέα δίφρον

κούρη Ἰκαρίοιο, περίφρων Πηνελόπεια,

ἀνδρῶν ἐν μεγάροισιν ἐκάστου μῦθον ἄκουε.

380 μαντεύεσθαι G X U: -σασθαι F P H M D. 381 εἴ μοι τι G P H al.: εἰ δὴ τι U: ἦδη τι F. 383 πέμπωμεν (or -ομεν) F M al.: πέμψωμεν vulg. 386 ἐφήσει vulg.: ἐφείη F X n: ἐφείη M.

Cp. ἐπίσταστον κακόν (18. 73) of an evil which a man brings on himself (so Döderlein, *Hom. Gloss.*).

379. ἐμπαιον 'experienced,' cp. 21. 400. The scansion of the diphthong *ai* as a short syllable is without parallel in Homer, but *oi* is similarly treated in *oioi*. The derivation of *ἐμπαιος* is not ascertained: it may be connected with the Doric *πάομαι* 'I possess,' and thus with *ἐμψης*, *παμπήδην*, and the Attic *παμπησία* 'full possession' (Brugmann, *Griech. Gr.*³, p. 548).

383. Σικελούς. The earliest Greek colonists in the south of Italy came in contact with a people of this name, apparently the same as the *Siculi* of history. In the time of the Odyssey these Italian Σικελοί may have been known to the Greeks as slave-dealers: cp. the γυνὴ Σικελή among the servants of Laertes (24. 211).

A different view was suggested by Niebuhr (*Philological Museum*, I. 174). The scholia on Od. 18. 85 tell us that the king Ἐχέτορ there mentioned was said to have been 'tyrant of the Σικελοί.' As other indications place him in Epirus, Niebuhr inferred that the Σικελοί of the Odyssey were to be found in that country. But, though Σικελοί may have been the name of a real people, it is most probable that Ἐχέτορ was purely mythical. The notice connecting him

with the Σικελοί looks like the guess of an ancient commentator.

ὅθεν κέ τοι ἄξιον ἄλφοι. The difficulty here is to find a nominative for ἄλφοι. It is extremely harsh to understand 'the thing done,' viz. 'the sale,' as subject (as proposed by Nauck). Bentley conjectured ὅθεν κέ τις, which seems to meet the case. As Dr. Hayman observes, the word ἄλφοι must be understood of the man who is sold: so that *τις* would be = τῶν ξείνων *τις*. There is some plausibility in Düntzer's conjecture τὸν ξείνον, for τοὺς ξείνους in l. 382. If it is adopted (or if l. 382 is struck out, with Bergk), we should also read ξείνω for ξείνοις in l. 374 (ξείνω F Z). The subject will then be the *new* ξείνος, Theoclymenus, with only a parenthetical reference in 377-379 to Ulysses. Failure to perceive this would easily lead to the plurals ξείνοις and τοὺς ξείνους. Bekker's proposal (in *H. B. I.* 113) to read ἄλφοι as a 3rd plur. is quite inadmissible.

387. κατ' ἀντηστιν seems to mean 'opposite,' like κατ' ἐναντίον. The supposed ἀντηστιν may be compared in formation with the nouns implied in the words ἀγχιστίνοι and προμνηστίνοι —both used of *relative position* (21. 230). Regarding the place of Penelope, see on 17. 492, 542 and the appendix on the Homeric House.

δείπνον μὲν γὰρ τοί γε γελοιῶντες τετύκοντο
 ἡδύ τε καὶ μενοεικές, ἐπεὶ μάλα πόλλ' ἱέρευσαν·
 δόρπου δ' οὐκ ἂν πῶς ἀχαρίστερον ἄλλο γένοιτο,
 οἷον δὴ τάχ' ἔμελλε θεὰ καὶ καρτερὸς ἀνὴρ
 θησέμεναι· πρότεροι γὰρ ἀεικέα μηχανόωντο.

390

390. On the form γελοιῶντες see the note on l. 347.

392. οὐκ ἂν γένοιτο 'there could not have been,' = οὐκ ἂν ἐγένετο.



HARPIES
 (From a Lebes in the Museum of Berlin.)

ΟΔΥΣΣΕΙΑΣ Φ

Τόξου θέσις.

Τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη,
 κούρη Ἰκαρίοιο, περίφρονι Πηνελοπείῃ,
 τόξον μνηστήρεσσι θέμεν πολίον τε σίδηρον
 ἐν μεγάροις Ὀδυσῆος ἀέθλια καὶ φόνου ἀρχήν.
 κλίμακα δ' ὑψηλὴν προσεβήσετο οἷο δόμοιο,
 εἵλετο δὲ κληῖδ' εὐκαμπέα χειρὶ παχείῃ
 καλὴν χαλκείην· κόπη δ' ἐλέφαντος ἐπήεν.
 βῆ δ' ἵμεναι θάλαμόνδε σὺν ἀμφιπόλοισι γυναιξίν
 ἔσχατον· ἔνθα δὲ οἱ κειμήλια κείμενα ἄνακτος,
 χαλκὸς τε χρυσὸς τε πολύκμητός τε σίδηρος.
 ἔνθα δὲ τόξον κείμενον παλίντονον ἠδὲ φαρέτρη
 ἰοδόκος, πολλοὶ δ' ἔνεσαν στονόεντες οἷστοί,
 δῶρα τὰ οἱ ξείνος Λακεδαιμόνι δῶκε τυχήσας
 Ἴφιτος Εὐρυτίδης, ἐπιείκελος ἀθανάτοισι.
 τῷ δ' ἐν Μεσσήνῃ ξυμβλήτην ἀλλήλοϊν

5

10

15

7 χρυσείην F P H al.

3. σίδηρον, viz. the axes which were brought with the bow, cp. 61, 81, 97.

4. ἀέθλια 'a contest,' i.e. the material of a contest, cp. 19. 572-573.

5. προσεβήσετο 'set foot upon,' 'began to descend.'

9. ἔσχατον, a distant store-room, not in common use: cp. l. 48.

11. παλίντονον. It is difficult to decide whether this is a general epithet — 'springing back,' as a bow does when drawn—, or denotes a particular kind

of bow, as in Herodotus (7.69). In the latter case it may imply that the middle part of the bow is curved 'backwards,' i.e. is convex towards the archer: cp. Il. 8. 266.

12. στονόεντες 'charged with groaning.' The groans which the arrow may cause are regarded as something that is inherent in it.

15. Perhaps the only line in Homer that consists wholly of spondees. In some others (as 15. 334., 23. 323, Il.

οἴκῳ ἐν Ὀρτυλόχοιο δαΐφρονος. ἦ τοι Ὀδυσσεὺς
 ἦλθε μετὰ χρεῖος, τό β' αἰ πᾶς δῆμος ὀφειλλεῖ
 μῆλα γὰρ ἐξ Ἰθάκης Μεσσήνιοι ἄνδρες ἀειραν
 νηυσὶ πολυκλήϊσι τριηκόσι' ἠδὲ νομῆας.
 τῶν ἕνεκ' ἐξεσίην πολλὴν ὁδὸν ἦλθεν Ὀδυσσεὺς 20
 παιδὸνδ' ἑών· πρὸ γὰρ ἦκε πατὴρ ἄλλοι τε γέροντες.
 Ἴφίτος αὐτ' ἵππους διζήμενος, αἶ οἱ ὄλοντο
 δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοί·
 αἶ δ' ἡ οἱ καὶ ἔπειτα φόνος καὶ μοῖρα γέγοντο,
 ἐπεὶ δὴ Διὸς υἱὸν ἀφίκετο καρτερόθυμον, 25
 φῶθ' Ἡρακλῆα, μεγάλων ἐπίστορα ἔργων,
 ὅς μιν ξείνον ἑόντα κατέκτανεν ὃ ἐνὶ οἴκῳ,
 σχέτλιος, οὐδὲ θεῶν ὅπιν ἠδέσατ' οὐδὲ τράπεζαν
 τὴν ἣν οἱ παρέθηκεν· ἔπειτα δὲ πέφνε καὶ αὐτόν,
 ἵππους δ' αὐτὸς ἔχε κρατερώνυχας ἐν μεγάροισι. 30
 τὰς ἐρέων Ὀδυσσῆϊ συνήντετο, δῶκε δὲ τόξον,
 τὸ πρὶν μὲν β' ἐφόρει μέγας Εὐρυτος, αὐτὰρ ὁ παιδὶ
 κάλλιπ' ἀποθνήσκων ἐν δώμασιν ὑψηλοῖσι.
 τῷ δ' Ὀδυσσεὺς ξίφος ὀξὺ καὶ ἄλκιμον ἔγχος ἔδωκεν,

11. 130) one or more contracted syllables can be resolved.

Messenia, as this passage shows, was regarded in Homeric times as part of Lacedaemon. Phrae, the home of Ortilochus (3. 488), is treated by Agamemnon (Il. 9. 293) as being within his dominions.

17. χρεῖος, better perhaps χρῆος: cp. 3. 367, Il. 11. 686.

20. ἐξεσίην 'on an embassy' (ἐξίημι): acc. like ἀγγελίην ἰλθεῖν.

24. ἔπειτα 'thereafter,' 'in the sequel.' φόνος κτλ. 'turned to, led in the end to, his slaughter and fate.' The idiom is Homeric: as Il. 1. 228 τὸ δὲ τοι κῆρ εἶδεται εἶναι, and so 4. 155 θάνατόν νύ τοι ὄρνι' ἔταμον 'I made a truce (that turned to) death for you.'

26. μεγάλων ἐπίστορα ἔργων is a phrase of which it is very difficult to determine the exact meaning. ἵστωρ in Homer means 'a judge,' one who takes cognizance and decides (Il. 18. 501., 23. 486): and ἐπίστωρ must be much

the same (cp. μάρτυρος and ἐπιμάρτυρος, οὔρος and ἐπίουρος, &c.). It can hardly mean 'knowing, versed in,' though that sense is probable in Hom. H. xxxii. (where the Muses are called ἱστορες φιδῆς) and in Hes. Op. 790. Still less can it mean 'privy to,' 'an accomplice in.' Again, μεγάλα ἔργα can only mean 'great deeds' or 'great things.' The bad sense, or tendency to a bad sense, observable in the phrase μέγα ἔργον depends on the context (see on 19. 92). It does not justify us in taking μεγάλα ἔργα as simply equivalent to 'deeds of violence.' But how or under what aspect of his character Heracles is called 'judge of great deeds' is hard to say. The title does not appear particularly suitable to the context in which we find it here.

27. ὃ refers to μιν (not to δε).

29. ἔπειτα 'thereafter,' i. e. after they had eaten at the same table.

31. ἐρίων 'asking about,' 'looking for.'

ἀρχὴν ξεινοσύνης προσκηδέος· οὐδὲ τραπέζῃ 35
 γνώτην ἀλλήλων· πρὶν γὰρ Διὸς υἱὸς ἔπεφνε
 Ἴφίτον Εὐρυτίδην, ἐπιείκελον ἀθανάτοισιν,
 ὅς οἱ τόξον ἔδωκε. τὸ δ' οὐ ποτε δῖος Ὀδυσσεὺς
 ἐρχόμενος πόλεμόνδε μελαινάων ἐπὶ νηῶν
 ἤρεϊτ', ἀλλ' αὐτοῦ μνήμα ξείνοιο φίλοιο 40
 κέσκειτ' ἐνὶ μεγάροισι, φόρει δὲ μιν ἥς ἐπὶ γαίης.
 Ἡ δ' ὅτε δὴ θάλαμον τὸν ἀφίκετο διὰ γυναικῶν,
 οὐδὸν τε δρυῖνον προσεβήσετο, τὸν ποτε τέκτων
 ξέσσειν ἐπισταμένως καὶ ἐπὶ στάθμην ἴθυνεν,
 ἐν δὲ σταθμοὺς ἄρσε, θύρας δ' ἐπέθηκε φαεινάς· 45
 αὐτίκ' ἄρ' ἦ γ' ἱμάντα θοῶς ἀπέλυσε κορώνης,
 ἐν δὲ κληῖδ' ἦκε, θυρέων δ' ἀνέκοπτεν ὀχῆας
 ἅντα τιτυσκομένη· τὰ δ' ἀνέβραχεν ἥτε ταῦρος
 βοσκομένος λειμῶνι· τόσ' ἔβραχε καλὰ θύρετρα
 πληγέντα κληῖδι, πετάσθησαν δὲ οἱ ὄκα. 50
 ἦ δ' ἄρ' ἐφ' ὑψηλῆς σανίδος βῆ· ἔνθα δὲ χηλοὶ

35 περικηδέος P: εὐκηδέος U. 36 ἀλλήλων G al.: ἀλλήλων vulg., cp. 23. 109.
 41 θέσκειτ' G F al. 42 τὸν om. F P: δὲ U², v. l. in K. 46 κορώνη G P, v. l. ap. East.

42. τὸν 'that' chamber, viz. the one described in l. 8. But this use of the article is hardly defensible. The reading δὲ is attractive, but has little MS. support. The omission of τὸν in two good MSS. suggests the conjecture θάλαμόνδε ἀφίκετο (so Nauck).

43. δρυῖνον is perhaps used here in the general sense of 'wooden.' δρῦς is etymologically the same word as 'tree,' and originally had an equally wide meaning.

46-48. The bar or bolt (ὀχέως), which was on the inside of the door, was drawn from the outside by means of a thong (ἱμάν) passing through a hole or slit in the door. Cp. 4. 802, where the vision came into the chamber παρὰ κληῖδος ἱμάντα. After the door was bolted the thong was fastened to a knob or handle (κορώνη) on the outside. The 'key' (κληῖς) was a curved instrument with a handle (ll. 6-7). When the door was opened from without the key was passed

through the aperture (which of course fitted it in size and shape), and was so directed or 'aimed' (ἅντα τιτυσκομένη) as to thrust back (ἀνακόπτειν) the bolts. Before this was done it was necessary to unfasten the thong from the knob.

It does not appear why the thong was so fastened: it could not add much to the security of the door. But it would serve to prevent the door being opened from within. The κορώνη was also used as a handle to pull the door to (1. 441 θύρην ἐκέρσσει κορώνη ἀργυρέη).

On other points, especially the double sense of κληῖς, see the note on 1. 441-442. Cp. also 1. 241 (infra).

48. τὰ, neut. in anticipation of καλὰ θύρετρα, the words ἥτε... ἔβραχε being of the nature of a parenthesis. The creaking of the lock reminds us that it has not been opened for a long time.

49. τόσα, adv. 'so loud.'

51. σανίδος, generally explained as a dais or stage on which the chests were

ἔστασαν, ἐν δ' ἄρα τῇσι θυώδεα εἵματ' ἔκειτο.
 ἔνθεν ὀρεξαμένη ἀπὸ πασσάλου αἶνυτο τόξον
 αὐτῷ γωρυτῷ, ὃς οἱ περίκειτο φαεινός.
 ἐξομένη δὲ κατ' αὐθι, φίλοις ἐπὶ γούνασι θέισα, 55
 κλαῖε μάλα λιγέως, ἐκ δ' ἦρεε τόξον ἀνακτος.
 ἡ δ' ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο,
 βῆ ρ' ἵμεναι μέγαρόνδε μετὰ μνηστήρας ἀγανούς
 τόξον ἔχουσ' ἐν χειρὶ παλίντονον ἠδὲ φαρέτρην
 ἰοδόκον· πολλοὶ δ' ἔνεσαν στονόεντες δῖστοι. 60
 τῇ δ' ἄρ' ἅμ' ἀμφίπολοι φέρον ὄγκιον, ἔνθα σίδηρος
 κεῖτο πολὺς καὶ χαλκός, ἀέθλια τοῖο ἀνακτος.
 ἡ δ' ὅτε δὴ μνηστήρας ἀφίκετο δῖα γυναικῶν,
 στῆ βα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,
 ἄντα παρειάων σχομένη λιπαρὰ κρήδεμνα. 65
 [ἀμφίπολος δ' ἄρα οἱ κενὴ ἐκάτερθε παρέστη.]
 αὐτίκα δὲ μνηστήρσι μετηύδα καὶ φάτο μῦθον·
 “κέκλυτέ μεν, μνηστήρες ἀγήνορες, οἳ τόδε δῶμα
 ἔχραετ' ἐσθιέμεν καὶ πινέμεν ἐμμενὲς αἰεὶ
 ἀνδρὸς ἀποικομένοιο πολὺν χρόνον· οὐδέ τιν' ἄλλην 70
 μύθου ποιήσασθαι ἐπισχεσίην ἐδύνασθε,
 ἀλλ' ἐμὲ ἱέμενοι γῆμαι θέσθαι τε γυναιῖκα.

56 ἦρεε] ἦρετο P. τόξα Dawes. 58 ἵμεναι G U: ἵμεν ἐς vulg. 66 om.
 P H U M. 69 ἐσθιέμεναι Van Leeuwen.

placed, to raise them above the earthen floor of the room. Mr. Myres thinks it probable that the room, being upstairs, had a wooden floor, and that the word *σανίς* 'boarding' refers to this floor. The mention of it, he thinks, is a 'sound-note': the ring of Penelope's steps as she reaches the boarding forms a characteristic touch in the description.

61. *ὄγκιον* is *ἀπαξ εἰρημίνον*: it is said by the ancients to be a box for holding *ὄγκοι*, i.e. barbs for arrow-heads. The explanation seems improbable, and is evidently a mere inference from this passage. Perhaps, as Döderlein suggested (*Hom. Gloss.* 2399), it is from the root *ἐνεα-* 'to carry,' and means a box or 'tray' for carrying things.

62. ἀέθλια, as in l. 4. It does not mean that the iron and bronze (i.e. the axes &c.) had been won as prizes.

63-66, = 1. 332-335: see on 16. 414.
 69. *ἐχράετε* 'have set on, assailed': cp. Il. 21. 369 *ἐμὸν ῥόνον ἔχραε κῆδιν*. *ἐσθιέμεν* is an inf. of purpose (cp. Il. 24. 212 *τοῦ ἐγὼ μέσον ἦπαρ ἔχοιμι ἐσθιέμεναι*), and governs *δῶμα*, 'have set on to eat up this house.'

71. *μύθου ἐπισχεσίην* 'the offering, putting forward, of a word,' i.e. of a plea in defence of their conduct. Cp. Hdt. 6. 133 *τοῦτο μὲν δὴ πρόσχημα λόγου ἦν* (λόγος = Homeric *μῦθος*).

72. ἀλλ' ἐμὲ ἱέμενοι κτλ. is a brachylogy, the full sense being 'but (you only pretended that you did so) desiring &c.'

ἀλλ' ἄγετε, μνηστήρες, ἐπεὶ τόδε φαίνεται ἀεθλον·
 θήσω γὰρ μέγα τόξον Ὀδυσσῆος θείοιο·
 ὃς δέ κε ρῆϊτατ' ἐντανύσῃ βιδὸν ἐν παλάμῃσι 75
 καὶ διοῖστέυσῃ πελέκεων δυοκαίδεκα πάντων,
 τῷ κεν ἅμ' ἐσποίμην, νοσφισσαμένη τόδε δῶμα
 κουρίδιον, μάλα καλόν, ἐνίπλειον βιδότοιο,
 τοῦ ποτε μεμνήσεσθαι ὀτομαι ἐν περ ὀνείρῳ."
 “Ὡς φάτο, καὶ ρ' Εὐμαιον ἀνώγει, δῖον ὑφορβόν, 80
 τόξον μνηστήρεσσι θέμεν πολιὸν τε σίδηρον.
 δακρύσας δ' Εὐμαιος ἐδέξατο καὶ κατέθηκε·
 κλαῖε δὲ βουκόλος ἄλλοθ', ἐπεὶ ἶδε τόξον ἀνακτος.
 Ἀντίνοος δ' ἐνένιπεν ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε·
 “νήπιοι ἀγροῖῳται, ἐφημέρια φρονέοντες· 85
 ἃ δειλῶ, τί νυ δάκρυ κατεΐβετον ἠδὲ γυναικὶ
 θυμὸν ἐνὶ στήθεσσιν ὀρίνετον; ἦ τε καὶ ἄλλως
 κεῖται ἐν ἀλγεσι θυμός, ἐπεὶ φίλον ὦλεσ' ἀκοίτην.
 ἀλλ' ἀκέων δαίνυσθε καθήμενοι, ἥε θύραζε
 κλαίετον ἐξελθόντε, κατ' αὐτόθι τόξα λιπόντε, . 90
 μνηστήρεσσιν ἀεθλον ἀάατον· οὐ γὰρ οἶω
 ρῆϊδίως τόδε τόξον εὐξοον ἐντανύεσθαι.
 οὐ γάρ τις μέτα τοῖος ἀνὴρ ἐν τοῖσδεσι πᾶσιν
 οἶος Ὀδυσσεὺς ἔσκεν· ἐγὼ δέ μιν αὐτὸς ὀπωπα,
 καὶ γὰρ μνήμων εἰμί, πᾶσι δ' ἔτι νήπιος ἦα.” 95
 “Ὡς φάτο, τῷ δ' ἄρα θυμὸς ἐνὶ στήθεσσιν ἐώλπει
 νευρὴν ἐντανύειν διοῖστέυσιν τε σιδήρου.
 ἦ τοι δῖστοῦ γε πρῶτος γεύσεσθαι ἔμελλεν

83 ἄλλοθ' G: ἄλλος F P H al.
 (τοισίδε) F X U al.

93 τοῖσδεσι (τοῖς-) G P H al.: τοῖσι δὲ

73. *ἰωὲ* κτλ. The apodosis is left to be understood. 'Since this prize is open to you—for I will offer the bow &c.—(come and join in the contest).' See the note on 15. 80.

ἀεθλον 'prize,' viz. the hand of Penelope, as she proceeds to explain: cp. 106-107 *ἀεθλον, οἷον νῦν οὐκ ἐστὶ γυνή*.

75-79, = 19. 577-581.

85. This line is an exclamation, like

the Virgilian *O fortunatos &c.* The speech addressed to Eumaeus and the ox-herd begins with ἃ δειλῶ, in the next line.

89. ἀκέων. The indeclinable use of this word has seemingly not been explained. Eust. mentions the variant ἀλλὰ καὶ ὦε, which is plausible.

91. ἀάατος, from ἀάτη (Homeric form of ἀτή), with irregular δ- for ἀν-

ἐκ χειρῶν Ὀδυσῆος ἀμύμονος, δν τότ' ἀτίμα
 ἤμενος ἐν μεγάροις, ἐπὶ δ' ὤρνυε πάντας ἐταίρους. 100
 τοῖσι δὲ καὶ μετέειψ' ἱερὴ ἰς Τηλεμάχοιο·
 "ὦ πόποι, ἦ μάλα με Ζεὺς ἀφρονα θῆκε Κρονίων·
 μήτηρ μὲν μοί φησι φίλη, πινυτή περ ἐούσα,
 ἀλλὰ ἄμ' ἔψεσθαι νοσφισσαμένη τόδε δῶμα· 105
 αὐτὰρ ἐγὼ γελῶ καὶ τέρπομαι ἀφρονι θυμῷ.
 ἀλλ' ἄγετε, μνηστήρες, ἐπεὶ τόδε φαίνεται ἀέθλον,
 οἷη νῦν οὐκ ἔστι γυνὴ κατ' Ἀχαιῖδα γαῖαν,
 οὔτε Πύλου ἱερῆς οὔτ' Ἀργεος οὔτε Μυκλήνης·
 [οὔτ' αὐτῆς Ἰθάκης οὔτ' ἠπειροιο μελαίνης]
 καὶ δ' αὐτοὶ τό γε ἴστε· τί με χρὴ μητέρος αἴνου; 110
 ἀλλ' ἄγε μὴ μύνησι παρέλκετε μῆδ' ἔτι τόξου
 δηρὸν ἀποτρωπᾶσθε τανυστύος, ὄφρα ἴδωμεν.
 καὶ δέ κεν αὐτὸς ἐγὼ τοῦ τόξου πειρησαίμην·
 εἰ δέ κεν ἐντανύσω διοῖστέωσω τε σιδήρου,
 οὐ κέ μοι ἀχνυμένῳ τάδε δώματα πότνια μήτηρ 115
 λείποι ἄμ' ἀλλὰ ἰοῦσ', ὅτ' ἐγὼ κατόπισθε λιποίμην
 οἴός τ' ἤδη πατρὸς ἀέθλια κάλ' ἀνελέσθαι."
 Ἦ καὶ ἀπ' ὁμοῖν χλαῖναν θέτο φοινικέεσσαν
 ὀρθὸς ἀναΐξας, ἀπὸ δὲ ξίφος ὀξὺ θέτ' ὤμων.
 πρῶτον μὲν πελέκεας στήσεν, διὰ τάφρον ὀρύξας 120

99 δν ποτ' P Eust.

109 om. P H M U.

105 ἐγὼ γελῶ vulg.: ἐγὼ γ' ἔσθω F: ἐγὼ ἔσθω M.

111 μύνησι] μ' ὤρησι F.

110 τό γε 1 (Vind. 5): τόδε F U: τόδε γ' G P H al.

119 ὁμψ (-ω) F P al.

privative; hence 'not admitting ἀτη,'
 'not to be done mischief to,' 'un-
 impeachable' or 'decisive': cp. 32. 5,
 Il. 14. 271. See Buttmann, *Lexil.* s.v.

100. For ἤμενος Wilamowitz con-
 jectures ἤμενον, comparing l. 424 οὐ σ'
 ὁ ξείνος ἐνὶ μεγάροις ἐλέγχει ἤμενος.

106-107. 'Since there is offered this
 prize, namely a woman, whose like is
 not in the Achaean land.'

111. μύνησι appears to mean 'with
 excuses, pretexts.' If μύνη is connected
 with ἀ-μύνω it may mean 'a defence,'
 a way of parrying or evading. It is not
 otherwise known.

παρέλκετε 'play false,' 'trick': cp.

18. 282 παρέλκετο = 'gained by a trick.'
 The meaning is mainly given by the
 preposition, as in Attic παρακρούμαι,
 παρακύντω, &c.

112. ἀποτρωπᾶσθε, better ἀποτρο-
 πᾶσθε, a frequentative: cp. 16. 405.,
 19. 521.

115. οὐ κέ μοι ἀχνυμένῳ can only
 mean 'I should not be vexed if &c.'
 This interpretation is confirmed by the
 clause δτ' ἐγὼ κτλ. 'if I were left
 behind (i. e. seeing that I should remain
 here) able to take up my father's con-
 tests.'

120 ff. It has been a matter of
 doubt whether the row of axes was set

πᾶσι μίαν μακρὴν, καὶ ἐπὶ στάθμην ἵθουνεν,
 ἀμφὶ δὲ γαῖαν ἔναξε· τάφος δ' ἔλε πάντας ἰδόντας,
 ὥς εὐκόσμως στήσε· πάρος δ' οὐ πώ ποτ' ὀπώπει.
 στή δ' ἄρ' ἐπ' οὐδὸν ἰὼν καὶ τόξου πειρήτιζε.
 τρὶς μὲν μιν πελέμιξεν ἐρύσσεσθαι μενεαίνων, 125
 τρὶς δὲ μεθῆκε βίης, ἐπιελπόμενος τό γε θυμῷ,
 νευρὴν ἐντανύειν διοῖστέωσειν τε σιδήρου.
 καὶ νύ κε δὴ ῥ' ἐτάνυσσε βίη τὸ τέταρτον ἀνέλκων,
 ἀλλ' Ὀδυσσεὺς ἀνένευε καὶ ἔσχεθεν ἰεμένον περ.
 τοῖς δ' αὖτις μετέειψ' ἱερὴ ἰς Τηλεμάχοιο 130
 "ὦ πόποι, ἦ καὶ ἔπειτα κακὸς τ' ἔσομαι καὶ ἄκις,
 ἢ νεώτερός εἰμι καὶ οὐ πω χερσὶ πέποιθα
 ἄνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνη.
 ἀλλ' ἄγεθ', οἱ περ ἐμεῖο βίη προφερέστεροί ἐστε,
 τόξου πειρήσασθε, καὶ ἐκτελέωμεν ἀέθλον." 135
 Ὡς εἰπὼν τόξον μὲν ἀπὸ ἔο θῆκε χαμᾶζε,
 κλίνας κολλητήσιν ἐϋξέστης σανίδεσσιν,
 αὐτοῦ δ' ὠκὺ βέλος καλῇ προσέκλινε κορώνῃ,
 ἄψ δ' αὖτις κατ' ἄρ' ἔζετ' ἐπὶ θρόνου ἔνθεν ἀνέστη.
 τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱός· 140
 "ὄρνυσθ' ἐξείης ἐπιδέξια πάντες ἐταῖροι,
 ἀρξάμενοι τοῦ χώρου ὅθεν τ' ἐπιοινοχοεύει."
 Ὡς ἔφατ' Ἀντίνοος, τοῖσιν δ' ἐπιήνδανε μῦθος.

122 ἰδόντας] Ἀχαιοὺς Et. M., al.: cp. 3. 372 θάμβος δ' ἔχε πάντας ἰδόντας
 (Ἀχαιοὺς G P M), and 24. 441 ἄνδρα ἑκαστον (πάντας Ἀχαιοὺς L W). 131 ἄκις]
 ἀνακίς M al. 142 τ' ἐπιοινοχοεύει (-ειν) F X U J: τέ περ οἰνοχοεύει vulg.

up within the μέγαρον, or outside in the
 αὐλή. The question is surely settled in
 favour of the former alternative by the
 procedure described, and especially by
 the repeated formula ἄψ δ' αὖτις κτλ.
 (ll. 139, 166). The Suitors were to try
 in turn, according to the order in which
 they sat, counting from left to right.
 Each was to go to the threshold, make
 his effort with the bow, and return to his
 seat. Moreover, it is while this is pro-
 ceeding that Ulysses goes out and reveals
 himself to Eumaeus and the neat-herd,
 unseen by any of the company in the

μέγαρον (l. 229). And when Antinous
 proposes to leave the axes standing till
 the next day, it is because no one will
 come to the μέγαρον and take them up
 (l. 262).

The floor of the μέγαρον was not
 paved or boarded, but was of earth
 trodden hard (γαῖαν ἔναξε, l. 122): cp.
 22. 455.

125. = Il. 21. 176, where πελεμίζω is
 used of the effort of pulling out a spear
 that has been struck in the ground.
 Here the word does not seem to be
 quite so appropriate.

Λειώδης δὲ πρῶτος ἀνίστατο, Οἶνοπος υἱός,
 ὃ σφι θυοσκῶς ἔσκε, παρὰ κρητῆρα δὲ καλὸν 145
 ἴζε μυχοίτατος αἰέν· ἀτασθαλῖαι δὲ οἱ οἴφ
 ἐχθραὶ ἔσαν, πᾶσιν δὲ νεμέσσα μνηστήρεσσιν·
 ὅς βα τότε πρῶτος τόξον λάβε καὶ βέλος ὠκύ.
 στῇ δ' ἄρ' ἐπ' οὐδὸν ἰὼν καὶ τόξου πειρήτιζεν,
 οὐδέ μιν ἐντάνυσσε· πρὶν γὰρ κάμε χεῖρας ἀνέλκων 150
 ἀτρίπτους ἀπαλᾶς· μετὰ δὲ μνηστήρσιν ἔειπεν·
 “ὦ φίλοι, οὐ μὲν ἐγὼ τανύω, λαβέτω δὲ καὶ ἄλλος.
 πολλοὺς γὰρ τόδε τόξον ἀριστῆας κεκαδήσει
 θυμοῦ καὶ ψυχῆς, ἐπεὶ ἡ πολὺ φέρτερόν ἐστι 155
 τεθνάμεν ἢ ζῶντας ἀμαρτεῖν, οὐ θ' ἔνεκ' αἰεὶ
 ἐνθάδ' ὀμιλέομεν, ποτιδέγμενοι ἡματα πάντα.
 νῦν μὲν τις καὶ ἔλπετ' ἐνὶ φρεσὶν ἡδὲ μενοινᾷ
 γῆμαι Πηνελόπειαν, Ὀδυσσῆος παράκοιτιν.
 αὐτὰρ ἐπὴν τόξου πειρήσεται ἡδὲ ἴδεται,
 ἄλλην δὴ τιν' ἔπειτα Ἀχαιῶδων εὐπέπλων 160
 μνάσθω ἐέδνοισιν διζήμενος· ἡ δὲ κ' ἔπειτα
 γῆμαιθ' ὅς κε πλείστα πόροι καὶ μόρσιμος ἔλθοι.”
 Ὡς ἄρ' ἐφώνησεν καὶ ἀπὸ ἔο τόξον ἔθηκε,
 κλίνας κολλητῆσιν ἐϋξέστης σανίδεσσιν,
 αὐτοῦ δ' ὠκὺ βέλος καλῇ προσέκλινε κορώνῃ, 165
 ἄψ δ' αὐτὶς κατ' ἄρ' ἔζετ' ἐπὶ θρόνου ἐνθεν ἀνέστη.
 Ἀντίνοος δ' ἐνένιπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 “Λειῶδες, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων,
 δεινὸν τ' ἀργαλέον τε, —νεμεσσῶμαι δὲ τ' ἀκούων,—
 εἰ δὴ τοῦτό γε τόξον ἀριστῆας κεκαδήσει 170
 θυμοῦ καὶ ψυχῆς, ἐπεὶ οὐ δύνασαι σὺ τανύσσαι.
 οὐ γάρ τοι σέ γε τοῖον ἐγείνατο πότνια μήτηρ

144 οἶνοπος H U: ἡνοπος G F P M al. 162 ὅς κε] ὅς τις G F X U al. (cp. 16. 392). ἔλθοι] εἴη F M al. 165 πρόσκλινε Spitzner *metri causa*.

153. The prediction here put into the mouth of Leiodes is to be fulfilled in a manner which was very far from his thoughts. For other examples of this dramatic effect see 17. 355. Here it is especially in place, since Leiodes was a *θυοσκῶς*, and as such had the gift of prophecy.

οἶόν τε ρυτῆρα βιοῦ τ' ἔμεναι καὶ δῖστῶν
 ἄλλ' ἄλλοι τανύουσι τάχα μνηστήρες ἀγαυοί.”
 Ὡς φάτο, καὶ ῥ' ἐκέλευσε Μελάνθιον, αἰπόλον αἰγῶν
 “ἄγρει δὴ, πῦρ κῆον ἐνὶ μεγάροισι, Μελανθεῦ, 176
 παρ δὲ τίθει δίφρον τε μέγαν καὶ κῶας ἐπ' αὐτοῦ,
 ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἐόντος,
 ὄφρα νέοι θάλποντες, ἐπιχρίοντες ἀλοιφῇ,
 τόξου πειρώμεσθα καὶ ἐκτελέωμεν ἀεθλον.” 180
 Ὡς φάθ', ὃ δ' αἰψ' ἀνέκαie Μελάνθιος ἀκάματον πῦρ,
 παρ δὲ φέρων δίφρον θῆκεν καὶ κῶας ἐπ' αὐτοῦ,
 ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἐόντος·
 τῷ ῥα νέοι θάλποντες ἐπειρῶντ'· οὐδ' ἐδύναντο 185
 ἐντανύσαι, πολλὸν δὲ βίης ἐπιδευέες ἦσαν.
 Ἀντίνοος δ' ἔτ' ἐπέιχε καὶ Εὐρύμαχος θεοειδής,
 ἀρχοὶ μνηστήρων· ἀρετῇ δ' ἔσαν ἔξοχ' ἀριστοί.
 τῷ δ' ἐξ οἴκου βῆσαν ὁμαρτήσαντες ἄμ' ἀμφω
 βουκόλος ἡδὲ συφορβὸς Ὀδυσσῆος θείοιο·
 ἐκ δ' αὐτὸς μετὰ τοὺς δόμου ἤλυθε δῖος Ὀδυσσεύς. 190
 ἄλλ' ὅτε δὴ ῥ' ἐκτὸς θυρέων ἔσαν ἡδὲ καὶ αὐλῆς,
 φθεγξάμενός σφ' ἐπέεσσι προσηύδα μειλιχίοισι·
 “βουκόλε καὶ σύ, συφορβέ, ἔπος τί κε μυθησαίμην,
 ἢ αὐτὼς κεύθω; φάσθαι δὲ με θυμὸς ἀνώγει.
 ποῖοί κ' εἴτ' Ὀδυσσῆϊ ἀμυνέμεν, εἴ ποθεν ἔλθοι 195

181 φάθ', ὃ δ' αἰψ' G X U: φάτο, αἰψα δ' F P H M al. Melantheus G.
 188 ὁμαρτήσαντες] ὁμ- F U al.: ὁμ- Ar. G P H. Ar. probably wrote ὁμ- (La Roche, *H. T.* 189). 191 ἐκτοσθε G al. 192 σφ' ἐπέεσσι G X: μιν ἐπέεσσι P H al. (cp. l. 206): μιν ἐπέεσσι F: the original being σφε ἐπέεσσι.
 194 αὐτὼς P al., conj. Bothe: αὐτὸς vulg.

173. οἶόν τε... ἔμεναι. For the use of *οἶος* with an inf. cp. 19. 160; and see *H. G.* § 235.

178. Either *στέατος* is scanned as a disyllable (σῆ by synizesis), or the vowel before στ- is allowed to be short, as in the case of *Σκάμανδρος*, *Ζεύκυνθος*, &c.

186. The fresh paragraph should begin here, not with l. 188: for the meaning is that *while* Antinous and Eurymachus were still busy with the bow, Ulysses

took the opportunity to steal out and make himself known to the two faithful servants. Hence the impf. *ἐπέιχε* followed by the aor. *βῆσαν*.

ἐπέιχε 'held on,' 'persisted': as we say, 'kept at it.' This interpretation, given in Ebeling's *Lexicon*, suits the context best. Most commentators take it to mean 'waited,' 'refrained' from trying. But when *ἐπέχω* has this sense it is generally more clear what is the process or action that is stopped.

ὦδε μάλ' ἐξαπίνης καί τις θεὸς αὐτὸν ἐνείκαι;
ἢ κε μνηστήρεσσιν ἀμύνοιτ' ἢ Ὀδυσῆϊ;
εἶπαθ' ὅπως ὑμέας κραδίη θυμός τε κελεύει."

Τὸν δ' αὖτε προσέειπε βοῶν ἐπιβουκόλος ἀνὴρ·

"Ζεῦ πάτερ, αἱ γὰρ τοῦτο τελευτήσεται ἐέλδωρ, 200

ὥς ἔλθοι μὲν κείνος ἀνὴρ, ἀγάγοι δέ ἐ δαίμων·
γνοίης χ' οἷη ἐμὴ δύναμις καὶ χεῖρες ἔπονται."

"Ὡς δ' αὖτως Εὐμαιος ἐπεύχετο πᾶσι θεοῖσι
νοστήσαι Ὀδυσῆα πολύφρονα δνδε δόμονδε.

αὐτὰρ ἐπεὶ δὴ τῶν γε νόον νημερτέ' ἀνέγνω, 205

ἐξαυτίς σφ' ἐπέεσσιν ἀμειβόμενος προσέειπεν·

"ἔνδον μὲν δὴ ὅδ' αὐτὸς ἐγώ, κακὰ πολλὰ μογήσας·
ἦλθον ἐεικοστῷ ἔτει ἐς πατρίδα γαίαν.

γιγνώσκω δ' ὥς σφῶϊν ἐλδομένοισιν ἰκάνω

οἴοισι δμῶων· τῶν δ' ἄλλων οὐ τευ ἄκουσα 210

εὐξαμένου ἐμὲ αὖτις ὑπότροπον οἶκαδ' ἰκέσθαι.

σφῶϊν δ', ὥς ἔσεται περ, ἀληθείην καταλέξω.

εἰ χ' ὑπ' ἔμοιγε θεὸς δαμάσῃ μνηστήρας ἀγανούς,

ἄξομαι ἀμφοτέροις ἀλόχους καὶ κτήματ' ὑπάσσω

οἰκία τ' ἐγγὺς ἐμείῳ τετυγμένα· καί μοι ἔπειτα 215

Τηλεμάχου ἐτάρω τε κασιγνήτω τε ἔσεσθον.

εἰ δ' ἄγε δὴ καὶ σῆμα ἀριφραδὲς ἄλλο τι δείξω,

ὄφρα μ' εὖ γνῶτον πιστωθῆτόν τ' ἐνὶ θυμῷ,

οὐλήν, τήν ποτέ με σὺς ἤλασε λευκῷ ὀδόντι

Παρνησόνδ' ἐλθόντα σὺν υἱάσιν Αὐτολύκοιο." 220

"Ὡς εἰπὼν ῥάκεα μεγάλης ἀποέργαθεν οὐλῆς.

τῷ δ' ἐπεὶ εἰσιδέτην εὖ τ' ἐφράσαντο ἕκαστα,

κλαῖον ἄρ' ἀμφ' Ὀδυσῆϊ δαΐφροني χεῖρε βαλόντε,

203 ἐπεύχετο G al. 206 μιν ἐπέεσσιν F M. 208 ἦλθον ἐεικοστῷ M: ἦλυθον
ἐεικοστῷ vulg.: see on 16. 206. 211 ἐμὲ φοίκαδ' ὑπότροπον αὖτις ἰκέσθαι Fick.

213 αἱ G F P H U al. 219 με] μοι G al. 220 μετ' (is G) Αὐτολύκον τε
καὶ υἱας M^a Eust. 222 ἕκαστα] ἀνακτα L W, v. l. in M. 223 Ὀδυσῆα
δαΐφρονα G Eust.

196. ὦδε μάλ' ἐξαπίνης 'just sud-
denly,' see on 17. 447, 544.

201, = 17. 243.
202-204, = 20. 237-239.

καὶ κύνεον ἀγαπαζόμενοι κεφαλὴν τε καὶ ὦμους.

ὥς δ' αὖτως Ὀδυσσεὺς κεφαλὰς καὶ χεῖρας ἔκυσσε. 225

καὶ νύ κ' ὀδυρομένοισιν ἔδω φάος ἡελίοιο,

εἰ μὴ Ὀδυσσεὺς αὐτὸς ἐρύκακε φώνησέν τε·

"παύεσθον κλαυθμοῖο γόοιό τε, μὴ τις ἴδῃται

ἐξελθὼν μεγάροιο, ἀτὰρ εἴπησι καὶ εἴσω.

ἀλλὰ προμνηστῖνοι ἐσέλθετε, μὴδ' ἅμα πάντες, 230

πρῶτος ἐγώ, μετὰ δ' ὕμμες· ἀτὰρ τόδε σῆμα τετύχθω·

ἄλλοι μὲν γὰρ πάντες, ὅσοι μνηστήρες ἀγανοί,

οὐκ ἐάσουσιν ἐμοὶ δόμεναι βιδὸν ἠδὲ φαρέτρην·

ἀλλὰ σύ, δι' Εὐμαιε, φέρων ἀνὰ δώματα τόξον

ἐν χεῖρεσσιν ἐμοὶ θέμεναι, εἰπεῖν τε γυναιξὶ 235

κληῖσαι μεγάροιο θύρας πυκινῶς ἀραρυίας,

ἣν δέ τις ἢ στοναχῆς ἢ κτύπου ἔνδον ἀκούσῃ

ἀνδρῶν ἡμετέροισιν ἐν ἔρκεσι, μὴ τι θύραζε

προβλώσκειν, ἀλλ' αὐτοῦ ἀκὴν ἔμεναι παρὰ ἔργῳ.

σοὶ δέ, Φιλοίτιε διέ, θύρας ἐπιτέλλομαι αὐλῆς 240

κληῖσαι κληῖδι, θοῶς δ' ἐπὶ δεσμὸν ἰῆλαι."

"Ὡς εἰπὼν εἰσῆλθε δόμους εὖ ναιετάοντας·

ἔζετ' ἔπειτ' ἐπὶ δίφρον ἰὼν ἔνθεν περ ἀνέστη·

ἐς δ' ἄρα καὶ τῷ δμῶε ἵτην θείου Ὀδυσῆος.

Εὐρύμαχος δ' ἤδη τόξον μετὰ χερσὶν ἐνώμα, 245

θάλπων ἔνθα καὶ ἔνθα σέλα πυρός· ἀλλὰ μιν οὐδ' ὥς

ἐντανύσαι δύνατο, μέγα δ' ἔστενε κυδάλιμον κῆρ·

ὀχθήσας δ' ἄρα εἶπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·

224 χεῖρας τε καὶ ὦμους M^a: κεφαλὴν τε χεῖρας τε X. 229 εἴσω] ἄλλως G,
cp. 22. 373. 233 οὐ μοι ἐάσουσιν P. Knight. 244 δμῶε ἵστην P: δμῶ' ἵστην
D al. 248 εἶπε πρὸς δν μεγαλήτορα θυμὸν F P H al.

230. προμνηστῖνοι 'one after another' (11. 233): the opposite of ἀγχιστίνοι 'close together.' The two words are formed as if from abstract nouns, viz. πρόμνηστις and ἀγχιστις: cp. ἀντηστις (20. 387).

231. The sense is: 'Let this be made the sign, namely (γάρ) the refusal of the Suitors to allow the bow to be given to me.' When this took place (285-358) Eumaeus was to bring the bow

and give it to Ulysses (so 369 ff.).

236. μεγάροιο. If this means the great hall, we must suppose a second door, opposite to the main entrance, viz. and leading to the women's quarters. Otherwise the μέγαρον of the women is meant. See the Appendix on the Homeric house.

243. δίφρον, the same as the δίφρος δεικέλιος which Ulysses placed by the door (20. 259).

“ὦ πόποι, ἦ μοι ἄχος περὶ τ’ αὐτοῦ καὶ περὶ πάντων·
οὐ τι γάμου τοσσούτον ὀδύρομαι, ἀχνύμενός περ· 250
εἰσὶ καὶ ἄλλαι πολλαὶ Ἀχαιῖδες, αἱ μὲν ἐν αὐτῇ
ἀμφιάλφ’ Ἰθάκῃ, αἱ δ’ ἄλλησιν πολίεσσιν·
ἀλλ’ εἰ δὴ τοσσόνδε βίης ἐπιδευέες εἰμὲν
ἀντιθέου Ὀδυσῆος, ὃ τ’ οὐ δυνάμεσθα τανύσσαι
τόξον· ἐλεγχείῃ δὲ καὶ ἐσσομένοισι πυθέσθαι.” 255

Τὸν δ’ αὖτ’ Ἀντίνοος προσέφη, Εὐπείθεος υἱός·
“Εὐρύμαχ’, οὐχ οὕτως ἔσται· νοέεις δὲ καὶ αὐτός.
νῦν μὲν γὰρ κατὰ δῆμον ἐορτὴ τοῖο θεοῖο
ἀγνή· τίς δέ κε τόξα τιταίνοιτ’; ἀλλὰ ἔκηλοι
κάτθεται· ἀτὰρ πελέκεάς γε καὶ εἴ κ’ εἰώμεν ἅπαντας 260
ἐστάμεν· οὐ μὲν γάρ τιν’ ἀναιρήσεσθαι ὀίω,
ἐλθόντ’ ἐς μέγαρον Λαερτιάδῃ Ὀδυσῆος.
ἀλλ’ ἄγετ’, οἶνοχόος μὲν ἐπαρξάσθω δεπάεσσιν,
ὄφρα σπείσαντες καταθείομεν ἀγκύλα τόξα·
ἡῶθεν δὲ κέλεσθε Μελάνθιον, αἰπόλον αἰγῶν, 265
αἶγας ἄγειν, αἱ πᾶσι μέγ’ ἔξοχοι αἰπολίοισιν,
ὄφρ’ ἐπὶ μηρία θέντες Ἀπόλλωνι κλυτοτόξῳ
τόξου πειρώμεσθαι καὶ ἐκτελέωμεν ἀεθλον.”

Ὡς ἔφατ’ Ἀντίνοος, τοῖσιν δ’ ἐπιήνδανε μῦθος.
τοῖσι δὲ κήρυκες μὲν ὕδωρ ἐπὶ χεῖρας ἔχευαν, 270
κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο,
νώμησαν δ’ ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν.
οἱ δ’ ἐπεὶ οὖν σπείσαν τ’ ἐπιόν θ’ ὅσον ἤθελε θυμός,
τοῖς δὲ δολοφρονέων μετέφη πολύμητις Ὀδυσσεύς·

260 εἰώμεν] originally ἐάωμεν: εἰ- is only correct in augmented forms.
263 ἄγετ’] originally ἄγε, as in l. 281. 274 τοῖσι δὲ DLW: τοῖσι U².

258. ἐορτή, viz. the ‘new moon,’ see on 14. 162., 20. 156.

τοῖο θεοῖο, sc. Apollo (20. 276–278).

260. εἴ κ’ εἰώμεν. The apodosis is not expressed, but is suggested by ἐστάμεν: ‘if we leave them to stand (they will).’ The form of the sentence is like 15. 80 εἴ δ’ ἐθέλεις τραφῆναι (see the note): see also on 4. 388 (where

the first of the two explanations given is the better one), and 17. 483.

263. See on 18. 418.

267–268. κλυτοτόξῳ is used here with meaning. The sacrifice to Apollo, god of the bow, will properly come before a contest with the bow.

270–272. = 3. 338–340. See the note on ἐπαρξάμενοι (3. 340).

“κέκλυτέ μευ, μνηστήρες ἀγακλειτῆς βασιλείης· 275
[ὄφρ’ εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει]
Εὐρύμαχον δὲ μάλιστα καὶ Ἀντίνοον θεοειδέα
λίσσομ’, ἐπεὶ καὶ τοῦτο ἔπος κατὰ μοῖραν ἔειπε,
νῦν μὲν παῦσαι τόξον, ἐπιτρέψαι δὲ θεοῖσιν·
ἡῶθεν δὲ θεὸς δώσει κράτος ᾧ κ’ ἐθέλησιν. 280
ἀλλ’ ἄγ’ ἐμοὶ δότε τόξον εὖξοον, ὄφρα μεθ’ ὑμῖν
χειρῶν καὶ σθέneos πειρήσομαι, ἥ μοι ἔτ’ ἐστὶν
ἴς, οἷη πάρος ἔσκεν ἐνὶ γναμπτοῖσι μέλεσσιν,
ἦ ἤδη μοι ὄλεσσαν ἄλῃ τ’ ἀκομιστή τε.”

Ὡς ἔφαθ’, οἱ δ’ ἄρα πάντες ὑπερφιάλως νεμέσησαν, 285
δεῖσαντες μὴ τόξον εὖξοον ἐντανύσειεν.

Ἀντίνοος δ’ ἐνένιπεν ἔπος τ’ ἔφατ’ ἔκ τ’ ὀνόμαζεν·
“ἂ δειλὲ ξείνων, ἐνὶ τοι φρένες οὐδ’ ἡβαιαί·
οὐκ ἀγαπᾷς ὃ ἔκηλος ὑπερφιάλοισι μεθ’ ἡμῖν
δαίνυσαι, οὐδέ τι δαιτὸς ἀμέρδαι, αὐτὰρ ἀκούεις 290
μύθων ἡμετέρων καὶ ῥήσιος; οὐδέ τις ἄλλος
ἡμετέρων μύθων ξείνος καὶ πτωχὸς ἀκούει.
οἶνός σε τρώει μελιηδής, ὃς τε καὶ ἄλλους
βλάπτει, ὃς ἂν μιν χανδὸν ἔλῃ μῆδ’ αἰσιμα πίνῃ.
οἶνος καὶ Κένταυρον, ἀγακλυτὸν Εὐρυτίωνα, 295
ἄσ’ ἐνὶ μεγάρῳ μεγαθύμου Πειριθόοιο,
ἐς Λαπίθας ἐλθόνθ’· ὃ δ’ ἐπεὶ φρένας ἄσεν οἶνω,
μαινόμενος κάκ’ ἔρεξε δόμον κάτα Πειριθόοιο·
ἦρωας δ’ ἄχος εἶλε, διέκ προθύρου δὲ θύραζε
ἔλκον ἀναΐξαντες, ἀπ’ οὐατα νηλεῖ χαλκῷ 300

276 is wanting in the MSS. It is found in the old editions (Flor. Rom. &c.).
289 δ] ὅθ’ F: ὃ δὲ P. 296 ἄσ’ ἐν] ἄσεν F Z.

281. ἄγε, sing. notwithstanding the plur. δότε: the form ἀλλ’ ἄγε having become a mere interjection: cp. 16. 348., 18. 55., 20. 314., 21. 111.

285. ὑπερφιάλως ‘beyond measure,’ see 18. 71.

νεμέσησαν ‘affected indignation’: their real feeling was fear.

294. χανδὸν ‘open-mouthed’ (χαίνω).

296. ἄσεν ‘did harm to,’ ‘impaired.’ The word is especially used of mental injury or aberration, as in ll. 297, 301. Hence the middle δασάμην and passive δάσθην ‘I was stricken in mind,’ – ‘I did a senseless thing.’ And so ἀτη means originally the mental ‘harm’ that causes acts of folly.

ρίνας τ' ἀμήσαντες· ὁ δὲ φρεσὶν ᾗσιν ἀασθεὶς
 ᾗεν ἦν ἄτην ὀχέων ἀεσίφρονι θυμῷ.
 ἐξ οὗ Κενταύροισι καὶ ἀνδράσι νείκος ἐτύχθη,
 οἳ δ' αὐτῷ πρώτῳ κακὸν εὗρετο οἶνοβαρείων.
 ὥς καὶ σοὶ μέγα πῆμα πιφαύσκομαι, αἶ κε τὸ τόξον 305
 ἐντανύσῃς· οὐ γάρ τευ ἐπητύος ἀντιβολήσεις
 ἡμετέρῳ ἐνὶ δῆμῳ, ἄφαρ δέ σε νηὶ μελαίνῃ
 εἰς Ἑχέτον βασιλῆα, βροτῶν δηλήμονα πάντων,
 πέμψομεν· ἔνθεν δ' οὐ τι σαώσεται· ἀλλὰ ἔκηλος
 πινέ τε, μηδ' ἐρίδαινε μετ' ἀνδράσι κουροτέροισι." 310

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "Ἀντίνο', οὐ μὲν καλὸν ἀτέμβειν οὐδὲ δίκαιον
 ξείνους Τηλεμάχου, ὅς κεν τάδε δώμαθ' ἵκηται.
 ἔλπεαι, αἶ χ' ὁ ξείνος Ὀδυσσεύς μέγα τόξον
 ἐντανύσῃ χερσὶν τε βίηφί τε ἥφι πιθήσας, 315
 οἴκαδ' ἐμ' ἀξεσθαι καὶ ἐν θήσεσθαι ἄκοιτιν;
 οὐδ' αὐτός που τοῦτό γ' ἐνὶ στήθεσσιν ἔολπε·
 μηδέ τις ὑμείων τοῦ γ' εἵνεκα θυμὸν ἀχεύων
 ἐνθάδε δαινύσθω, ἐπεὶ οὐδὲ μὲν οὐδὲ ἔοικε."

Τὴν δ' αὖτ' Εὐρύμαχος, Πολύβου παῖς, ἀντίον ἦν·
 "κούρη Ἰκαρίοιο, περίφρον Πηνελόπεια, 321
 οὐ τί σε τόνδ' ἀξεσθαι διόμεθ'· οὐδὲ ἔοικεν·
 ἀλλ' αἰσχυρόμενοι φάτιν ἀνδρῶν ἠδὲ γυναικῶν,
 μή ποτέ τις εἴπῃσι κακώτερος ἄλλος Ἀχαιῶν·
 ἢ πολὺ χεῖρονες ἄνδρες ἀμύμονος ἀνδρὸς ἄκοιτιν 325
 μνῶνται, οὐδέ τι τόξον ἐΐξουν ἐντανύουσιν·

302 ὀχέων] ὀχέων G al.

308 om. G X U.

315 πεποιθώς P Eust.

326 μνῶνται δτ' F P H U X: μνῶνται δ D L W: the original reading was probably μνάοντ'.

302. ἀεσίφρονι. We expect the form ἀσσί-φρον, from ἀσα, cp. ταλασί-φρον. But ἀσσι- may be due to the analogy of ταμεί-χρος, ὠλεσί-καρπος, ἀλφεσί-βοιος, ἑλκεσί-πεπλος, &c.

306. ἐπητύος 'gentleness,' 'courteous treatment': the abstract noun that answers to ἐπητής (13. 332, &c.).

312-313, = 20. 294-295.

318. θυμὸν ἀχεύων is the logical predicate, the sense being 'let no one of you that feast here vex his soul on that account.'

323. αἰσχυρόμενοι is construed *ad sensum*; οὐ τι διόμεθα = οὐ τι πράττομεν διόμενοι, 'we do not do so because we think' &c.

ἀλλ' ἄλλος τις πτωχὸς ἀνὴρ ἀλαλήμενος ἐλθὼν
 ρηϊδίως ἐτάνυσσε βίον, διὰ δ' ἦκε σιδήρου.
 ὥς ἐρέουσ', ἡμῖν δ' ἂν ἐλέγχεα ταῦτα γένοιτο."

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 330
 "Εὐρύμαχ', οὐ πως ἔστιν εὐκλείας κατὰ δῆμον
 ἔμμεναι, οἳ δὴ οἶκον ἀτιμάζοντες ἔδουσιν
 ἀνδρὸς ἀριστήος· τί δ' ἐλέγχεα ταῦτα τίθεσθε;
 οὗτος δὲ ξείνος μάλα μὲν μέγας ἦδ' εὐπηγής,
 πατρὸς δ' ἐξ ἀγαθοῦ γένος εὐχεται ἔμμεναι υἱός. 335
 ἀλλ' ἄγε οἱ δότε τόξον ἐΐξουν, ὅφρα ἴδωμεν.

ᾧδε γὰρ ἐξέρεω, τὸ δὲ καὶ τετελεσμένον ἔσται·
 εἴ κέ μιν ἐντανύσῃ, δῶν δέ οἱ εὐχος Ἀπόλλων,
 ἔσσω μιν χλαῖνάν τε χιτῶνά τε, εἵματα καλά,
 δώσω δ' ὄξυν ἄκοντα, κυνῶν ἀλκτῆρα καὶ ἀνδρῶν, 340
 καὶ ξίφος ἄμφηκες· δώσω δ' ὑπὸ ποσσὶ πέδιλα,
 πέμψω δ' ὅππῃ μιν κραδίη θυμὸς τε κελεύει."

Τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦν·
 "μήτερ ἐμή, τόξον μὲν Ἀχαιῶν οὐ τις ἐμῷ
 κρείσσων, ᾧ κ' ἐθέλω, δόμεναί τε καὶ ἀρνήσασθαι, 345
 οὐθ' ὅσσοι κραναὴν Ἰθάκην κάτα κοιρανέουσιν,
 οὐθ' ὅσσοι νήσοισι πρὸς Ἥλιδος ἵπποβότοιο·
 τῶν οὐ τίς μ' ἀέκοντα βιήσεται αἶ κ' ἐθέλωμι
 καὶ καθάπαξ ξείνῳ δόμεναι τάδε τόξα φέρεσθαι.

335 πατρὸς] ἀνδρὸς F M U Eust.

327. Join ἀλαλήμενος ἐλθὼν, cp. 13. 333 ἀσπασίως γάρ κ' ἄλλος ἀνὴρ ἀλαλή-μενος ἐλθὼν κτλ.

329. ἐλέγχεα is predicate: 'this would be a reproach.'

333. τί δ' ἐλέγχεα ταῦτα τίθεσθε; In this question Penelope echoes the last words of Eurymachus. 'In any case,' she says, 'your action does you no credit: but why make this (the success of the stranger in stringing the bow) into a reproach?' It is unnecessary to give τίθεσθε the post-Homeric sense 'regard,' 'consider as.'

335. γένος is an acc., cp. 14. 199., 16. 62. The line is taken from Il. 14.

113 πατρὸς δ' ἐξ ἀγαθοῦ καὶ ἐγὼ γένος εὐχομαι εἶναι. The superfluous word υἱός was doubtless added to fill up the verse, after the necessary omission of καὶ ἐγὼ (Sittl, *Die Wiederholungen in der Odyssee*, p. 41).

344. τόξον is object to δόμεναι, but is placed at the beginning of the sentence for the sake of emphasis.

347. 'The islands towards Elis' are evidently the three so often named, Δουλίχιόν τε Σάμη τε καὶ Ὑλήεσσα Ζάκυνθος: see the notes on 15. 33, 299.

349. καὶ καθάπαξ 'once for all,' 'out-right.' φέρεσθαι 'to take with him.'

ἀλλ' εἰς οἶκον ἰούσα τὰ σ' αὐτῆς ἔργα κόμιζε, 350
 ἰστόν τ' ἡλακάτην τε, καὶ ἀμφιπόλοισι κέλευε
 ἔργον ἐποίχεσθαι· τόξον δ' ἀνδρεσσι μελήσει
 πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ."

Ἡ μὲν θαμβήσασα πάλιν οἰκόνδε βεβήκει·
 παιδὸς γὰρ μῦθον πεπνυμένον ἔνθετο θυμῷ. 355
 ἐς δ' ὑπερῷ' ἀναβάσα σὺν ἀμφιπόλοισι γυναιξὶ
 κλαῖεν ἔπειτ' Ὀδυσῆα, φίλον πόσιν, ὅφρα οἱ ὕπνον
 ἡδὺν ἐπὶ βλεφάροισι βάλε γλαυκῶπις Ἀθήνη.

Αὐτὰρ ὁ τόξα λαβὼν φέρε καμπύλα διὸς ὕφορβος·
 μνηστήρες δ' ἄρα πάντες ὁμόκλειον ἐν μεγάροισιν· 360
 ὧδε δέ τις εἶπεν νεῶν ὑπερηνορέοντων·
 "πῇ δὴ καμπύλα τόξα φέρεις, ἀμέγαρτε συβῶτα,
 πλαγκτέ; τάχ' αὖ σ' ἐφ' ὕεσσι κύνες ταχέες κατέδονται
 οἶον ἀπ' ἀνθρώπων, οὓς ἔτρεφες, εἴ κεν Ἀπόλλων
 ἡμῖν ἰλήκησι καὶ ἀθάνατοι θεοὶ ἄλλοι." 365

Ὡς φάσαν, αὐτὰρ ὁ θῆκε φέρων αὐτῇ ἐνὶ χώρῃ,
 δείσας, οὐνεκα πολλοὶ ὁμόκλειον ἐν μεγάροισι.
 Τηλέμαχος δ' ἐτέρωθεν ἀπειλήσας ἐγεγώνει·
 "ἄττα, πρόσω φέρε τόξα· τάχ' οὐκ εὖ πᾶσι πιθήσεις·

352 τόξον X U L W Eust.: μῦθος G F P M al. (cp. 1. 358). 360 ἀρα] ἄμα P.
 366 αὐτῇ ἐνὶ χώρῃ P H: αὐτοῦ ἐνὶ χώρῃ G: αὐτῷ ἐνὶ χώρῃ F al.

350-358 repeat 1. 356-364, with τόξον in place of μῦθος. And in both places the first four lines (here 350-353) are an adaptation, or parody, of Hector's words to Andromache, Il. 6. 490-493. This is shown by the fact that the πόλεμος δ' ἀνδρεσσι μελήσει of Hector's speech is more intelligible and appropriate than the parallel phrase in either passage of the Odyssey. Here it is distinctly inappropriate, because the bow was in the charge of Penelope, and the contest was brought about by her. But probably the poet had in view the ironical double meaning of μελήσει. The bow was to be 'the concern of the men, all of them,' in a sense which they did not anticipate.

354. οἰκόνδε, i. e. to the οἶκος or building in which her own ὑπερώϊον was.

The object of the passage is to explain the absence of Penelope from the hall during the scene which followed.

363. The literal meaning of πλαγκτός is 'sent adrift,' hence 'unsettled,' 'crazy.' Cp. the rocks called Πλαγκταί because they moved about (Il. 6. 11, 23. 327). For the metaphor as applied to the mind cp. φρένας ἐκπεπαταγμένους (Od. 18. 327), φρένες ἠερέθονται (Il. 3. 108), φρένες ἔμπεδοι (Od. 18. 215).

366. αὐτῇ ἐνὶ χώρῃ 'on the spot,' 'just where he stood.'

369. τάχα 'presently,' an echo of the τάχα of 363: cp. also τάχα in 374. The use of τάχα in the sense of 'perhaps' is post-Homeric.

οὐκ εὖ πᾶσι πιθήσεις 'it will not be well for you that you obey them all.'

μή σε καὶ ὀπλότερός περ ἔων ἀγρόνδε δίωμαι, 370
 βάλλων χερμαδίοισι· βίηφι δὲ φέρτερός εἰμι.
 αἱ γὰρ πάντων τόσσον, ὅσοι κατὰ δώματ' ἔασι,
 μνηστήρων χερσὶν τε βίηφί τε φέρτερος εἶην·
 τῷ κε τάχα στυγερῶς τιν' ἐγὼ πέμψαιμι νέεσθαι
 ἡμετέρου ἐξ οἴκου, ἐπεὶ κακὰ μηχανώονται." 375

Ὡς ἔφαθ', οἱ δ' ἄρα πάντες ἐπ' αὐτῷ ἡδὺ γέλασαν
 μνηστήρες, καὶ δὴ μέθιεν χαλεποῖο χόλοιο
 Τηλεμάχῳ· τὰ δὲ τόξα φέρων ἀνὰ δῶμα συβώτης
 ἐν χεῖρεσσ' Ὀδυσῆϊ δαΐφρονι θῆκε παραστάς.
 ἐκ δὲ καλεσσάμενος προσέφη τροφὸν Εὐρύκλειαν· 380
 "Τηλέμαχος κέλεται σε, περίφρων Εὐρύκλεια,
 κληῖσαι μεγάροιο θύρας πυκινῶς ἀραρυίας,
 ἣν δέ τις ἢ στοναχῆς ἢ κτύπου ἔνδον ἀκούσῃ
 ἀνδρῶν ἡμετέροισιν ἐν ἔρκεσι, μή τι θύραζε
 προβλώσκειν, ἀλλ' αὐτοῦ ἀκὴν ἔμεναι παρὰ ἔργῳ." 385

Ὡς ἄρ' ἐφώνησεν, τῇ δ' ἄπτερος ἐπλετο μῦθος,
 κληῖσεν δὲ θύρας μεγάρων εὖ ναιετάοντων.

Σιγῇ δ' ἐξ οἴκοιο Φιλοίτιος ἄλτο θύραζε,
 κληῖσεν δ' ἄρ' ἔπειτα θύρας εὐερέος αὐλῆς.

381 om. F P U Z.

374. The use of *τινα*, 'some one,' 'one or another,' really meaning 'every one,' is a sarcastic *litotes*: cp. 13. 394, 427., 22. 67.

377. μέθιεν χόλοιο 'they let go,' 'relaxed the violence of their anger': the gen. is partitive, as in Il. 21. 177 *μεθήκε βίην*. But the acc. is used in the closely similar Il. 1. 283 *Ἀχιλλῆϊ μεθέμεν χόλον*. The dat. in both places is ethical.

382-385, repetition of 236-239.

382. *μεγάροιο θύρας*. This must mean the door of, i. e. leading into, the *μέγαρον* of the women's apartments. The passage has been thought to favour the view that the *μέγαρον* of the women was immediately behind the men's hall, and that the door now intended was one at the upper end of the hall, by which the two rooms communicated. Eumaeus, it is argued, was in the hall: if he 'called forth' Eurycleia, he must

have done so through such a door. But Eumaeus was with Ulysses at the lower end of the hall, near the main entrance, and could hardly have given his order to Eurycleia from that point without exciting the suspicion of the Suitors. It was much easier for him to go out (as Philoetius did), and go to the door by which the women's *μέγαρον* was entered from the *αὐλή*. On this view there is no argument either for or against the existence of a second door at the upper end of the hall.

388. *ἐξ οἴκοιο* 'from an *οἶκος*,'—probably not the *μέγαρον*, but one of the buildings that opened into the *αὐλή*: cp. 1. 354. Philoetius went out *σιγῇ*, so that the Suitors should not *hear* him: which would have been useless if they had *seen* him leave the *μέγαρον*. But from his *οἶκος* he could see Ulysses standing in the door-way.

κείτο δ' ὑπ' αἰθούσῃ ὄπλον νεὸς ἀμφιελίσσης 390
 βύβλινον, φ' ῥ' ἐπέδησε θύρας, ἐς δ' ἦεν αὐτός·
 ἔζετ' ἔπειτ' ἐπὶ δίφρον ἰών, ἔνθεν περ ἀνέστη,
 εἰσορόων Ὀδυσῆα. ὁ δ' ἤδη τόξον ἐνώμα
 πάντῃ ἀναστρωφῶν, πειρώμενος ἔνθα καὶ ἔνθα,
 μὴ κέρα ἴπες ἔδοιεν ἀποικομένοιο ἀνακτος. 395
 ὦδε δέ τις εἶπεςκεν ἰδὼν ἐς πλησίον ἄλλον·
 "ἦ τις θηητῆρ καὶ ἐπὶ κλοπος ἔπλετο τόξων.
 ἦ ῥά νύ που τοιαῦτα καὶ αὐτῷ οἴκοθι κείται,
 ἦ δ' γ' ἐφορμᾶται ποιησέμεν, ὥς ἐνὶ χερσὶ
 νωμᾷ ἔνθα καὶ ἔνθα κακῶν ἔμπαιος ἀλήτης." 400
 Ἄλλος δ' αὐτ' εἶπεςκε νέων ὑπερηγορέοντων·
 "αἶ γὰρ δὴ τοσσούτον ὀνήσιος ἀντιάσειεν
 ὥς οὐτός ποτε τοῦτο δυνήσεται ἐντανύσασθαι."
 Ὡς ἄρ' ἔφαν μνηστήρες· ἀτὰρ πολύμητις Ὀδυσσεύς,
 αὐτίκ' ἐπεὶ μέγα τόξον ἐβάστασε καὶ ἶδε πάντῃ, 405
 ὥς ὅτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ ἀοιδῆς
 ῥῆϊδίως ἐτάνυσσε νέφ' περὶ κόλλοπι χορδῇ,

392 δίφρου G. 397 θηητῆρ] θηητῆρ X D al. 400 νωμᾷ F. 407 περὶ
 G X U J: ἐπὶ F H al.

390. αἰθούσῃ, sc. over the door-way of the αὐλή, cp. 15. 146.

391. ἐπέδησε 'made fast,' from ἐπι-δέω. The preposition ἐπὶ is used of *shutting*, as in ἐπιθεῖναι (13. 370, II. 5. 751, &c.), ἐπιτεκλιμέναις σανίδας (II. 12. 121).

394. ἀναστρωφῶν, see on 17. 97.

395. ἔδοιεν 'should eat,' i. e. should be found eating (or having eaten).

397. θηητῆρ 'an admirer,' 'fancier'; from θεόμαι in the sense which it has (e.g.) in the recurring line αὐτὰρ ἐπεὶ δὴ πάντα ἐφ' ὀθήσατο θυμῷ.

ἐπὶ κλοπος 'cunning about,' 'knowing the tricks of the thing,' cp. II. 22. 281. The word is used in a good or at least an indulgent sense: cp. κλεπτοσύνη in 19. 396.

The pronoun τις qualifies θηητῆρ καὶ ἐπὶ κλοπος, 'a sort of fancier and connoisseur': cp. 18. 382 καὶ πού τις δοκέεις μέγας ἔμμεναι κτλ.

398. 'Either he has such bows at

home' (and therefore is interested in comparing this one) 'or he is bent upon making' (bows). We need not suppose (with Ameis) that the Suitors suspect him of intending to steal the bow.

400. ἔμπαιος seems to mean 'an expert in,' 'having the command of': cp. 20. 379. The whole speech is finely 'ironical': the Suitors are made to express suspicions and apprehensions, but have no idea how much ground there is for these.

402-403. This again is a piece of poetical irony. 'Would that the fellow (οὗτος) may benefit by it in proportion as he is sure of being able to string this bow.' The speaker means 'not at all,' but his wish is fulfilled in the opposite sense to that which is in his mind. Note that οὗτος properly belongs to the former of the two clauses, but is postponed in order to bring οὗτος and τοῦτο together.

ἀψας ἀμφοτέρωθεν ἐϋστρεφὲς ἔντερον οἶός,
 ὥς ἄρ' ἄτερ σπουδῆς τάνυσεν μέγα τόξον Ὀδυσσεύς.
 δεξιτερῇ δ' ἄρα χειρὶ λαβὼν πειρήσατο νευρῆς· 410
 ἦ δ' ὑπὸ καλὸν ἔεισε, χελιδόνι εἰκέλη αὐδὴν.
 μνηστήρσιν δ' ἄρ' ἄχος γένετο μέγα, πᾶσι δ' ἄρα χρῶς
 ἐτράπετο. Ζεὺς δὲ μεγάλ' ἔκτυπε, σήματα φαίνων·
 γήθησέν τ' ἄρ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς,
 ὅττι ῥά οἱ τέρας ἦκε Κρόνου πάϊς ἀγκυλομήτεω· 415
 εἶλετο δ' ὠκὺν οἷστὸν, ὃ οἱ παρέκειτο τραπέζῃ
 γυμνός· τοὶ δ' ἄλλοι κοίλῃς ἔντοσθε φαρέτρης
 κείατο, τῶν τάχ' ἔμελλον Ἀχαιοὶ πειρήσεσθαι.
 τὸν ῥ' ἐπὶ πῆχει ἐλὼν ἔλκεν νευρὴν γλυφίδας τε,
 αὐτὸθεν ἔκ δίφροιο καθήμενος, ἦκε δ' οἷστὸν 420
 ἄντα τιτυσκόμενος, πελέκεων δ' οὐκ ἤμβροτε πάντων
 πρώτης στείλειῃς, διὰ δ' ἀμπερὲς ἦλθε θύραζε
 ἰὸς χαλκοβαρῆς· ὁ δὲ Τηλέμαχον προσέειπε·
 "Τηλέμαχ', οὐ σ' ὁ ξεῖνος ἐνὶ μεγάροισιν ἐλέγχει
 ἦμενος, οὐδέ τι τοῦ σκοποῦ ἤμβροτον οὐδέ τι τόξον 425
 δὴν ἔκαμον τανύων· ἔτι μοι μένος ἔμπεδόν ἐστιν,
 οὐχ' ὥς με μνηστήρες ἀτιμάζοντες ὄνονται.
 νῦν δ' ὦρῃ καὶ δόρπον Ἀχαιοῖσιν τετυκέσθαι
 ἐν φάει, αὐτὰρ ἔπειτα καὶ ἄλλως ἐψιάσθαι

412 ἄρα] ἀνὰ G. 414 δ' ἄρ' G. 415 ἀγκυλόμητις G. 419 ἔλκεν Ar.
 X: εἶλκεν vulg. The reading of Ar. is supported in II. 4. 213 by most of his
 manuscripts (αἱ πλείους Did., see Sch. A).

411. ὑπὸ 'in answer to his touch': ὑπὸ as in ὑπ-ακούω, ὑποκρίνομαι, &c.

413. ἐτράπετο 'changed colour.'

μεγάλα is an adverb with ἔκτυπε, cp. 20. 113 μεγάλ' ἐβρόντησας.

415. The reading ἀγκυλόμητις was first proposed by Nauck, *Mélanges Gr.-Rom.* IV. 123. Being supported here by G (one of the oldest MSS.), it should now perhaps be adopted.

419. ἐπὶ πῆχει ἐλὼν, taking (and placing) on the πῆχυς or 'elbow,' i. e. on the middle part which joined the two 'horns,' as the elbow joins the two parts of the arm. For the brachylogy

or 'pregnant' use of ἐλὼν cp. 15. 206 νῆϊ δ' ἐνὶ πρύμνῃ ἐξαίνυτο κάλλιμα δῶρα, also 13. 274 (note).

422. πρώτης στείλειῃς 'the top of the handle': to be construed with ἤμβροτε, 'did not miss the στείλειῃ of any of the axes.'

θύραζε 'out, forth,' viz. from the axe-heads; the word has no reference to a door, cp. II. 5. 694 ἐκ μηροῦ θύραζε, 16. 408, &c.

429. ἐν φάει, an oxymoron, a supper in daylight being a contradiction. The 'supper' really meant is of course the μνηστηροφονία.

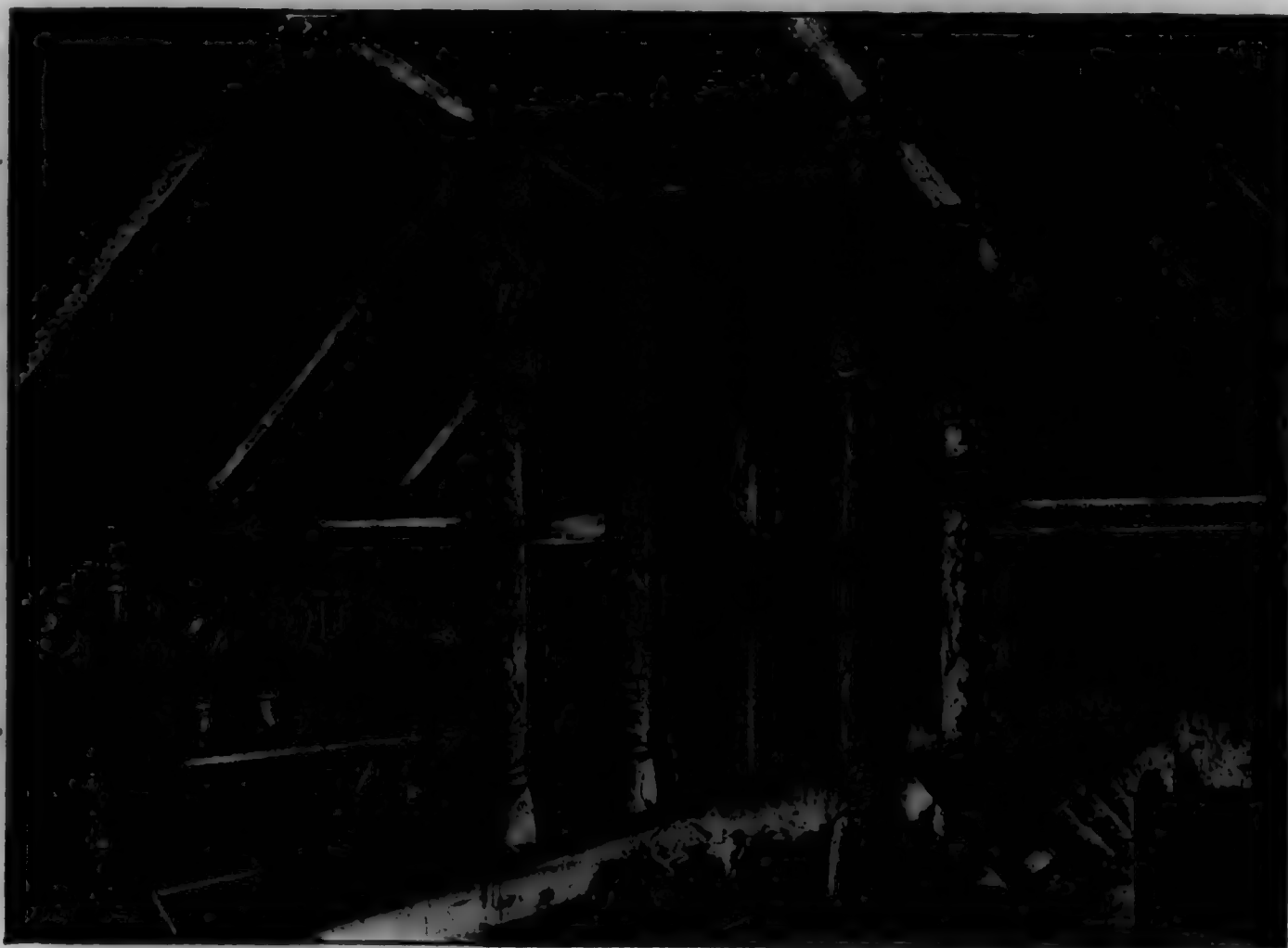
μολπῇ καὶ φόρμιγγι· τὰ γάρ τ' ἀναθήματα δαιτός." 430

Ἦ καὶ ἐπ' ὀφρύσι νεύσεν· ὁ δ' ἀμφέθετο ξίφος ὀξὺ

Τηλέμαχος, φίλος υἱὸς Ὀδυσσῆος θείοιο,

ἀμφὶ δὲ χεῖρα φίλην βάλεν ἔγχρῃ, ἄγχι δ' ἄρ' αὐτοῦ

πὰρ θρόνον ἐστήκει κεκορυθμένος αἶθοπι χαλκῷ.



THE GREAT HALL (*Stofa*) OF AN ICELANDIC HOUSE (circa 1000 A.D.).

From *Den islandske Bolig i Fristats-Tiden*, by Dr. Valtýr Guðmundsson (Copenhagen, 1894).

ΟΔΥΣΣΕΙΑΣ Χ

Μνηστηροφονία.

Αὐτὰρ ὁ γυμνώθη ρακέων πολύμητις Ὀδυσσεύς,
ἄλτο δ' ἐπὶ μέγαν οὐδόν, ἔχων βιδὴν ἠδὲ φαρέτρην
ἰῶν ἐμπλείην, ταχέας δ' ἐκχεύατ' ὀϊστοὺς
αὐτοῦ πρόσθε ποδῶν, μετὰ δὲ μνηστήρσιν ἔειπεν·

“οὗτος μὲν δὴ ἀεθλος ἀάατος ἐκτετέλεσται· 5

νῦν αὖτε σκοπὸν ἄλλον, ὃν οὐ πῶ τις βάλεν ἀνὴρ,
εἴσομαι αἶ κε τύχωμι, πόρῃ δέ μοι εὖχος Ἀπόλλων.”

Ἦ καὶ ἐπ' Ἀντινόφῳ ἰθύνετο πικρὸν ὀϊστόν.

ἦ τοι ὁ καλὸν ἄλειςον ἀναιρήσεσθαι ἔμελλε, 10

χρύσειον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα,

ὄφρα πίοι οἶνοιο· φόνος δέ οἱ οὐκ ἐνὶ θυμῷ

μέμβλετο· τίς κ' οἶοιτο μετ' ἀνδράσι δαιτυμόνεσσι

μοῦνον ἐνὶ πλεόνεσσι, καὶ εἰ μάλα καρτερὸς εἶη,

3 εὐπλείην F.

2. μέγαν οὐδόν, the threshold at the entrance of the μέγαρον. The object of Ulysses was to prevent the escape of the Suitors (l. 171 μνηστήρας ἀγανούς σχήσομεν ἐντοσθεν μεγάρων): their only chance was to force him from the doorway, and pass out into the town (l. 76 εἰ κέ μιν οὐδοῦ ἀπώσομεν ἠδὲ θυράων, ἐλθωμεν δ' ἀνὰ ἄστυ, κτλ.).

5. ἀάατος. Ulysses takes up the phrase of Antinous (21. 91), who had announced that the contest would be 'decisive,' and was now to find it so to his own cost.

6. σκοπόν, with εἴσομαι αἶ κε τύχωμι as an *accusativus de quo*, 'as to an-

other mark I will know if I shall hit it': cp. 14. 366, also Il. 8. 535 αὔριον ἦν ἀρετὴν διαείσεται εἰ κ' ἐμὸν ἔγχος μείνῃ.

Some take εἴσομαι in the sense of a fut. of εἶμι, viz. 'I will go at'; cp. εἴσεται in 15. 213, ἐπείσομαι (Il. 11. 367., 20. 454), and εἴσατο or εἴσατο in 8. 295., 22. 89 and often in the Iliad. But this εἴσομαι would surely take a gen. of the object aimed at: cp. l. 89.

12. μέμβλετο, plupf. mid. of μέλω, 'was matter of care': cp. μέμβλεται (Il. 19. 343). The word is probably to be regarded as a thematic form of the perfect (Brugmann, *Grundr.* ii. p. 1234).

οἱ τεύξιν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν;
 τὸν δ' Ὀδυσσεὺς κατὰ λαιμόν ἐπισχόμενος βάλεν ἰφ, 15
 ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἤλυθ' ἀκωκή.
 ἐκλίνθη δ' ἐτέρωσε, δέπας δέ οἱ ἔκπεσε χεῖρὸς
 βλημένου, αὐτίκα δ' αὐλὸς ἀνὰ ρίνας παχὺς ἦλθεν
 αἵματος ἀνδρομέοιο· θοῶς δ' ἀπὸ εἴο τράπεζαν
 ὥσε ποδὶ πλήξας, ἀπὸ δ' εἶδατα χεῖν ἔραζε· 20
 σιτὸς τε κρέα τ' ὀπτὰ φορύνετο. τοὶ δ' ὁμάδησαν
 μνηστῆρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα,
 ἐκ δὲ θρόνων ἀνόρουσαν ὀρινθέντες κατὰ δῶμα,
 πάντοσε παπταίνοντες ἐϋδμήτους ποτὶ τοίχους·
 οὐδέ πη ἀσπίς ἔην οὐδ' ἄλκιμον ἔγχος ἐλέσθαι. 25
 νείκειον δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσι·
 "ξείνε, κακῶς ἀνδρῶν τοξάζεαι· οὐκέτ' ἀέθλων
 ἄλλων ἀντιάσεις· νῦν τοι σῶς αἰπὺς δλεθρος.
 καὶ γὰρ δὴ νῦν φῶτα κατέκτανες δς μέγ' ἄριστος
 κούρων εἰν Ἰθάκῃ· τῷ σ' ἐνθάδε γῦπες ἔδονται." 30
 Ἴσκεν ἕκαστος ἀνὴρ, ἐπεὶ ἦ φάσαν οὐκ ἐθέλοντα

22 δῶμα F P.
 οὐδ' οὐκ P.

24 ποτὶ ἐπὶ P: κατὰ J.

25 πη Eust.: πω vulg.: που X.

14. οἱ τεύξιν κτλ. 'would make for himself an evil death and black fate,' i.e. would do what could only mean his own death. All the commentators refer οἱ to the τίς of l. 12: 'who would think that in the midst of a banquet one man amongst so many, even were he very strong, would bring death upon him?' But the pronoun οἱ must have a strictly reflexive sense (= αὐτῷ), referring to the subject of τεύξιν. And this agrees with the general sense required, which is not to ask who would say 'he is going to kill me,' but whether any one would expect him to fight with all the company at once.

15. κατὰ λαιμόν, to be taken with βάλεν ἰφ.

ἐπι-σχόμενος 'holding it (the arrow) to or at' (the object aimed at). So ἐπέχω in l. 75 ἐπὶ δ' αὐτῷ πάντες ἔχωμεν. The aorist participle is descriptive of the act of βάλεν ἰφ: cp. 14. 463, 17. 330 (H. G. § 77).

17. ἐτέρωσε 'to one side,' cp. Il. 8.

306-308 μήκων δ' ὡς ἐτέρωσε κάρη βάλεν ... ὡς ἐτέρωσ' ἤμυσε κάρη κτλ. It does not mean 'to the other side' or 'back' (as Ameis, &c.), but only that he did not remain upright. So in οὐδ' ἐτέρωσε (or οὐδετέρωσε) = 'not to either side.'

18. βλημένου, gen. notwithstanding the possible constr. with οἱ: H. G. § 243. 3, d.

αὐλός, a 'jet' or 'column,' so called from its likeness in shape to a tube.

21. φορύνετο 'were bedabbled,' the floor being of earth.

24-25. It is probable that these lines (and perhaps also l. 23) are spurious: see on 19. 1-50. The Suitors, as was pointed out by Kirchhoff (*Die homerische Odyssee*, p. 581), do not yet suppose themselves to be in any danger. It is quite premature for them to be looking for shields or spears.

31. Ἴσκεν 'so guessed,' 'so imagined': cp. 19. 203. The indicative of the verb ἴσκει only survives in this idiomatic use of ἴσκειν (with asyndeton) = οὕτως ἴσκειν.

ἄνδρα κατακτεῖναι· τὸ δὲ νήπιοι οὐκ ἐνόησαν,
 ὥς δὴ σφιν καὶ πᾶσιν δλέθρου πείρατ' ἐφήπτο.
 τοὺς δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ κύνες, οὐ μ' ἔτ' ἐφάσκεθ' ὑπότροπον οἴκαδ' ἰκέσθαι 35
 δήμου ἀπο Τρώων, ὅτι μοι κατεκείρετε οἶκον,
 δμῳῇσιν δὲ γυναιξὶ παρευνάξεσθε βιαίως,
 αὐτοῦ τε ζώντος ὑπεμνάσθε γυναῖκα,
 οὔτε θεοὺς δείσαντες, οἳ οὐρανὸν εὐρὺν ἔχουσιν,
 οὔτε τιν' ἀνθρώπων νέμεσιν κατόπισθεν ἔσεσθαι· 40
 νῦν ὑμῖν καὶ πᾶσιν δλέθρου πείρατ' ἐφήπται."

Ἦς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος εἶλε·

[πάπτηνεν δὲ ἕκαστος ὅπη φύγοι αἰπὺν δλεθρον.]

Εὐρύμαχος δέ μιν οἶος ἀμειβόμενος προσέειπεν·

"εἰ μὲν δὴ Ὀδυσσεὺς Ἰθακήσιος εἰλήλουθας, 45

ταῦτα μὲν αἶσιμα εἶπας, ὅσα ρέζεσκον Ἀχαιοί,

πολλὰ μὲν ἐν μεγάροισιν ἀτάσθαλα, πολλὰ δ' ἐπ' ἀγροῦ.

ἀλλ' ὁ μὲν ἤδη κεῖται δς αἴτιος ἔπλετο πάντων,

Ἀντίνοος· οὗτος γὰρ ἐπίηλεν τάδε ἔργα,

οὐ τι γάμου τόσσον κεχρημένος οὐδὲ χατίζων, 50

ἀλλ' ἄλλα φρονέων, τά οἱ οὐκ ἐτέλεσσε Κρονίων,

ὄφρ' Ἰθάκης κατὰ δῆμον ἐϋκτιμένης βασιλεύοι

αὐτός, ἀτὰρ σὸν παῖδα κατακτείνειε λοχῆσας.

νῦν δ' ὁ μὲν ἐν μοίρῃ πέφαται, σὺ δὲ φεῖδες λαῶν

35 οὐ τί μ' G. 37, 38 transposed in F P H al. (not in G X U Eust.).

40 ἔσεσθαι] ἔθεσθε M X J Eust.: ἔπεσθαι L W. 43 om. in most MSS.; cp. Il. 14. 507., 16. 283. 49 τάδε πάντα G P.

33. πείρατ' ἐφήπτο, Il. 7. 402., 12. 79. There is a play of language between πείρατ' in the literal sense of the end of a rope and in the metaphorical sense of 'completion,' 'consummation.'

36. ὅπη 'insomuch that,' 'as you show by the fact that,' cp. 14. 367., 18. 392: H. G. § 269, 2.

38. ὑπεμνάσθε. The force of ὑπό is to imply that the wooing is something that exists along with and thus is in conflict with the rights of the husband: as in ὑπ-αντιάζω.

40. νέμεσιν is governed by δείσαντες. The epexegetic inf. ἔσεσθαι is an example of the uses out of which the construction of the acc. c. inf. originally grew: H. G. § 237.

46. ταῦτα κτλ. 'These things you have said justly about all that the Achaeans have been doing.'

ῥέζεσκον, an impf. of the kind noticed in H. G. § 73.

54. ἐν μοίρῃ 'in his due portion,' nearly = κατὰ μοῖραν, 'duly.'

σὼν· ἀτὰρ ἄμμες ὀπισθεν ἀρεσσάμενοι κατὰ δῆμον, 55
 ὅσσα τοι ἐκπέπεται καὶ ἐδήδαται ἐν μεγάροισι,
 τιμὴν ἀμφὶς ἄγοντες ἐικοσάβοιον ἕκαστος,
 χαλκὸν τε χρυσὸν τ' ἀποδώσομεν, εἰς δ' κε σὸν κῆρ
 ἱανθῇ· πρὶν δ' οὐ τι νεμεσσητὸν κεχολῶσθαι."

Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 "Εὐρύμαχ', οὐδ' εἴ μοι πατρώϊα πάντ' ἀποδοῖτε, 61
 ὅσσα τε νῦν ὑμῖν ἐστὶ καὶ εἴ ποθεν ἄλλ' ἐπιθεῖτε,
 οὐδέ κεν ὥς ἔτι χεῖρας ἐμὰς λήξαιμι φόνοιο
 πρὶν πᾶσαν μνηστῆρας ὑπερβασίην ἀποτίσαι.
 νῦν ὑμῖν παράκειται ἐναντίον ἡ μάχεσθαι 65
 ἢ φεύγειν, ὅς κεν θάνατον καὶ κῆρας ἀλύξῃ·
 ἀλλὰ τιν' οὐ φεύξεσθαι ὄτομαι αἰπὺν ὄλεθρον."

"Ὡς φάτο, τῶν δ' αὐτοῦ λῦτο γούνατα καὶ φίλον ἦτορ.
 τοῖσιν δ' Εὐρύμαχος μετεφώνεε δεύτερον αὖτις·
 "ὦ φίλοι, οὐ γὰρ σχήσει ἀνὴρ ὅδε χεῖρας ἀάπτους, 70
 ἀλλ' ἐπεὶ ἔλλαβε τόξον ἐύξοον ἠδὲ φαρέτρην
 οὐδοῦ ἄπο ξεστοῦ τοξάσσεται, εἰς ὃ κε πάντας
 ἄμμε κατακτείνει· ἀλλὰ μνησώμεθα χάρμης·
 φάσγανά τε σπάσσασθε καὶ ἀντίσχεσθε τραπέζας

56 ἐδήδαται Ar. (καὶ ἄλλοι Herodian II. 299, 15): ἐδήδαται v.l. given by Herodian l.c.: ἐδήδοται vulg. 69 μετεφώνεε G X U: προσεφώνεε vulg.
 72 ἀπο] ἐπὶ P H al.

55. ἀρεσσάμενοι 'making it good.' κατὰ δῆμον, i.e. by a contribution levied on the δῆμος or community: cp. 13.14.

56. ἐδήδαται, the reading of Aristarchus, is the regular third person plural of ἐδηδα, which is the only Homeric perfect of ἔδω. The plural is very harsh, however, after the sing. ἐκπέπεται. The form ἐδήδαται, which Herodian gives as the 3rd sing., may be compared with ὀρώρεται (19.377, 524), and with the Attic ἐδήδεσμαι, in which the σ may not be original. ἐδήδοται, the reading of all the MSS., can only be explained in connexion with non-Homeric forms, viz. ἰδήδοκα (Attic) or ἰδήδοφα (on a Laconian inscription, C. I. G. 15). Hence it is probably not Homeric.

57. ἀμφὶς 'apart,' i.e. each severally. ἐικοσάβοιον. We should perhaps read ἐικοσάβοια (with Bekker), as in 1.431, where the word is used as a substantive, 'the value of twenty oxen.' Here it would be in apposition to τιμὴν.

63. λήξαιμι, properly intrans., χεῖρας being an acc. of the 'part affected.'

67. τινα properly means 'some one' (indefinitely), 'this or that one.' Here it is virtually = 'every one,' by an ironical litotes: so in 13.394, 427, 21.374, 22.323.

70. The clause with γάρ is put first (see on 1.337, 14.402): the principal clause being ἀλλὰ μνησώμεθα κτλ.

74. The asyndeton serves to show that φάσγανά τε κτλ. is expegetic of μνησώμεθα χάρμης.

ἰὼν ὠκυμέρων· ἐπὶ δ' αὐτῷ πάντες ἔχωμεν 75
 ἀθρόοι, εἴ κέ μιν οὐδοῦ ἀπώσομεν ἠδὲ θυράων,
 ἔλθωμεν δ' ἀνὰ ἄστν, βοῇ δ' ὠκιστα γένοιτο·
 τῷ κε τάχ' οὗτος ἀνὴρ νῦν ὕστατα τοξάσσαιτο."

"Ὡς ἄρα φωνήσας εἰρύσματο φάσγανον ὀξύ,
 χάλκεον, ἀμφοτέρωθεν ἀκαχμένον, ἄλτο δ' ἐπ' αὐτῷ 80
 σμερδαλέα ἰάχων· ὁ δ' ἀμαρτῇ διὸς Ὀδυσσεὺς
 ἰδὼν ἀποπροΐει, βάλε δὲ στῆθος παρὰ μαζόν,
 ἐν δὲ οἱ ἥπατι πῆξε θοδὸν βέλος· ἐκ δ' ἄρα χειρὸς
 φάσγανον ἦκε χαμᾶζε, περιρρηδῆς δὲ τραπέζῃ
 κάππεσεν ἰδνωθεῖς, ἀπὸ δ' εἶδατα χεῦεν ἔραζε 85
 καὶ δέπας ἀμφικύπελλον· ὁ δὲ χθόνα τύπτε μετώπῳ
 θυμῷ ἀνιάζων, ποσὶ δὲ θρόνον ἀμφοτέροισι
 λακτίζων ἐτίνασσε· κατ' ὀφθαλμῶν δ' ἔχυντ' ἀχλὺς.

Ἀμφίνομος δ' Ὀδυσῆος εἰείσατο κυδαλίμοιο
 ἀντίος αἶψας, εἴρυτο δὲ φάσγανον ὀξύ, 90
 εἴ πῶς οἱ εἴξειε θυράων. ἀλλ' ἄρα μιν φθῇ

77 γένοιτο] γίνηται F X al. 80 ἐπ' αὐτόν F X. 81 ἀμαρτῇ G X Eust.: -ται F J. 82 ἀποπροΐει M X J: ἀποπροΐεις G F P H al. 85 ἰδνωθεῖς X U: ἰδνωθεῖς U¹ al.: δινηθεῖς G F P H al.

75. ὠκυμέρων. The epithet applies properly to those who are slain by the arrows. The shortness of life which the arrows cause is poetically treated as a quality inherent in them: cp. 21.12 στυγνέοντες ὄιστοί.

77. ἔλθωμεν... γένοιτο. The optative in the last clause indicates that the clause refers to something that is not directly the act of the Suitors, but may be expected to follow on their action: cp. 16.386.

84. περιρρηδῆς is perhaps to be explained (as Curtius suggested) from a root ραδ- (for ρραδ-?), in the strong form ρηδ-, with the sense of 'bending' or 'waving': whence ραδινός 'pliable' and ραδαλός (v.l. for ροδανός in 11.18.576 παρὰ ροδανὸν δονακῆα). On this view περιρρηδῆς might be explained as = 'sprawling over' or 'doubled round' (the table). There is also a root ραδ- (for ρ-δ) 'scatter,' 'sprinkle' (cp. ράσσετε, ἐρράδαται): but this does not yield so good a sense.

85. ἰδνωθεῖς 'curled up,' cp. 11.2.266 (of Thersites struck by the sceptre), 13.618 ἰδνώθη δὲ πεσών. A different attitude is expressed by ἰδνωθεῖς ἐπίσω (Od. 8.375, 11.12.205). The other reading δινηθεῖς would mean 'whirling' or 'spinning about': see the note on 16.63.

89. εἰείσατο. Regarding this form the most plausible suggestion is still that of Wackernagel (Bezz. Beitr. iv. 269), viz. that it answers to Sanscr. ayāsati, sigmatic aor. from the root yā (Indog. yē). The corresponding Greek form would be ἦσα, but the change from η to εἰ may be due to the influence of εἰμι, &c. It should, however, be noticed that the meaning is not simply 'went,' but 'went at,' 'took a course towards': cp. 8.283 εἰσατ' ἱμην 'directed his going to.' On this ground we are tempted to compare the sense of ἰθὺς 'aim,' 'direction,' and suppose a root εἰθ- or ἰθ-. But this would not explain the syllabic augment.

Τηλέμαχος κατόπισθε βαλὼν χαλκῆρεϊ δουρὶ
 ὤμων μεσσηγύς, διὰ δὲ στήθεσφιν ἔλασσε·
 δούπησεν δὲ πεσὼν, χθόνα δ' ἤλασε παντὶ μετώπῳ.
 Τηλέμαχος δ' ἀπόρουσε, λιπὼν δολιχόσκιον ἔγχος 95
 αὐτοῦ ἐν Ἀμφινόμῳ· περὶ γὰρ δίε μή τις Ἀχαιῶν
 ἔγχος ἀνελκόμενον δολιχόσκιον ἢ ἐλάσειε
 φασγάνῳ αἶξας ἢ προπρηνέα τύψας.
 βῆ δὲ θέειν, μάλα δ' ὦκα φίλον πατέρ' εἰσαφίκανεν,
 ἀγχοῦ δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα· 100
 “ὦ πάτερ, ἦδη τοι σάκος οἶσω καὶ δύο δοῦρε
 καὶ κυνέην πάγχαλκον, ἐπὶ κροτάφοις ἀραρυῖαν,
 αὐτός τ' ἀμφιβαλεῦμαι ἰών, δώσω δὲ συβώτῃ
 καὶ τῷ βουκόλῳ ἄλλα· τετευχῆσθαι γὰρ ἄμεινον.”
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 “οἶσε θέων, ἦός μοι ἀμύνεσθαι πᾶρ' οἷστοί, 106
 μή μ' ἀποκινήσωσι θυράων μῦνον ἔοντα.”

Ἦς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,
 βῆ δ' ἵμεναι θάλαμόνδ', ὅθι οἱ κλυτὰ τεύχεα κείμενα.
 ἔνθεν τέσσαρα μὲν σάκε' ἔξελε, δούρατα δ' ὀκτὼ 110
 καὶ πύσσας κυνέας χαλκῆρεας ἵπποδασείας·
 βῆ δὲ φέρων, μάλα δ' ὦκα φίλον πατέρ' εἰσαφίκανεν,
 αὐτὸς δὲ πρῶτιστα περὶ χροῖ δύσετο χαλκόν·
 ὧς δ' αὐτὼς τὼ δμῶε δυέσθην τεύχεα καλά,

98 προπρηνέα DLW: προπρηνέϊ vulg. τύψας vulg.: τύψῃ P, Sch. T II. 24. 11: τύψαι Bekk. 102 εὐχαλκον F. 110 ἔξελε X: εἴλετο vulg.: cp. 144.

97. ἀνελκόμενον 'as he was drawing out.

ἢ ἐλάσειε κτλ. The alternatives are not quite clear. In either case, however, the danger was from the sword of one of the Suitors, as they had no other weapons. Hence φασγάνῳ belongs to both the clauses. The meaning probably is that a Suitor might make a dash (ἀίξας) at Telemachus as he advanced, or reserve his blow for the moment when he had to stoop forward (προπρηνέα τύψας). The reading τύψαι does not make much difference, since there is no contrast of meaning between τύπτω and ἐλαύνω. The reading προπρηνέϊ can

hardly be defended; the epithet must describe the attitude of a combatant, not of a weapon.

104. τετευχῆσθαι 'to be armed.' The formation is not quite regular, since the stem is τευχες-: we expect τετευχίσθαι (formed as τετελέσθαι), or τετευχίσθαι (τευχίω like τειχίω).

109. Telemachus now goes round the outside of the μέγαρον, and so to the θάλαμος. He could do this without being seen by the Suitors.

114. δυέσθην. The change to the impf. in this line marks the action as subordinate to that of l. 113: H. G. § 71, 1.

ἔσταν δ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην. 115
 Αὐτὰρ δ' γ', ὅφρα μὲν αὐτῷ ἀμύνεσθαι ἔσαν ἰοί,
 τόφρα μνηστήρων ἕνα γ' αἰεὶ φ' ἐνὶ οἴκῳ
 βάλλε τιτυσκόμενος· τοὶ δ' ἀγχιστῖνοι ἐπιπτον.
 αὐτὰρ ἐπεὶ λίπον ἰοὶ δῖοι τεύοντα ἄνακτα,
 τόξον μὲν πρὸς σταθμὸν εὐσταθέος μεγάρου 120
 ἔκλιν' ἐστάμεναι, πρὸς ἐνώπια παμφανώντα,
 αὐτὸς δ' ἀμφ' ὤμοισι σάκος θέτο τετραθέλυμνον,
 κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὐτυκτον ἔθηκεν,
 ἵππουριν, δεινὸν δὲ λόφος καθύπερθεν ἔνευεν·
 εἴλετο δ' ἄλκιμα δοῦρε δύω κεκορυθμένα χαλκῷ. 125
 Ὀρσοθύρῃ δὲ τις ἔσκεν εὐδμήτῳ ἐνὶ τοίχῳ,
 ἀκρότατον δὲ παρ' οὐδὸν εὐσταθέος μεγάρου
 ἦν ὁδὸς ἐς λαύρην, σανίδες δ' ἔχον εὐ ἀραρυῖαι·

119 δῖοι τεύοντα P. 125 ἐκ δ' ἔλετ' X. 128 εὐ ἀραρυῖαι] ἐντὸς εἶσαι X U.

118. ἀγχιστῖνοι 'close together,' in close order': opposed to προμνηστῖνοι (21. 230). The formation of the words is evidently parallel, and therefore ἀγχιστῖνοι is not to be derived from the superl. ἀγχιστος, but (like ἀγχιστήρ in Soph.) from ἀγχι, through a hypothetical verb ἀγγίζω.

120. σταθμὸν 'the door-post,' near which Ulysses was standing.

121. ἐνώπια, cp. 4. 42 where the chariots of the visitors are set up leaning against them (so II. 8. 435). Hence they are probably the wall-spaces on each side of the entrance of the μέγαρον, facing the αὐλή. As this wall looked to the south the epithet παμφανώντα is fully justified, especially in contrast to the μέγαρα σκιδέντα within.

122. τετραθέλυμνον 'of four layers of hide.'

126. ὀρσοθύρῃ 'a raised door': the stem ὀρσο- occurs also in παλιν-ὀρσος 'starting back.' The etymology would suggest a door that opens by being raised (like a trap-door): but the supposition that it means a door (or window) above the level of the floor is borne out by the phrase ἀν' ὀρσοθύρην ἀναβαίνειν (l. 132).

127-128. Through the ὀρσοθύρῃ there was a way into a λαύρῃ or passage—doubtless one of the narrow passages

that must be numerous in a house made up of several distinct buildings. So much seems clear: but the words ἀκρότατον παρ' οὐδὸν have not been satisfactorily explained. If the οὐδὸς is the sill of the ὀρσοθύρῃ, it seems needless to say that the way out of the ὀρσοθύρῃ was over or 'past' the top of the sill: We expect rather to be told how the ὁδὸς reached the λαύρῃ. Possibly the meaning is that the way to the λαύρῃ passed along the outside of the ὀρσοθύρῃ at the full height of the sill. This would imply that the level of the passage outside was somewhat higher than the floor of the μέγαρον. It would be worth mentioning in order to show that the ὀρσοθύρῃ was easily approached from the λαύρῃ.

The phrase οὐδὸς μεγάρου may be applied, as Protodicos observes (Περὶ τῆς καθ' Ὀμηρον οἰκίας, p. 50), to the sill or threshold of any entrance to the μέγαρον: cp. οὐδὸς αὐλῆς (7. 130), οὐδὸς θαλάμοιο (4. 718), &c.

The σανίδες seem to be those of the ὀρσοθύρῃ. The mention of them is intelligible as a descriptive touch, though it does not affect the story, since the door must have been open at the time (cp. l. 155). Some take σανίδες of a door in the λαύρῃ (l. 137): but no such door has as yet been mentioned.

τὴν δ' Ὀδυσσεὺς φράζεσθαι ἀνώγει δῖον ὑφορβὸν
ἑσταότ' ἀγχι αὐτῆς· μία δ' οἷη γίγνεται ἐφορμή. 130
τοῖς δ' Ἀγέλεως μετέειπεν, ἔπος πάντεσσι πιφαύσκων·
"ὦ φίλοι, οὐκ ἂν δὴ τις ἀν' ὀρσοθύρην ἀναβαίη
καὶ εἴποι λαοῖσι, βοῇ δ' ὤκιστα γένοιτο;
τῷ κε τάχ' οὗτος ἀνὴρ νῦν ὕστατα τοξάσσαιτο."

Τὸν δ' αὖτε προσέειπε Μελάνθιος, αἰπόλος αἰγῶν 135
"οὐ πως ἔστ', Ἀγέλαε διοτρεφές· ἀγχι γὰρ αἰνῶς
αὐλῆς καλὰ θύρετρα καὶ ἀργαλέον στόμα λαύρης·
καί χ' εἰς πάντας ἐρύκοι ἀνὴρ, ὅς τ' ἄλκιμος εἴη.
ἀλλ' ἄγεθ', ὑμῖν τεύχε' ἐνείκω θωρηχθῆναι
ἐκ θαλάμου· ἔνδον γάρ, ὅτομαι, οὐδέ πη ἄλλη 140
τεύχεα κατθέσθην Ὀδυσσεὺς καὶ φαίδιμος υἱός."

Ἦς εἰπὼν ἀνέβαινε Μελάνθιος, αἰπόλος αἰγῶν,
ἐς θαλάμους Ὀδυσῆος ἀνὰ ῥώγας μεγάροιο.

131 Ἀγέλαος F al.: Ἀγέλαος G.

140 ἔνδον] ἔνθεν F.

129. τὴν seems to mean the ὀρσοθύρη, not the λαύρη. Eumaeus was to watch the ὀρσοθύρη, and he naturally did so with a view to preventing escape by the λαύρη.

137. αὐλῆς καλὰ θύρετρα must be the same as θύραι αὐλῆς (21. 389) or θύραι αὐλείαι (18. 239, &c.), viz. the gate of the court-yard. It was 'terribly near' Ulysses, i. e. within bow-shot of him. And 'the mouth of the λαύρη was difficult': it was so narrow that one man could bar the passage into the court-yard. The Suitors would emerge from it one by one, and then would have to cross the αὐλή and unfasten the gate within range of the arrows.

Some understand αὐλῆς θύρετρα of a door at the end of the λαύρη, where it debouches into the αὐλή. But στόμα λαύρης would then be a mere description of αὐλῆς θύρετρα, which the form of the sentence seems to forbid.

139 ἄλλ' ἄγεθ' κτλ. It now occurs to Melanthius that the ὀρσοθύρη, though it is not a good means of escape, may be useful in another way. Seeing that Ulysses and his companions are armed, he guesses that the arms have been brought from the store in the θάλαμος

(l. 109): and he remembers that the way to the θάλαμος through the ὀρσοθύρη is still open.

140. ἔνδον, sc. ἐστὶ: 'the arms are in their place: Ulysses and his son have not put them elsewhere.' Commentators generally take ἔνδον with κατθέσθην: 'Ulysses and his son have put the arms therein and nowhere else' (referring to 19. 1-50). But, as Kirchhoff shows (*Odyssee*, p. 581), ἔνδον would not be put for ἐνταῦθα. It means 'inside' (not outside), 'at home,' 'in their regular place.' Hence there need be no reference to 19. 1-50: indeed the removal of the arms there described (cp. 16. 281-298) is probably an interpolation due to the present passage.

143. ἀνὰ ῥώγας μεγάροιο. As to the meaning of this phrase nothing can be said to be known. It has been suggested by Protodicos (*Περὶ τῆς καθ' Ὀμηρον οἰκίας*, p. 58) that the word ῥώγ is the same as the Modern Greek ῥούγα, meaning 'a narrow passage.' But ῥούγα seems to be the Latin *ruga*, which in Low Latin means a 'passage' or 'street' (whence the Modern French *rue*, &c.). The context requires that it should designate a way of mounting to the

ἔνθεν δώδεκα μὲν σάκε' ἔξελε, τόσσα δὲ δοῦρα
καὶ τόσσας κυνέας χαλκῆρεας ἵπποδασείας· 145
βῆ δ' ἵμεναι, μάλα δ' ὄκα φέρων μνηστῆρσιν ἔδωκε.
καὶ τότε Ὀδυσσῆος λῦτο γούνατα καὶ φίλον ἦτορ,
ὥς περιβαλλομένους ἴδε τεύχεα χερσὶ τε δοῦρα
μακρὰ τινάσσοντας· μέγα δ' αὐτῷ φαίνεται ἔργον.
αἶψα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα· 150
"Τηλέμαχ', ἦ μάλα δὴ τις ἐνὶ μεγάροισι γυναικῶν
νοῦν ἐποτρύνει πόλεμον κακὸν ἢ Μελανθεύς."

Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦυδα·
"ὦ πάτερ, αὐτὸς ἐγὼ τότε γ' ἡμβροτον—οὐδέ τις ἄλλος
αἴτιος—ὅς θαλάμοιο θύρην πυκινῶς ἀραρυῖαν 155
κάλλιπον ἀγκλίνας· τῶν δὲ σκοπὸς ἦεν ἀμείνων.

144 ἐνθα δώδεκα F al.

θάλαμος, and (we may add) an ordinary and convenient way, by which a man could bring twelve shields, as many spears, and the like number of helmets (Il. 144-145). It is not expressly said that his way lay through the ὀρσοθύρη, but this appears to be implied. Indeed the ὀρσοθύρη has no place in the story unless it leads up to and explains the action of Melanthius.

Assuming that ῥώγ is connected with ῥήγ-νυμι, we may perhaps suppose that ῥώγες was used of a flight of steps, termed 'breaks' in contrast to the unbroken surface of an ordinary path. Cp. ῥωχμός (Il. 23. 420) of broken ground. It is true that on this view we have still to determine the place of these 'steps of the μέγαρον,' especially with reference to the ὀρσοθύρη. It may lessen the difficulty of this problem if we remember that μέγαρον, though properly meaning the great hall of a palace, is often used loosely for the palace as a whole.

149. μέγα δ' αὐτῷ φαίνεται ἔργον 'the work,' i. e. the conflict before him, 'seemed to him a great one,' a serious matter: cp. 16. 346., 19. 92 (note).

151. It appears that Ulysses and Telemachus could not see Melanthius go for the arms: they could only see the Suitors putting them on. We may suppose of course that Melanthius did not come back himself to the μέγαρον,

but passed in the arms through the ὀρσοθύρη.

A further difficulty lies in the doubt whether it was Melanthius or one of the women who was bringing arms. How could it be one of the women, who were shut up with Eurycleia (21. 387)? The most obvious answer is that the women were only shut off from the μέγαρον, and consequently perhaps from the αὐλή and its gate. They may still have been able to go to the buildings behind the μέγαρον.

155. ὅς is causal, 'in that I &c.' θαλάμοιο θύρην, the door leading into the θάλαμος (from the λαύρη).

156. ἀγκλίνας 'opening it': cp. Il. 8. 395 ἡμὲν ἀνακλῖναι πυκινὸν νέφος ἡδ' ἐπιθεῖναι.

τῶν is probably masc., 'their sentry was the better man': the gen. being used as in *Τρώων σκοπός* (Il. 2. 792), *σκοπὸν Ἑκτορος* (of Dolon in Il. 10. 526). The words need not be taken literally, so as to imply that the Suitors had actually set any sentry or watch. Some commentators take τῶν as a partitive gen., 'one of them was a better watchman': others as a neut. plur., 'of this there was a better watchman.' Telemachus means 'better' than he himself had proved. As a matter of fact it was Eumaeus who had failed as a σκοπός: but Telemachus is now taking the blame to himself.

ἀλλ' ἴθι, δι' Εὐμαίε, θύρην ἐπίθες θαλάμοιο,
καὶ φράσαι ἢ τις ἄρ' ἐστὶ γυναικῶν ἢ τάδε ῥέζει,
ἢ υἱὸς Δολίοιο Μελανθεύς, τὸν περ οἶω."

Ἦς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον, 160
βῆ δ' αὖτις θάλαμόνδε Μελάνθιος, αἰπόλος αἰγῶν,
οἷσων τεύχεα καλά. νύησε δὲ δῖος ὕφορβός,
αἶψα δ' Ὀδυσσῆα προσεφώνεεν ἐγγὺς ἔοντα·
"διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεύ,
κεῖνος δὴ αὐτ' αἰδῆλος ἀνὴρ, δν οἴομεθ' αὐτοί, 165
ἔρχεται ἐς θάλαμον· σὺ δέ μοι νημερτὲς ἐνίσπες,
ἢ μιν ἀποκτείνω, αἶ κε κρείσσω γε γένωμαι,
ἢ ἐ σοι ἐνθάδ' ἄγω, ἵν' ὑπερβασίας ἀποτίσῃ
πολλάς, ὅσας οὗτος ἐμήσατο σφ' ἐνὶ οἴκῳ."

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"ἦ τοι ἐγὼ καὶ Τηλέμαχος μνηστήρας ἀγαυοὺς 171
σχήσομεν ἐντοσθεν μεγάρων, μάλα περ μεμαῶτας·
σφῶϊ δ' ἀποστρέψαντε πόδας καὶ χεῖρας ὑπερθεν
ἐς θάλαμον βαλέειν, σανίδας δ' ἐκδῆσαι ὀπισθε,
σειρὴν δὲ πλεκτὴν ἐξ αὐτοῦ πειρήναντε 175
κίον' ἀν' ὑψηλὴν ἐρύσαι πελάσαι τε δοκοῖσιν,
ὥς κεν δηθὰ ζῶδες ἔων χαλέπ' ἄλγεα πάσχη."

Ἦς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἠδ' ἐπίθοντο,

157 ἴθι, δι' G P X Eust.: ἴθι δῆ, F H al., cp. 16. 461.

162. Eumaeus, having been put on his guard, is now a 'better watch,' and sees Melanthius going to the *θάλαμος*. Probably the *λαύρη* was so straight that Eumaeus could do this by posting himself at or opposite the *στόμα λαύρης*. In this position he would be only a few paces—half the breadth of the *μέλαθρον*—from Ulysses and Telemachus.

172. *ὑπερθεν* belongs to *χεῖρας*, in contrast with *πόδες*, cp. 8. 135., 13. 248., 22. 406.

174. *σανίδας δ' ἐκδῆσαι ὀπισθε*. The best commentary on these words is that of Döderlein, in his *Homeric Glossary*, § 994. He shows that the punishment intended here was a form of crucifixion.

It is evidently much the same as that which was inflicted as the penalty of sacrilege on Artayctes, Hdt. 9. 120 *πρὸς σανίδα προσπασσαλεύσαντες ἀνεκρέμασαν* (cp. Hdt. 7. 33). In this case the feet and hands of Melanthius were made fast *behind* him (cp. Il. 21. 30 *δῆσε δ' ὀπίσσω χεῖρας*), and were *bound* to the board (or boards), not nailed. Similarly the *σανίς* of Ar. Thesm. 931, 940 was a board or plank to which offenders were bound. The punishment of Melanthius is referred to (not very accurately) by Aristophanes, Plut. 309–312 *οὐκοῦν σε . . . λαβόντες ὑπὸ φιληδίας τὸν Λαρτίου μιμούμενοι τῶν ὀρχεῶν κρεμῶμεν*.

175. *ἐξ αὐτοῦ* 'from his body.'

βὰν δ' ἴμεν ἐς θάλαμον, λαθέτην δέ μιν ἔνδον ἔοντα.
ἦ τοι ὁ μὲν θαλάμοιο μυχὸν κατά τεύχε' ἐρεύνα, 180
τὼ δ' ἔσταν ἐκάτερθε παρὰ σταθμοῖσι μένοντε,
εὐθ' ὑπὲρ οὐδὸν ἔβαινε Μελάνθιος, αἰπόλος αἰγῶν,
τῇ ἐτέρῃ μὲν χειρὶ φέρων καλὴν τρυφάλειαν,
τῇ δ' ἐτέρῃ σάκος εὐρὺ γέρον, πεπαλαγμένον ἄζη,
Λαέρτεω ἥρωος, ὃ κουρίζων φορέεσκε· 185
δὴ τότε γ' ἤδη κείτο, ραφαὶ δ' ἐλέλυντο ἱμάντων·
τὼ δ' ἄρ' ἐπαῖξανθ' ἐλέτην, ἔρυσάν τέ μιν εἴσω
κουρίζ, ἐν δαπέδῳ δὲ χαμαὶ βάλλον ἀχνύμενον κῆρ,
σὺν δὲ πόδας χεῖράς τε δέον θυμαλγείῃ δεσμῷ
εὐ μάλ' ἀποστρέψαντε διαμπερές, ὥς ἐκέλευσεν 190
[υἱὸς Λαέρταο, πολύτλας δῖος Ὀδυσσεύς·]

σειρὴν δὲ πλεκτὴν ἐξ αὐτοῦ πειρήναντε
κίον' ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκοῖσι.
τὸν δ' ἐπικερτομέων προσέφη, Εὐμαίε συβῶτα·
"νῦν μὲν δὴ μάλα πάγχυ, Μελάνθιε, νύκτα φυλάξεις, 195
εὐνῇ ἐνι μαλακῇ καταλέγμενος, ὥς σε ἔοικεν·
οὐδὲ σέ γ' ἡριγένεια παρ' Ὀκεανοῖο ῥοάων
λήσει ἐπερχομένη χρυσόθρονος, ἠνίκ' ἀγινεῖς
αἴγας μνηστήρεσσι δόμον κατά δαῖτα πένεσθαι."

Ἦς ὁ μὲν αὖθι λέλειπτο, ταθεῖς ὀλοῷ ἐνὶ δεσμῷ· 200
τὼ δ' ἐς τεύχεα δύντε, θύρην ἐπιθέντε φαεινὴν,
βήτην εἰς Ὀδυσῆα δαΐφρονα ποικιλομήτην.

179 *ἔοντε* conj. Classen. 184 *εὐρὺ γέρον* H U al.: *εὐρὺ γέλον* P: *εὐρύτερον* G F X al. 191 om. G F P H U. 198 *ἀνερχομένη* M U. 200 *ἐνὶ* ὑπὸ P H al.

181. *παρὰ σταθμοῖσι* 'by the door-posts,' but outside of the chamber (so that he could not see them); cp. 187 *ἔρυσάν τέ μιν εἴσω*.

184. *γέρον*, here a neut. adj., 'old,' 'used up.' This is the only place where it is applied to a *thing*.

185. *κουρίζων* 'when he was a *κούρος*,' i. e. a young warrior.

186. *κείτο* apparently means 'was laid aside.'

188. *κουρίζ* 'by the hair.'

197 f. The irony of the speech is con-

tinued: 'the coming of dawn will not fail to call you (from that soft bed), at the time when you fetch the goats': an allusion, in the spirit of parody, to Il. 24. 12–13 *οὐδέ μιν ἤως φαινομένη λήθεισεν ὑπερ ἄλα τ' ἡῖνας τε*. Possibly we should read *ἀγίνεας*, impf. as *μέτσκεον* (209). The word *ἡνίκ* is not found elsewhere in Homer (Sittl, *op. cit.* p. 53).

201. *ἐς τεύχεα δύντε* 'They had taken off their armour before the affair with Melanthius.'

θύρην ἐπιθέντε, cp. l. 157.

ἔνθα μένος πνείοντες ἐφέστασαν, οἱ μὲν ἐπ' οὐδοῦ
 τέσσαρες, οἱ δ' ἔντοσθε δόμων πολέες τε καὶ ἐσθλοί.
 τοῖσι δ' ἐπ' ἀγχίμολον θυγάτηρ Διὸς ἦλθεν Ἀθήνη, 205
 Μέντορι εἰδομένη ἡμὲν δέμας ἡδὲ καὶ αὐδήν.
 τὴν δ' Ὀδυσσεὺς γήθησεν ἰδὼν καὶ μῦθον ἔειπε·
 "Μέντορ, ἀμυνον ἀρήν, μνήσαι δ' ἐτάριοι φίλοι,
 ὅς σ' ἀγαθὰ ρέζεσκον· ὁμηλικὴ δέ μοι ἐσσι."
 ὦς φάτ', οἶόμενος λαοσσόδον ἔμμεν' Ἀθήνην. 210
 μνηστῆρες δ' ἐτέρωθεν ὁμόκλειον ἐν μεγάροισι.
 πρῶτος τὴν γ' ἐνένιπε Δαμαστορίδης Ἀγέλαος·
 "Μέντορ, μή σ' ἐπέεσσι παραιπεπίθῃσιν Ὀδυσσεὺς
 μνηστῆρεςσι μάχεσθαι, ἀμυνέμεναι δέ οἱ αὐτῷ.
 ὧδε γὰρ ἡμέτερόν γε νόον τελέεσθαι οἶω· 215
 ὁππότε κεν τούτους κτέωμεν, πατέρ' ἡδὲ καὶ υἱόν,
 ἐν δὲ σὺ τοῖσιν ἔπειτα πεφήσῃ, οἷα μενοινᾷς
 ἔρδειν ἐν μεγάροισι· σῶ δ' αὐτοῦ κράατι τίσεις.
 αὐτὰρ ἐπὴν ὕμεων γε βίας ἀφελώμεθα χαλκῷ,
 κτήμαθ' ὁπόσσα τοί ἐστι, τὰ τ' ἐνδοθι καὶ τὰ θύρηφι, 220
 τοῖσιν Ὀδυσσῆος μεταμίξομεν· οὐδέ τοι νῆας
 ζῶειν ἐν μεγάροισιν ἔασομεν οὐδὲ θυγάτρας,
 οὐδ' ἄλοχον κεδνὴν Ἰθάκης κατὰ ἄστνυ πολεύειν."
 ὦς φάτ', Ἀθηναίη δὲ χολώσατο κηρόθι μᾶλλον,
 νείκεσεν δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσιν· 225
 "οὐκέτι σοί γ', Ὀδυσεῦ, μένος μπεδον οὐδέ τις ἀλκή,
 οἷη ὅτ' ἀμφ' Ἑλένη λευκωλένῳ εὐπατερεῖη

203 ἐπ' οὐδὸν G F al. 204 δόμου G. 211 ἐκ μεγάροιο G X. 216 κτέωμεν]
 κτέομεν F P: κτενέομεν G: κτενέομεν U.

208. ἀρήν 'harm,' cp. 2. 59., 17. 538.

209. ρέζεσκον 'have been accustomed to do,' imperf. as in l. 46 (supra). The word is regularly used of doing sacrifice, and possibly the double meaning is intentional, Ulysses guessing that it is Athene in the shape of Mentor.

ὁμηλική is properly collective, but here = 'one of the body of my comrades,' cp. 3. 49., 6. 23. So δῆμος in Il. 12. 213 δῆμον ἔντα παρὲξ ἀγορευμένον.

219. ὕμεων, plur., = 'you and your

friends.'

220. τὰ ἐνδοθι are the treasures stored up in the house: τὰ θύρηφι are such possessions as sheep and cattle.

223. οὐδ' ἄλοχον κτλ. Instead of carrying on the construction of οὐδέ τοι νῆας and οὐδὲ θυγάτρας, a new verb, πολεύειν, is introduced, thus making a sentence of the type of Il. 1. 138., 6. 322, Od. 16. 6., 17. 66., 19. 599, &c., with a slight anacoluthon.

224. κηρόθι μᾶλλον, see on 15. 370.

εἰνάετες Τρώεσσιν ἐμάρναο νωλεμές αἰεῖ,
 πολλοὺς δ' ἀνδρας ἐπεφνες ἐν αἰνῇ δηϊότητι,
 σῇ δ' ἦλω βουλῇ Πριάμου πόλις εὐρυάγυια. 230
 πῶς δὴ νῦν, ὅτε σὸν γε δόμον καὶ κτήμαθ' ἰκάνεις,
 ἅντα μνηστήρων ὀλοφύρεαι ἄλκιμος εἶναι;
 ἀλλ' ἄγε δεῦρο, πέπον, παρ' ἐμ' ἴστασο καὶ ἴδε ἔργον,
 ὅφρ' εἰδῆς οἷός τοι ἐν ἀνδράσι δυσμενέεσσι
 Μέντωρ Ἀλκιμίδης εὐεργεσίας ἀποτίνειν." 235
 Ἡ ῥα, καὶ οὗ πω πάγχυ δίδου ἑτεραλκεία νίκην,
 ἀλλ' ἔτ' ἀρα σθένεός τε καὶ ἀλκῆς πειρήτιζεν
 ἡμὲν Ὀδυσσῆος ἡδ' υἱοῦ κυδαλίμοιο.
 αὐτὴ δ' αἰθαλόεντος ἀνὰ μεγάροιο μέλαθρον
 ἔζετ' ἀναΐξασα, χελιδόνι εἰκέλῃ ἄντην. 240
 Μνηστῆρας δ' ὥτρυνε Δαμαστορίδης Ἀγέλαος
 Εὐρύνομός τε καὶ Ἀμφιμέδων Δημοπτόλεμός τε
 Πείσανδρος τε Πολυκτορίδης Πόλυβός τε δαΐφρων·
 οἱ γὰρ μνηστήρων ἀρετῇ ἔσαν ἔξοχ' ἀριστοί,
 ὅσσοι ἔτ' ἔζων περί τε ψυχῶν ἐμάχοντο· 245
 τοὺς δ' ἤδη ἐδάμασσε βιὸς καὶ ταρφέες ἰοί.
 τοῖς δ' Ἀγέλεως μετέειπεν, ἔπος πάντεσσι πιφαύσκων·
 "ὦ φίλοι, ἤδη σχήσει ἀνὴρ ὅδε χεῖρας ἀάπτους·
 καὶ δὴ οἱ Μέντωρ μὲν ἔβη κενὰ εὐγмата εἰπών,
 οἱ δ' οἶοι λείπονται ἐπὶ πρώτῃσι θύρῃσι· 250

233 ἴστασο H. 235 εὐεργεσίας P. 247 Ἀγέλαος H al., cp. 131. 249 κενὰ P: hence perhaps we should restore κενέ.

232. ὀλοφύρεαι ἄλκιμος εἶναι. The inf. is construed as though ὀλοφύρεαι 'you bewail' were a strong equivalent for οὐ μέμονας or οὐ τέληκας, 'you do not endure.' Thus the meaning is the opposite of that given by a similar construction in Il. 2. 290 ἀλλήλοισιν ὀδύρονται οἰκόνδε νέεσθαι.

233. παρ' ἐμ' ἴστασο, an epic phrase, not quite appropriate here (Sittl, p. 43).

235. Ἀλκιμίδης, a name chosen with a view to the context, especially to ἄλκιμος in l. 232.

236. ἑτεραλκεία νίκην, a phrase taken from the Iliad, where it probably means

'victory by other strength,' i.e. by an accession of strength (see Il. 7. 26). This suits the present passage. Athene did not yet give 'other' ἀλκή, i.e. her own help, but still made trial of the ἀλκή of Ulysses and his son.

240. ἄντην, lit. 'facing,' strengthens εἰκέλῃ: she was 'like a swallow if set opposite to one.' This seems to imply that Athene now took the shape of a swallow,—not merely (as some think) that she flew up to the roof like one.

244. οἱ γάρ. The pronoun may be either the article or the relative (οἱ): cp. 24. 255.

τῶ νῦν μὴ ἅμα πάντες ἐφίετε δούρατα μακρά,
 ἀλλ' ἄγεθ' οἱ ἐξ πρῶτον ἀκοντίσας, αἳ κέ ποθι Ζεὺς
 δώῃ 'Οδυσσῆα βλῆσθαι καὶ κῦδος ἀρέσθαι.
 τῶν δ' ἄλλων οὐ κῆδος, ἐπεὶ χ' οὗτός γε πέσσειν."

Ἦς ἔφαθ', οἱ δ' ἄρα πάντες ἀκόντισαν ὥς ἐκέλευεν,
 ἰέμενοι· τὰ δὲ πάντα ἐτώσια θῆκεν Ἀθήνη. 256

τῶν ἄλλος μὲν σταθμὸν ἐϋσταθέος μεγάρῳ
 βεβλήκει, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν·
 ἄλλου δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.
 αὐτὰρ ἐπεὶ δὴ δούρατ' ἀλεύαντο μνηστήρων, 260

τοῖς ἄρα μύθων ἦρχε πολύτλας δῖος 'Οδυσσεύς·
 "ὦ φίλοι, ἦδη μὲν κεν ἐγὼν εἵποιμι καὶ ἄμμι
 μνηστήρων ἐς ὄμιλον ἀκοντίσαι, οἳ μεμάασιν
 ἡμέας ἐξεναρίζαι ἐπὶ προτέροις κακοῖσιν."

Ἦς ἔφαθ', οἱ δ' ἄρα πάντες ἀκόντισαν ὄξέα δοῦρα 265

ἅντα τιτυσκόμενοι· Δημοπτόλεμον μὲν 'Οδυσσεύς,
 Εὐρύαδην δ' ἄρα Τηλέμαχος, Ἐλατον δὲ συβώτης,
 Πείσανδρον δ' ἄρ' ἐπεφνε βοῶν ἐπιβουκόλος ἀνὴρ.
 οἱ μὲν ἐπειθ' ἅμα πάντες ὁδὰξ ἔλον ἄσπετον οὐδας,
 μνηστῆρες δ' ἀνεχώρησαν μεγάρῳ μυχόνδε· 270
 τοὶ δ' ἄρ' ἐπήϊξαν, νεκῶν δ' ἐξ ἔγχ' ἔλοντο.

Αὗτις δὲ μνηστῆρες ἀκόντισαν ὄξέα δοῦρα
 ἰέμενοι· τὰ δὲ πολλὰ ἐτώσια θῆκεν Ἀθήνη.

254 ἐπεὶ χ' F: ἐπὶν vulg. 265 ὄξ' χαλκῶ P: ὥς ἐκέλευεν J. 270 μεγάρῳ] θαλάμοιο U.

252. οἱ ἔξ 'six of the number': H. G. § 260, c.

253. ἀρέσθαι. The change of subject with the infinitive is characteristic of Homer: 'Οδυσσῆα βλῆσθαι καὶ [ὑμᾶς] ἀρέσθαι. It is a survival from the original infinitive, which was an abstract noun. Cp. 2. 227, II. 9. 230.

254. οὐ κῆδος 'there is no caring about them.' The seeming play of language with κῦδος and κῆδος can hardly be intended: but see 13. 144., 17. 332., 18. 305.

258. θύρην, sing. because of course one only of the folding doors was struck:

so in 275.

270. μεγάρῳ μυχόνδε 'to the innermost part of the μέγαρον.' Cp. θαλάμοιο μυχός (180). We need not suppose that any distinct part of the room was intended by the word μυχός.

273. τὰ δὲ πολλὰ κτλ. 'and they, many as they were, &c.' We must not take τὰ πολλὰ together in the sense of 'most of them,' as in later Greek. Cp. 17. 537 τὰ δὲ πολλὰ κατάνεται. Note however that πάντα is not used here (as it is in l. 256), because two of the spears were not wholly without effect.

τῶν ἄλλος μὲν σταθμὸν ἐϋσταθέος μεγάρῳ
 βεβλήκει, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν· 275
 ἄλλου δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.
 Ἀμφιμέδων δ' ἄρα Τηλέμαχον βάλε χεῖρ' ἐπὶ καρπῷ
 λίγδην, ἄκρον δὲ ῥινὸν δηλήσατο χαλκός.

Κτήσιππος δ' Εὐμαιὸν ὑπὲρ σάκος ἔγχεϊ μακρῷ
 ὦμον ἐπέγραψεν· τὸ δ' ὑπέρπτατο, πίπτε δ' ἔραζε. 280

τοὶ δ' αὐτ' ἀμφ' 'Οδυσῆα δαΐφρονα ποικιλομήτην
 μνηστήρων ἐς ὄμιλον ἀκόντισαν ὄξέα δοῦρα.

ἐνθ' αὐτ' Εὐρυδάμαντα βάλε πτολίπορθος 'Οδυσσεύς,
 Ἀμφιμέδοντα δὲ Τηλέμαχος, Πόλυβον δὲ συβώτης·

Κτήσιππον δ' ἄρ' ἔπειτα βοῶν ἐπιβουκόλος ἀνὴρ 285
 βεβλήκει πρὸς στήθος, ἐπευχόμενος δὲ προσηύδα·

"ὦ Πολυθερσεΐδῃ φιλοκέρτομε, μὴ ποτε πάμπαν
 εἴκων ἀφραδέης μέγα εἰπεῖν, ἀλλὰ θεοῖσι

μῦθον ἐπιτρέψαι, ἐπεὶ ἦ πολὺ φέρτεροί εἰσι.
 τοῦτό τοι ἀντὶ ποδὸς ξεινήϊον, ὅν ποτ' ἔδωκας 290

ἀντιθέῳ 'Οδυσῆϊ δόμον κάτ' ἀλητεύοντι."

Ἦ ῥα βοῶν ἐλίκων ἐπιβουκόλος· αὐτὰρ 'Οδυσσεύς
 οὕτα Δαμαστορίδην αὐτοσχεδὸν ἔγχεϊ μακρῷ·

Τηλέμαχος δ' Εὐηνορίδην Λειώκριτον οὕτα 295
 δουρὶ μέσον κενεῶνα, διαπρὸ δὲ χαλκὸν ἔλασεν·

ἥριπε δὲ πρηνῆς, χθόνα δ' ἤλασε παντὶ μετώπῳ·
 δὴ τότε Ἀθηναίῃ φθισίμβροτον αἰγίδ' ἀνέσχευ

294 Λειώκριτον F U al.

295 χαλκός F.

278. λίγδην 'grazing it.'

289. μῦθον ἐπιτρέψαι 'commit to the gods the μῦθος,' i. e. the thing that you would say. The meaning is not 'leave it to the gods to speak,' but (with a slightly illogical extension of the sense of μῦθος) 'leave it to the gods to deal with the matter (instead of your speaking about it).' Cp. the note on the phrase τῇ δ' ἀπτερος ἔπλετο μῦθος (17. 57, &c.).

292. ἐλίκων, see the note on 1. 92.

294. Λειώκριτον. The names written in our texts Λειώκριτος (or Λειόκριτος) and Λειώδης are probably derived from

an Old Ionic form λῆός (for λᾶός). They must have been originally written Ληόκριτος and Ληοφάδης (cp. Εὐρύαδης). The form λῆός was preserved in Ionic; Hipponax (88) λῆον ἀθήσας is quoted by the grammarians.

Similarly the stem of θέρσος (the later θάρσος) is preserved in the proper names Θεραΐτης, Ἀλιθέρης, and Πολυθερσεΐδης (l. 287). It is incorrect to regard these forms as Aeolic. Similar forms are common in proper names of all the dialects.

297. The interference of Athene, fore-

ὑψόθεν ἐξ ὀροφῆς· τῶν δὲ φρένες ἐπτοίγηθεν.
 οἱ δ' ἐφέβοντο κατὰ μέγαρον βόες ὥς ἀγελαῖαι,
 τὰς μὲν τ' αἰόλος οἷστρος ἐφορμηθεὶς ἐδόνησεν 300
 ὦρῃ ἐν εἰαρινῇ, ὅτε τ' ἤματα μακρὰ πέλονται·
 οἱ δ' ὥς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι
 ἐξ ὀρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρωσι·
 ταὶ μὲν τ' ἐν πεδίῳ νέφεα πτώσσουσai ἵενται,
 οἱ δέ τε τὰς ὀλέκουσιν ἐπάλμενοι, οὐδέ τις ἀλκῇ 305
 γίγνεται οὐδὲ φυγῇ· χαίρουσι δέ τ' ἄνδρες ἄγρη·
 ὥς ἄρα τοὶ μνηστῆρας ἐπεσσύμενοι κατὰ δῶμα
 τύπτον ἐπιστροφάδην· τῶν δὲ στόνος ὦρνυτ' ἀεικίης
 κράτων τυπτομένων, δάπεδον δ' ἅπαν αἵματι θύε.
 Λειώδης δ' Ὀδυσῆος ἐπεσσύμενος λάβε γούνων, 310
 καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·
 “γουνουμαί σ', Ὀδυσεῦ· σὺ δέ μ' αἶδεο καὶ μ' ἐλέησον·
 οὐ γάρ πώ τινά φημι γυναικῶν ἐν μεγάροισιν
 εἰπεῖν οὐδέ τι ρέξαι ἀτάσθαλον· ἀλλὰ καὶ ἄλλους
 παύεσκον μνηστῆρας, ὅτις τοιαυτὰ γε ρέξοι. 315
 ἀλλὰ μοι οὐ πείθοντο κακῶν ἀπὸ χεῖρας ἔχεσθαι·
 τῷ καὶ ἀτασθαλίῃσιν ἀεικέα πότμον ἐπέσπον.
 αὐτὰρ ἐγὼ μετὰ τοῖσι θυοσκόος οὐδὲν ἐοργῶς
 κείσομαι, ὥς οὐκ ἔστι χάρις μετόπισθ' εὐεργέων.”
 Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 “εἰ μὲν δὴ μετὰ τοῖσι θυοσκόος εὐχεται εἶναι, 321

298 ἐκ κορυφῆς G X U. φρένας ἐπτοίγησεν X Eust. 302 γαμψώνυχες P.
 310 Read perhaps Ὀδυσῆα, cp. l. 342. 314 οὐδέ F vulg.: οὔτε G P H J.

shadowed in l. 260, and again in this book (l. 236), now begins. She takes her own form, of which the terror-striking αἰγίς was a chief attribute.

300. αἰόλος ‘darting,’ ‘dancing about.’ ἐδόνησεν ‘swept along’: δονέω is especially used of the wind.

302. οἱ δὲ κτλ., taken up again in l. 307 ὥς ἄρα τοι κτλ.

304. νέφεα πτώσσουσai ‘shrinking from the region of the clouds,’ i.e. flying as low as possible.

ἵενται ‘are urged along,’ the passive

of ἵμι, probably a different word from ἵεμαι ‘I aim at, desire.’

308-309, = Il. 10. 483-484, 21. 20-21. τῶν is masc.; as in the Iliad.

κράτων τυπτομένων must be a gen. absolute. It takes the place of the phrase δορι θινομένων in the Iliad—perhaps because Ulysses had no sword: see ll. 110-111 (Sittl, p. 48).

319. κείσομαι ‘shall be laid low,’ ‘shall fall’: cp. Soph. El. 244 εἰ γὰρ δὲ μὲν θανὼν γὰρ τε καὶ οὐδὲν ὦν κείσεται τάλας.

πολλάκι που μέλλεις ἀρήμεναι ἐν μεγάροισι
 τηλοῦ ἐμοὶ νόστοιο τέλος γλυκεροῖο γενέσθαι,
 σοὶ δ' ἄλοχόν τε φίλην σπέσθαι καὶ τέκνα τεκέσθαι·
 τῷ οὐκ ἂν θάνατόν γε δυσηλεγέα προφύγοισθα.” 325
 Ὡς ἄρα φωνήσας ξίφος εἵλετο χειρὶ παχείῃ
 κείμενον, ὃ ρ' Ἀγέλαος ἀποπροέηκε χαμᾶζε
 κτεινόμενος· τῷ τόν γε κατ' αὐχένα μέσσον ἔλασσε·
 φθεγγομένου δ' ἄρα τοῦ γε κάρη κονίησιν ἐμίχθη.
 Τερπιάδης δ' ἔτ' ἀοιδὸς ἀλύσκανε κῆρα μέλαιναν, 330
 Φήμιος, ὃς ρ' ἦειδε μετὰ μνηστῆρσιν ἀνάγκη.
 ἔστη δ' ἐν χεῖρεσσιν ἔχων φόρμιγγα λίγειαν
 ἄγχι παρ' ὀρσοθύρην· δίχα δὲ φρεσὶ μερμήριζεν,
 ἢ ἐκδὺς μεγάροιο Διδὸς μεγάλου ποτὶ βωμόν
 ἐρκείου ἔξοιτο τετυγμένον, ἐνθ' ἄρα πολλὰ 335
 Λαέρτης Ὀδυσσεύς τε βοῶν ἐπὶ μηρί' ἔκηαν,
 ἢ γούνων λίσσοιτο προσαΐζας Ὀδυσῆα.
 ὦδε δέ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,
 γούνων ἄψασθαι Λαερτιάδεω Ὀδυσῆος.
 ἦ τοι ὃ φόρμιγγα γλαφυρὴν κατέθηκε χαμᾶζε 340
 μεσσηγὺς κρητῆρος ἰδὲ θρόνου ἀργυροῆλου,
 αὐτὸς δ' αὐτ' Ὀδυσῆα προσαΐζας λάβε γούνων,
 καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·
 “γουνουμαί σ', Ὀδυσεῦ· σὺ δέ μ' αἶδεο καὶ μ' ἐλέησον·
 αὐτῷ τοι μετόπισθ' ἄχος ἔσσεται, εἴ κεν ἀοιδὸν 345

322 που F X Z: μου G P H al. 323 ἐμοῦ P H K. 327 χαμᾶζε]
 φέρεσθαι G. 333 ὀρσοθύρη (sic) P. 335 ἔξοιτο G P H al.: ἔξοιτο vulg.

322. μέλλεις ἀρήμεναι ‘you are like to have prayed,’ ‘it must be that you prayed’: μέλλω with the present or aorist inf. has this force: see on l. 133.
 323. τηλοῦ, a litotes, since the real meaning is ‘prayed that I might never return at all.’

333. δίχα δὲ κτλ. The alternatives were (1) to slip out of the μέγαρον by the ὀρσοθύρη, and seat himself as a suppliant at the altar of Zeus in the αὐλή, or (2) at once to throw himself on the mercy of Ulysses.

335. ἔξοιτο. The aor. is the more appropriate tense here, the meaning being ‘should seat himself.’

341. κρητῆρος. The mixing bowl was in the μυχός or innermost part of the μέγαρον, cp. 21. 145 παρὰ κρητῆρα δὲ καλὸν ἔζε μυχότατος αἴεν. Further, it was within reach of the ὀρσοθύρη, near which Phemius was (l. 333). Hence we must place the ὀρσοθύρη as near as possible to the upper end of the μέγαρον,—either in the end wall or (more probably) in the side wall.

πέφνης, ὅς τε θεοῖσι καὶ ἀνθρώποισιν αἰείδω.
 αὐτοδίδακτος δ' εἰμί, θεὸς δέ μοι ἐν φρεσὶν οἶμας
 παντοίας ἐνέφυσεν· ἔοικα δέ τοι παραεῖδεν
 ὥς τε θεῶ· τῷ μὴ με λιλαίεο δειροτομήσαι.
 καί κεν Τηλέμαχος τάδε γ' εἶποι, σὸς φίλος υἱός, 350
 ὥς ἐγὼ οὐ τι ἐκὼν ἐς σὸν δόμον οὐδὲ χατίζων
 πωλεύμην μνηστήρσιν ἀεισόμενος μετὰ δαΐτας,
 ἀλλὰ πολὺ πλέονες καὶ κρείσσονες ἦγον ἀνάγκη·"

"Ὡς φάτο, τοῦ δ' ἤκουσ' ἱερὴ ἰς Τηλεμάχοιο,
 αἶψα δ' ἐδν πατέρα προσεφώνεεν ἐγγυὲς ἐόντα· 355
 "ἴσχεο μηδέ τι τοῦτον ἀναίτιον οὐταε χαλκῷ·
 καὶ κήρυκα Μέδοντα σάωσομεν, ὅς τέ μεν αἰεὶ
 οἴκῳ ἐν ἡμετέρῳ κηδέσκετο παιδὸς ἐόντος,
 εἰ δὴ μὴ μιν ἔπεφνε Φιλοίτιος ἢ συβώτης,
 ἢ σοὶ ἀντεβόλησεν ὀρινομένῳ κατὰ δῶμα." 360

"Ὡς φάτο, τοῦ δ' ἤκουσε Μέδων πεπνυμένα εἰδώς·
 πεπτηῶς γὰρ ἔκειτο ὑπὸ θρόνον, ἀμφὶ δὲ δέρμα
 ἔστο βοὸς νεόδартон, ἀλύσκων κῆρα μέλαιναν.
 αἶψα δ' ὑπὸ θρόνου ὤρτο, βοὸς δ' ἀπέδυνε βοεήν,
 Τηλέμαχον δ' ἄρ' ἔπειτα προσαΐξας λάβε γούνων, 365
 καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·

350 τάδε γ' τάδε G F U: τά με P: fort. τά γε. 351 σὸν] ἐδν F M.
 352 δαΐτας G H: δαῖτα F P X al. 362 ἀμφὶ δ' ἄρ' αὐτῷ G (Il. 3. 362).

347. αὐτοδίδακτος is a word which implies that the art of the δαΐδης was becoming, or had become, a regular profession, in which teaching might take the place of inspiration.

οἶμας 'lays,' 'poems.' Cp. 8. 74 οἶμης τῆς τότε ἄρα κλέος οὐρανὸν εὐρὺν ἔκανε, νείκεος Ὀδυσσῆος καὶ Πηλεΐδου 'Αχιλλῆος' 'a song whose fame then rose to heaven, namely the strife of Ulysses and Achilles' (as the Iliad might be called the strife of Agamemnon and Achilles). The word οἶμη may mean 'going, course,' cp. οἶμος and οἶμα, also the fine imitation in Tennyson's *Ode on the death of the Duke of Wellington*, 'and ever-ringing avenues of song.'

348. ἔοικα δέ τοι παραεῖδεν 'I am fit to sing before you,' a personal construction, nearly—'it is fit that I should sing.' This use of ἔοικα is not common, except in the participle ἔοικώς. Some take it to mean 'I seem, in singing to you, to be singing to a god.' But this is harsh, and moreover is not the sense required by the context. It is not the glory of Ulysses, but the especial worthiness of Phemius, that is insisted on.

352. μετὰ δαΐτας 'among their feasts,' i.e. in the company at their feasts. The acc. is due to the verb of motion πωλεύμην, with which μετὰ δαΐτας is to be construed.

"ὦ φίλ', ἐγὼ μὲν ὅδ' εἰμί, σὺ δ' ἴσχεο· εἰπὲ δὲ πατρὶ
 μή με περισθενέων δηλήσεται ὀξέϊ χαλκῷ,
 ἀνδρῶν μνηστήρων κεχολωμένος, οἳ οἱ ἔκειρον
 κτήματ' ἐνὶ μεγάρῳ, σὲ δὲ νήπιοι οὐδὲν ἔτιον." 370

Τὸν δ' ἐπιμειδήσας προσέφη πολύμητις Ὀδυσσεύς·
 "θάρσει, ἐπεὶ δὴ σ' οὗτος ἐρύσατο καὶ ἐσάωσεν,
 ὄφρα γνῶς κατὰ θυμόν, ἀτὰρ εἴπησθα καὶ ἄλλῳ,
 ὥς κακοεργίης εὐεργεσίῃ μέγ' ἀμείνων.
 ἀλλ' ἐξελθόντες μεγάρων ἔξεσθε θύραζε 375

ἐκ φόνου εἰς αὐλήν, σύ τε καὶ πολύφημος αἰοδός,
 ὄφρ' ἂν ἐγὼ κατὰ δῶμα πονήσομαι ὅττεό με χρή·"
 "Ὡς φάτο, τῷ δ' ἔξω βήτην μεγάροιο κίοντε,
 ἐξέσθην δ' ἄρα τῷ γε Διὸς μεγάλου ποτὶ βωμόν,
 πάντοσε παπταίνοντε, φόνον ποτιδεγμένῳ αἰεὶ. 380

Πάπτηνεν δ' Ὀδυσσεὺς καθ' ἐδν δόμον, εἴ τις ἔτ' ἀνδρῶν
 ζῶδς ὑποκλοπέοιτο, ἀλύσκων κῆρα μέλαιναν.
 τοὺς δὲ ἶδεν μάλα πάντας ἐν αἵματι καὶ κονίῃσι
 πεπτεῶτας πολλούς, ὥς τ' ἰχθύας, οὗς θ' ἀλιῆες
 κοῖλον ἐς αἰγιαλὸν πολιῆς ἔκτοσθε θαλάσσης 385
 δικτύῳ ἐξέρυσαν πολυωπῶ· οἳ δέ τε πάντες
 κύμαθ' ἀλδς ποθέοντες ἐπὶ ψαμάθοισι κέχυνται
 τῶν μὲν τ' ἥελιος φαέθων ἐξεῖλετο θυμόν·
 ὥς τότε ἄρα μνηστήρες ἐπ' ἀλλήλοισι κέχυντο·
 δὴ τότε Τηλέμαχον προσέφη πολύμητις Ὀδυσσεύς· 390
 "Τηλέμαχ', εἰ δ' ἄγε μοι κάλεσον τροφὸν Εὐρύκλειαν,
 ὄφρα ἔπος εἴπωμι τό μοι καταθύμιόν ἐστιν."

"Ὡς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,
 κινήσας δὲ θύρην προσέφη τροφὸν Εὐρύκλειαν·

367 ὅδ' G F P Z. 392 εἴπωμι vulg.

382. ὑποκλοπέοιτο 'were concealing himself.'

385. κοῖλον 'curving': the fishermen draw their nets into a bay.

394. κινήσας δὲ θύρην κτλ. Telemachus shook the door to call the attention of Eurycleia. Cp. Il. 9. 581—

583, where Oeneus stands on the threshold σείων κολλητὰς σανίδας, γονοῦμένους υἱόν. The door now in question is that leading into the women's apartment, which Eurycleia had shut before the slaughter began (21. 387). The sing. θύρη is used because one of the folding

“δεῦρο δὴ ὄρσο, γρηῦ παλαιγενές, ἥ τε γυναικῶν 395
 δμφῶν σκοπὸς ἐσσι κατὰ μέγαρ’ ἡμετεράων·
 ἔρχεο· κικλήσκει σε πατήρ ἐμός, ὕφρα τι εἴπῃ.”
 *Ὡς ἄρ’ ἐφώνησεν, τῇ δ’ ἄπτερος ἐπλετο μῦθος,
 ὥϊζεν δὲ θύρας μεγάρων εὐ ναιεταδόντων,
 βῆ δ’ ἴμεν· αὐτὰρ Τηλέμαχος πρόσθ’ ἡγέμεννευεν. 400
 εὗρεν ἔπειτ’ Ὀδυσῆα μετὰ κταμένοιισι νέκυσσιν,
 αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα,
 ὃς ῥά τε βεβρωκὼς βοὸς ἔρχεται ἀγραύλοιο·
 πᾶν δ’ ἄρα οἱ στήθος τε παρήϊά τ’ ἀμφοτέρωθεν
 αἱματόεντα πέλει, δεινὸς δ’ εἰς ὧπα ιδέσθαι· 405
 ὥς Ὀδυσσεὺς πεπάλακτο πόδας καὶ χεῖρας ὑπερθεν·
 ἡ δ’ ὥς οὖν νέκυάς τε καὶ ἄσπετον εἶσινεν αἶμα,
 ἴθυσέν ῥ’ ὀλολύξαι, ἐπεὶ μέγα εἶσινεν ἔργον·
 ἀλλ’ Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἰεμένην περ,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα· 410
 “ἐν θυμῷ, γρηῦ, χαῖρε καὶ ἴσχεο μηδ’ ὀλόλυξε·
 οὐχ ὅσῃ κταμένοιισιν ἐπ’ ἀνδράσιν εὐχετάσθαι,
 τοὺς δὴ μοῖρ’ ἐδάμασσε θεῶν καὶ σχέτλια ἔργα·
 οὐ τίνα γὰρ τίεσκον ἐπιχθονίων ἀνθρώπων,
 οὐ κακὸν οὐδὲ μὲν ἐσθλόν, ὅτις σφέας εἰσαφίκοιτο· 415
 τῷ καὶ ἀτασθαλίῃσιν ἀεικέα πότμον ἐπέσπον.

413 τοὺς δὴ F: τοὺς δὲ G P: τοῦσδε δὲ vulg.

doors only was actually shaken: cp. 22. 258, 275. For the question as to the position of this door see the Appendix on the Homeric House.

398. For τῇ δ’ ἄπτερος κτλ. see the note on 17. 57.

408. ἴθυσεν ‘set herself to,’ ‘prepared.’

ὀλολύξαι ‘to cry aloud.’ The ὀλολυγή was a joyful cry, uttered by women, especially at the moment of the consummation of a sacrifice: see the note on 3. 450. According to Herodotus (4. 189) the ritual use originated with the women of Libya, and they excelled in the performance of it.

εἶσινεν is a little awkward after the same word in l. 407: perhaps we should

read εἶσατο (φείσατο), and thus get rid of the hiatus at the same time.

415. οὐ κακὸν οὐδὲ μὲν ἐσθλόν. Of the two opposites here denied it is the second which is logically important. There is no point in the assertion—taken by itself—that the Suitors did not honour the unworthy (κακός): but the addition of οὐ κακόν leads up to and gives effect to οὐδὲ μὲν ἐσθλόν. ‘They honoured neither bad nor good’ is a rhetorical way of saying that they honoured good no more than bad (and therefore not at all). An example of this illogical or at least pleonastic form of expression may be found in Soph. El. 305 τὰς οὐσας τί μιν καὶ τὰς ἀπούσας ἐλπίδας διέφθορον.

ἀλλ’ ἄγε μοι σὺ γυναικας ἐνὶ μεγάροις κατάλεξον,
 αἱ τέ μ’ ἀτιμάζουσι καὶ αἱ νηλίτιδες εἰσιν.”

Τὸν δ’ αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια· 420
 “τοιγὰρ ἐγὼ τοι, τέκνον, ἀληθείην καταλέξω.
 πεντήκοντά τοί εἰσιν ἐνὶ μεγάροισι γυναῖκες
 δμφαί, τὰς μὲν τ’ ἔργα διδάξαμεν ἐργάζεσθαι,
 εἰριά τε ξαίνειν καὶ δουλοσύνην ἀνέχεσθαι·
 τῶν δώδεκα πᾶσαι ἀναιδείης ἐπέβησαν,
 οὐτ’ ἐμὲ τίουσαι οὐτ’ αὐτὴν Πηνελόπειαν. 425
 Τηλέμαχος δὲ νέον μὲν ἀέξετο, οὐδέ ἐ μήτηρ
 σημαίνειν εἶσκεν ἐπὶ δμφῇσι γυναιξίν.
 ἀλλ’ ἄγ’ ἐγὼν ἀναβᾶσ’ ὑπερώϊα σιγαλθέντα
 εἴπω σῇ ἀλόχῳ, τῇ τις θεὸς ὕπνον ἐπῶρσεν.”

Τὴν δ’ ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς· 431
 “μή πω τήν γ’ ἐπέγειρε· σὺ δ’ ἐνθάδε εἰπὲ γυναιξίν
 ἐλθέμεν, αἱ περ πρόσθεν ἀεικέα μηχανῶντο.”

*Ὡς ἄρ’ ἔφη, γρηῦς δὲ διέκ μεγάροιο βεβήκει
 ἀγγελέουσα γυναιξὶ καὶ ὀτρυνέουσα νέεσθαι.
 αὐτὰρ ὁ Τηλέμαχον καὶ βουκόλον ἠδὲ συβώτην 435
 εἰς ἐ καλεσσάμενος ἔπεα πτερόεντα προσηύδα·
 “ἄρχετε νῦν νέκυας φορέειν καὶ ἀνωχθε γυναικας·
 αὐτὰρ ἔπειτα θρόνους περικαλλέας ἠδὲ τραπέζας
 ὕδατι καὶ σπόγγοισι πολυτρήτοισι καθαίρειν.
 αὐτὰρ ἐπὴν δὴ πάντα δόμον κατακοσμήσησθε, 440
 δμφὰς ἐξαγαγόντες εὐσταθέος μεγάροιο,
 μεσσηγὺς τε θόλου καὶ ἀμύμονος ἔρκεος αὐλῆς,

418 νηλίτιδες, see 19. 498. 419 φίλη τροφὸς] περίφρων G. 423 δουλοσύνην
 M U: -ης G F P H X al. 429 ἐπῶρσεν] ἔχευεν P H M al. 431 τήν γ’ i:
 τήνδ’ G F U: τήν δὲ γ’ ἐγειρε P. 440 ἐπὴν δὴ] ἐπειδὴ U: ἐπὴν X: (ἐπεὶ κεν?).
 διακοσμήσησθε G X U, cp. 457.

424. δώδεκα πᾶσαι ‘twelve in all.’
 ἐπέβησαν ‘have set foot within.’
 The metaphor is not uncommon in Homer: cp. Il. 2. 234 κακῶν ἐπιβασκέμεν
 υἱας Ἀχαιῶν, 8. 285 ἐκλείης ἐπίβησον,
 Od. 23. 13, 52.

426. νέον ἀέξετο ‘was but lately
 growing to man’s estate.’

432. μηχανῶντο ‘have been work-
 ing,’ impf. as in 22. 46.

437. φορέειν ‘to carry away,’ cp. l.
 456. The word is to be supplied again
 with ἀνωχθε.

442. θόλου, a dome-shaped building,
 apparently within the αὐλή, the nature
 and purpose of which are unknown.

θεινόμεναι ξίφεσιν τανυήκεσιν, εἰς δ' κε πασέων
ψυχὰς ἐξαφέλησθε, καὶ ἐκλεάθωντ' Ἀφροδίτης,
τὴν ἄρ' ὑπὸ μνηστήρσιν ἔχον μίσγοντό τε λάθρη." 445

ᾧς ἔφαθ', αἱ δὲ γυναῖκες ἀολλέες ἦλθον ἀπασαι,
αἶν' ὀλοφυνόμεναι, θαλερὸν κατὰ δάκρυ χέουσαι.
πρῶτα μὲν οὖν νέκυας φόρεον κατατεθνηῶτας,
καδ δ' ἄρ' ὑπ' αἰθούσῃ τίθουσιν εὐεργέος αὐλῆς,
ἀλλήλοισιν ἐρείδουσιν· σήμαινε δ' Ὀδυσσεὺς 450
αὐτὸς ἐπισπέρχων· ταὶ δ' ἐκφόρεον καὶ ἀνάγκη.
αὐτὰρ ἔπειτα θρόνους περικαλλέας ἠδὲ τραπέζας
ὔδατι καὶ σπόγγοισι πολυτρήτοισι κάθαιρον.

αὐτὰρ Τηλέμαχος καὶ βουκόλος ἠδὲ συβώτης
λίστροισιν δάπεδον πύκα ποιητοῖο δόμοιο 455
ξυόν· ταὶ δ' ἐφόρεον δμφαί, τίθουσιν δὲ θύραζε.
αὐτὰρ ἐπεὶ δὴ πᾶν μέγαρον διεκοσμήσαντο,
δμφὰς δ' ἐξαγαγόντες ἐϋσταθέος μεγάροιο,
μεσσηγύς τε θόλου καὶ ἀμύμονος ἔρκεος αὐλῆς,
εἶλεον ἐν στείνει, ὅθεν οὐ πως ἦεν ἀλύξαι. 460

τοῖσι δὲ Τηλέμαχος πεπνυμένος ἦρχ' ἀγορεύειν·
"μὴ μὲν δὴ καθαρῶ θανάτῳ ἀπὸ θυμὸν ἐλοίμην
τάων, αἱ δὴ ἐμῇ κεφαλῇ κατ' ὀνείδεα χεῖραν
μητέρι θ' ἡμετέρῃ παρὰ τε μνηστήρσιν ἱαυον." 465

ᾧς ἄρ' ἔφη, καὶ πείσμα νεδὸς κυανοπρόροιο 465
κίονος ἐξάψας μεγάλης περίβαλλε θόλοιο,
ὑψόσ' ἐπεντανύσας, μὴ τις ποσὶν οὐδας ἴκοιτο.

444 ἐκλεάθωντ' Hermann: ἐκλεάθωντ' MSS. 450 ἀλλήλοισιν M: ἀλλή-
λων vulg. 451 ἐπισπέρχων H al.: ἐπιστείχων G F M U. 458 δ' P H:
om. vulg. 460 στείνει] originally perhaps στένει, see H. G. § 105.

449. ὑπ' αἰθούσῃ αὐλῆς 'under the
portico of the court-yard.' This was
close to the entrance of the αὐλή, as is
shown by the description in 23. 49 ἐπ'
αὐλείῃσι θύρῃσιν ἀθροοί.

450. ἀλλήλοισιν ἐρείδουσιν 'piling
them against each other,' i.e. setting
them in a row leaning against each
other and the wall of the αἶθουσα.

456. ἐφόρεον 'carried away' (the
scrappings).

462. μὴ ἐλοίμην, an emphatic nega-
tive, putting away the idea of doing
a thing: cp. 7. 316: H. G. § 299 (e).

464. ἡμετέρῃ, plur. because Tele-
machus speaks as a member of a family.

466. κίονος, doubtless one of the
columns of the αἶθουσα, and accordingly
on the line of the ἔρκεος αὐλῆς (442).

περίβαλλε 'threw (the loose end)
round' the top of the θόλος, and then
drew the rope tight.

ὥς δ' ὅτ' ἂν ἡ κίχλαι τανυσίπτεροι ἢ πέλειαι
ἔρκει ἐνιπλήξωσι, τό θ' ἐστήκη ἐνὶ θάμνῳ,
αὐλὴν ἐσιέμεναι, στυγερὸς δ' ὑπεδέξατο κοῖτος, 470
ὥς αἱ γ' ἐξείης κεφαλὰς ἔχον, ἀμφὶ δὲ πάσαις
δειρῇσι βρόχοι ἦσαν, ὅπως οἰκτιστὰ θάνοιεν.
ἥσπαιρον δὲ πόδεσσι μίνυνθά περ, οὐ τι μάλα δὴν.

Ἐκ δὲ Μελάνθιον ἦγον ἀνὰ πρόθυρόν τε καὶ αὐλήν·
τοῦ δ' ἀπὸ μὲν ρῖνὰς τε καὶ οὐατα νηλεῖ χαλκῷ 475
τάμνον, μήδεά τ' ἐξέρυσαν, κυσὶν ὠμὰ δάσασθαι,
χεῖράς τ' ἠδὲ πόδας κόπτον κεκοτηότι θυμῷ.

Οἱ μὲν ἔπειτ' ἀπονιψάμενοι χεῖράς τε πόδας τε
εἰς Ὀδυσῆα δόμονδε κίον, τετέλεστο δὲ ἔργον·
αὐτὰρ ὁ γε προσέειπε φίλῃ τροφὸν Εὐρύκλειαν 480
"οἶσε θέειον, γρη῏, κακῶν ἄκος, οἶσε δέ μοι πῦρ,
ὅφρα θεειώσω μέγαρον· σὺ δὲ Πηνελόπειαν
ἐλθεῖν ἐνθάδ' ἀνωχθὶ σὺν ἀμφιπόλοισι γυναιξί·
πάσας δ' ὄτρυνον δμφὰς κατὰ δῶμα νέεσθαι."

Τὸν δ' αὖτε προσέειπε φίλῃ τροφὸς Εὐρύκλεια 485
"ναὶ δὴ ταῦτά γε, τέκνον ἐμόν, κατὰ μοῖραν ἔειπες.
ἀλλ' ἄγε τοι χλαῖνάν τε χιτῶνά τε εἵματ' ἐνείκω,
μηδ' οὕτω ράκεσιν πεπυκασμένος εὐρέας ὤμους
ἔσταθ' ἐνὶ μεγάροισι· νεμεσσητὸν δέ κεν εἶη."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"πῦρ νῦν μοι πρῶτιστον ἐνὶ μεγάροισι γενέσθω." 491

ᾧς ἔφατ', οὐδ' ἀπίθησε φίλῃ τροφὸς Εὐρύκλεια,
ἥνικεν δ' ἄρα πῦρ καὶ θήϊον· αὐτὰρ Ὀδυσσεὺς

471 πάσας J: πασέων conj. Nauck. (cp. 443). In any case the form πάσαις is
post-Homeric. 486 ταῦτά γε πάντα, τέκος G (conj. Düntzer). 492 φίλῃ
τροφὸς G F: περίφρων P H U al. 493 θήϊον] θέϊον (sic) G.

470. στυγερὸς κοῖτος, an oxymoron,
the meaning being that *instead of a*
κοῖτος they found something hateful:
so 17. 448 μὴ τάχα πικρὴν Αἴγυπτον καὶ
Κύπρον ἵκηται, Il. 10. 496 κακὸν ὄναρ (of
Diomedes killing Rhesus in his sleep).

474. ἀνὰ πρόθυρόν τε καὶ αὐλήν, i.e.
from the θάλαμος and so through the
doorway of the μέγαρον.

484. κατὰ δῶμα 'through the hall
(the μέγαρον) inwards'; whereas ἀνὰ
δῶμα implies movement *outwards*. For
this force of κατὰ cp. 20. 122., 22. 299,
307: for ἀνὰ 21. 234, 378 (J. L. M.).

493. θήϊον is a strange variety for
θέϊον. Possibly we should read πῦρ
τε θέϊον τ', and in the next line εὐ
ἐθεειώσεν.

εὖ διεθείωσεν μέγαρον καὶ δῶμα καὶ αὐλήν.

Γρηὺς δ' αὐτ' ἀπέβη διὰ δώματα κάλ' Ὀδυσῆος 495
ἀγγελέουσα γυναιξὶ καὶ ὀτρυνέουσα νέεσθαι·
αἱ δ' ἴσαν ἐκ μεγάρου δάος μετὰ χερσὶν ἔχουσαι.
αἱ μὲν ἄρ' ἀμφεχέοντο καὶ ἡσπάζοντ' Ὀδυσῆα,
καὶ κύνεον ἀγαπαζόμεναι κεφαλὴν τε καὶ ὤμους
χείρας τ' αἰνύμεναι τὸν δὲ γλυκὺς ἱμερος ἦρει 500
κλαυθοῦ καὶ στοναχῆς, γίγνωσκε δ' ἄρα φρεσὶ πάσας.

495 ἀνέβη G F.

494. μέγαρον καὶ δῶμα καὶ αὐλήν is difficult, since δῶμα usually = μέγαρον. Possibly the original reading here was θάλαμον καὶ δῶμα καὶ αὐλήν—a conventional phrase for the whole palace (cf.

Il. 6. 316). μέγαρον may have been substituted from recollection of l. 482.

497. ἐκ μεγάρου. Here μέγαρον must mean the women's apartment.



SLAYING OF THE SUITORS.
From a vase in the Museum of Berlin.

ΟΔΥΣΣΕΙΑΣ Ψ

Ὀδυσσέως ὑπὸ Πηνελόπης ἀναγνωρισμός.

Γρηὺς δ' εἰς ὑπερῷ' ἀνεβήσето καγχαλόωσα,
δεσποίνῃ ἐρέουσα φίλον πόσιν ἔνδον ἔοντα·
γούνατα δ' ἐρρώσαντο, πόδες δ' ὑπὲρ κταίνοντο.
στῇ δ' ἄρ' ὑπὲρ κεφαλῆς καὶ μιν πρὸς μῦθον ἔειπεν·
“ἔγρεο, Πηνελόπεια, φίλον τέκος, ὅφρα ἴδῃαι 5
ὀφθαλμοῖσι τεοῖσι τὰ τ' ἔλδαι ἡματα πάντα.
ἦλθ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται, ὀψέ· περ ἐλθῶν.
μνηστῆρας δ' ἔκτεινεν ἀγένορας, οἳ θ' ἔδν οἶκον
κῆδεσκον καὶ κτήματ' ἔδον βιόωντό τε παῖδα.”

Τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 10
“μαῖα φίλη, μάργην σε θεοὶ θέσαν, οἳ τε δύνανται
ἄφρονα ποιῆσαι καὶ ἐπίφρονά περ μάλ' ἔοντα,
καὶ τε χαλιφρονέοντα σαοφροσύνης ἐπέβησαν
οἳ σέ περ ἔβλαψαν· πρὶν δὲ φρένας αἰσίμη ἦσθα.
τίπτε με λαβεύεις πολυπενθέα θυμὸν ἔχουσαν 15

3. ἐρρώσαντο ‘sped along’: the word is used of a continuous or rhythmic movement, cp. 20. 107., 24. 69. ὑπὲρ κταίνοντο is surely a compound of ὑπό, as Aristarchus held (τὸ πλῆρες κατὰ Ἀριστάρχον ἐρικταίνοντο Apoll. Lex. s. v.). ὑπό is often used of the lower limbs (γούνατα, γυῖα, &c.). The sense of ἐρικταίνωμαι can only be guessed at from this context: it may mean ‘bustled’ or ‘trotted along’—*gradum studio celebrabat anili* (Aen. 4. 641). One ancient grammarian connected the word with ἐρεῖκω (ἐρικ-εἶν), explaining it by ὑποκατεκλῶντο ‘were broken down under her.’ This is tenable as regards

the form, but the meaning is unsatisfactory.

9. κῆδεσκον ‘have been vexing,’ an impf. of the kind noticed in H. G. § 73. Cp. 22. 46, 209, 432.

14. οἳ σέ περ ἔβλαψαν is a second relational clause, after οἳ τε δύνανται κτλ. It is not uncommon in Homer to find a general statement introduced by ὅς τε, followed by a particular example introduced by ὅς: see H. G. § 272.

σέ περ ‘even thee.’ πρὶν δὲ . . . ἦσθα is logically subordinate: ‘that wast so sound of mind before.’

ταῦτα παρέξ ἐρέουσα, καὶ ἐξ ὕπνου μ' ἀνεγείρεις
 ἠδέος, ὅς μ' ἐπέδησε φίλα βλέφαρ' ἀμφικαλύψας;
 οὐ γάρ πω τοῖόνδε κατέδραθον, ἐξ οὗ Ὀδυσσεὺς
 ὄχετ' ἐποψόμενος Κακοῖλιον οὐκ ὀνομαστήν.
 ἀλλ' ἄγε νῦν κατὰβηθι καὶ ἀψ' ἔρχευ μέγαρόνδε.
 εἰ γάρ τίς μ' ἄλλη γε γυναικῶν, αἶ μοι ἔασι,
 ταῦτ' ἐλθοῦσ' ἡγγεῖλε καὶ ἐξ ὕπνου ἀνέγειρε,
 τῷ κε τάχα στυγερῶς μιν ἐγὼν ἀπέπεμψα νέεσθαι
 αὐτίς ἔσω μέγαρον· σὲ δὲ τοῦτό γε γῆρας ὀνήσει."

Τὴν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια·
 "οὐ τί σε λωβεύω, τέκνον φίλον, ἀλλ' ἔτυμόν τοι
 ἦλθ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται, ὥς ἀγορεύω,
 ὁ ξείνος, τὸν πάντες ἀτίμων ἐν μεγάροισι.
 Τηλέμαχος δ' ἄρα μιν πάλαι ᾔδεεν ἔνδον ἐόντα,
 ἀλλὰ σαοφροσύνησι νοήματα πατρὸς ἔκευθεν,
 ὄφρ' ἀνδρῶν τίσαιτο βίην ὑπερηνορέοντων."

ᾠς ἔφαθ', ἡ δ' ἐχάρη καὶ ἀπὸ λέκτροιο θοροῦσα
 γρηῖ περιπλέχθη, βλεφάρων δ' ἀπὸ δάκρυον ἦκε,
 καὶ μιν φωνήσας' ἔπεα πτερόεντα προσηύδα·
 "εἰ δ' ἄγε δὴ μοι, μαῖα φίλη, νημερτὲς ἐνίσπες,
 εἰ ἐτεδὸν δὴ οἶκον ἰκάνεται, ὥς ἀγορεύεις,
 ὅπως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφῆκε
 μούνος ἐών, οἱ δ' αἰὲν ἀολλέες ἔνδον ἔμμνον."

Τὴν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια·
 "οὐκ ἴδον, οὐ πυθόμην, ἀλλὰ στόνον οἶον ἄκουσα

21 μ'] μοι G P H.
 μεγάρων vulg.

22 μ' ἀνέγειρε G U Eust.
 29 ᾔδει πάλαι Bekk.

24 μέγαρον X D Eust.;

16. ἐρέουσα is a fut. part., hence we must take λωβεύεις as equivalent to a verb of motion—'maltreat in order to tell.' The clause καὶ ἐξ ὕπνου ἀνεγείρεις is an explanation of λωβεύεις: so that the whole sentence means 'why do you do me the hurt of waking me out of sleep only to tell me this false news?' For παρέξ cp. 12. 213.

20. The μέγαρον of the women, cp. 1. 24, also 22. 497.

21. μ', for μοι, see on 1. 60.

22. A prothysteron: ἡγγεῖλε is the main assertion: ἀνέγειρε subordinate, = 'thereby waking me'; cp. 13. 274, with the passages quoted there.

24. τοῦτο, adverbial acc., 'will do you this benefit.'

31. ἀνδρῶν ὑπερηνορέοντων, perhaps an intentional play of language, as often in the Odyssey: see on 13. 24.

37. ὅπως κτλ., is an object clause to ἐνίσπες: 'if he has come, tell me how &c.'

κτεινομένων· ἡμεῖς δὲ μυχῶ θαλάμων εὐπήκτων
 ἡμεθ' ἀτυζόμεναι, σανίδες δ' ἔχον εὖ ἀραρυῖαι,
 πρίν γ' ὅτε δὴ με σὸς νῆδος ἀπὸ μεγάροιο κάλεσσε
 Τηλέμαχος· τὸν γάρ βα πατὴρ προέηκε καλέσσαι.
 εὐρον ἔπειτ' Ὀδυσῆα μετὰ κταμένοιισι νέκυσιν
 ἐσταόθ'. οἱ δέ μιν ἀμφὶ κραταίπεδον οὐδας ἔχοντες
 κείατ' ἐπ' ἀλλήλοισιν· ἰδοῦσά κε θυμὸν ἰάνθης
 [αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα].
 νῦν δ' οἱ μὲν δὴ πάντες ἐπ' αὐλείῃσι θύρῃσιν
 ἀθρόοι, αὐτὰρ ὁ δῶμα θειοῦται περικαλλές,
 πῦρ μέγα κηάμενος· σὲ δέ με προέηκε καλέσσαι.
 ἀλλ' ἔπευ, ὄφρα σφῶϊν εὐφροσύνης ἐπιβῆτον
 ἀμφοτέρω φίλον ἦτορ, ἐπεὶ κακὰ πολλὰ πέπασθε.
 νῦν δ' ἤδη τόδε μακρὸν ἐέλδωρ ἐκτετέλεσται·
 ἦλθε μὲν αὐτὸς ζωὸς ἐφέστιος, εὔρε δὲ καὶ σὲ
 καὶ παῖδ' ἐν μεγάροισι· κακῶς δ' οἷ πέρ μιν ἔρεζον
 μνηστῆρες, τοὺς πάντας ἐτίσατο ᾧ ἐνὶ οἴκῳ."

Τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 "μαῖα φίλη, μή πω μέγ' ἐπεύχεο καγχαλῶσα.
 οἶσθα γὰρ ὥς κ' ἀσπαστὸς ἐνὶ μεγάροισι φανείη
 πᾶσι, μάλιστα δ' ἐμοί τε καὶ νιέϊ, τὸν τεκόμεσθα·
 ἀλλ' οὐκ ἔσθ' ὅδε μῦθος ἐτήτυμος, ὥς ἀγορεύεις,
 ἀλλά τις ἀθανάτων κτεῖνε μνηστῆρας ἀγαπούς,
 ὕβριν ἀγασσάμενος θυμαλγέα καὶ κακὰ ἔργα.
 οὐ τινα γὰρ τίεσκον ἐπιχθονίων ἀνθρώπων,
 οὐ κακὸν οὐδὲ μὲν ἐσθλόν, ὅτις σφέας εἰσαφίκοιτο·
 τῷ δι' ἀτασθαλίας ἔπαθον κακόν· αὐτὰρ Ὀδυσσεὺς

48 om. G F P H U.

52 ἐπιφροσύνης G.

42. σανίδες, viz. of the door leading to the women's room, cp. 21. 382 and 22. 399.

45. νέκυσιν should perhaps be νιέσιν: see the note on 20. 78.

46. ἔχοντες 'occupying,' 'covering.'

48. This line (22. 402) is clearly out of place here. The object to ἰδοῦσα should be left vague.

52. σφῶϊν can hardly be taken as a dat. We must either suppose it to be nom., comparing νῶϊν in 11. 16. 99, or read σφῶϊ (or σφῶϊ γ').

53. φίλον ἦτορ, constr. *ad sensum*, since εὐφροσύνης ἐπιβῆτον = εὐφραίνεσθον. For ἐπιβαίνω in this use cp. 22. 424 and the places there quoted.

ᾤλεσε τηλοῦ νόστον Ἀχαιῖδος, ᾤλετο δ' αὐτός."

Τὴν δ' ἡμείβετ' ἔπειτα φίλῃ τροφὸς Εὐρύκλεια·
"τέκνον ἐμόν, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων,
ἢ πόσιν ἔνδον ἔοντα παρ' ἐσχάρῃ οὐ ποτ' ἐφησθα
οἴκαδ' ἐλεύσεσθαι· θυμὸς δέ τοι αἰὲν ἀπιστος.

ἀλλ' ἄγε τοι καὶ σῆμα ἀριφραδὲς ἄλλο τι εἶπω·
οὐλήν, τὴν ποτέ μιν σὺς ἤλασε λευκῷ ὀδόντι,
τὴν ἀπονίζουσα φρασάμην, ἔθελον δὲ σοὶ αὐτῇ
εἰπέμεν· ἀλλά με κείνος ἔλων ἐπὶ μάστακα χερσὶν
οὐκ ἔα εἰπέμεναι πολυκερδείῃσι νόοιο.

ἀλλ' ἔπειν αὐτὰρ ἐγὼν ἐμέθεν περιδώσομαι αὐτῆς,
αἷ κέν σ' ἐξαπάφω, κτεῖναι μ' οἰκτίστῳ ὀλέθρῳ."

Τὴν δ' ἡμείβετ' ἔπειτα περίφρων Πηνελόπεια·

"μαῖα φίλη, χαλεπὸν σε θεῶν αἰειγενετάων
δῆνεα εἴρυσθαι, μάλα περ πολυῦδριν ἐοῦσαν·
ἀλλ' ἔμπης ἴομεν μετὰ παῖδ' ἐμόν, ὅφρα ἴδωμαι
ἄνδρας μνηστῆρας τεθνηότας, ἡδ' ὅς ἐπεφνεν."

Ὡς φαμένῃ κατέβαιν' ὑπερώϊα· πολλὰ δέ οἱ κῆρ
ᾤρμαιν', ἢ ἀπάνευθε φίλον πόσιν ἐξερεεῖνοι,
ἢ παρστώσα κύσειε κάρη καὶ χεῖρε λαβοῦσα.

ἢ δ' ἐπεὶ εἰσῆλθεν καὶ ὑπέρβη λάϊνον οὐδόν,

ἔζετ' ἔπειτ' Ὀδυσῆος ἐναντίῃ, ἐν πυρὸς αὐγῇ,

τοίχου τοῦ ἐτέρου· ὃ δ' ἄρα πρὸς κίονα μακρὴν

87 χεῖρε λαβοῦσα] χεῖρας ἀάπτους G.

68. Ἀχαιῖδος to be taken either with νόστον or with τηλοῦ. The former is supported by 5. 344 ἐπιμαίεο νόστου γαίης Φαιήκων, and is favoured by the order of the words. For the other constr. Ameis quotes 13. 249 τὴν περ τηλοῦ φασὶν Ἀχαιῖδος ἐμμεναι αἴης. But ᾤλεσε νόστον is too vague without Ἀχαιῖδος following to define it.

76. ἐπὶ μάστακα 'by the throat': the prep. expresses the *direction* of the act of seizing or laying hold, as in the phrases ἐπὶ στόμα, ἐπὶ γούνα, ἐπὶ στήθος.

78. περιδώσομαι 'I will stake': with a gen. of the stake, as Il. 23. 485 τρίποδος περιδώμεθον ἢ λέβητος.

82. δῆνεα εἴρυσθαι 'to be in possession of, comprehend, the thoughts.' The verb has various shades of meaning, derived from the notion of covering, keeping safe. The nearest parallel to this use seems to be Il. 1. 239 (θέμοντας) πρὸς Διὸς εἰρύεται 'keep in mind, know and are ready to apply.

88. λάϊνον. For this epithet see on 16. 41., 17. 30.

90. τοίχου τοῦ ἐτέρου 'by the wall at one side': gen. of *place*, cp. Il. 9. 219., 24. 598.

πρὸς κίονα. This was doubtless one of the pillars which surrounded the fireplace and carried the louver over it.

ἦστο κάτω ὀρόων, ποτιδέγμενος εἴ τί μιν εἴποι
ἰφθίμη παράκοιτις, ἐπεὶ ἴδεν ὀφθαλμοῖσιν.

ἢ δ' ἄνεω δὴν ἦστο, τάφος δέ οἱ ἦτορ ἴκανεν·

ὄψει δ' ἄλλοτε μὲν μιν ἐνωπαδίως ἐσίδεσκεν,

ἄλλοτε δ' ἀγνώσασκε κακὰ χροῖ εἵματ' ἔχοντα.

Τηλέμαχος δ' ἐνένιπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·

"μῆτερ ἐμή, δύσμητερ, ἀπηνέα θυμὸν ἔχουσα,

τίφθ' οὕτω πατρὸς νοσφίζεαι, οὐδὲ παρ' αὐτὸν

ἐξομένη μύθοισιν ἀνείρεαι οὐδὲ μεταλλάς;

οὐ μὲν κ' ἄλλη γ' ὦδε γυνὴ τετληότι θυμῷ

ἄνδρὸς ἀφεσταίῃ, ὅς οἱ κακὰ πολλὰ μογήσας

ἔλθοι ἐεικοστῷ ἔτεϊ ἐς πατρίδα γαίαν·

σοὶ δ' αἰεὶ κραδίη στερεωτέρη ἐστὶ λίθοιο."

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·

"τέκνον ἐμόν, θυμὸς μοι ἐνὶ στήθεσσι τέθηπεν,

οὐδέ τι προσφάσθαι δύναμαι ἔπος οὐδ' ἐρέεσθαι

οὐδ' εἰς ὧπα ιδέσθαι ἐναντίον. εἰ δ' ἔτεδον δὴ

ἔστ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται, ἦ μάλα νῶϊ

γνωσόμεθ' ἀλλήλων καὶ λῳίον· ἔστι γὰρ ἡμῖν

σήμαθ', ἃ δὴ καὶ νῶϊ κεκρυμμένα ἴδμεν ἀπ' ἄλλων."

Ὡς φάτο, μείδῃσεν δὲ πολύτλας δῖος Ὀδυσσεύς,

αἶψα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα·

"Τηλέμαχ', ἦ τοι μητέρ' ἐνὶ μεγάροισιν ἔασον

πειράζειν ἐμέθεν· τάχα δὲ φράσεται καὶ ἄρειον.

νῦν δ' ὅττι ρυπῶω, κακὰ δὲ χροῖ εἵματα εἶμαι,

τοῦνεκ' ἀτιμάζει με καὶ οὐ πῶ φησι τὸν εἶναι.

ἡμεῖς δὲ φραζώμεθ' ὅπως ὅχ' ἄριστα γένηται.

καὶ γὰρ τίς θ' ἔνα φῶτα κατακτείνας ἐνὶ δήμῳ,

101 ἀποσταίη G X U al.

117 ὅπως ἔσται τάδε ἔργα P.

118 δήμῳ] οἴκῳ P.

94. ὄψει 'with her eyes' (since she was speechless).

95. ἀγνώσασκε, contr. from ἀγνοήσασκε, a frequentative formed from the aor., = 'she continually failed to recognize,' i.e. showed by some gesture that she did not recognize: cp. 20. 15.

110. The neglect of position in κεκρυμμένα is highly anomalous. We should perhaps read νῶ. Hartmann would omit καὶ: but the emphatic καὶ νῶϊ is appropriate here.

ἀπ' ἄλλων, with κεκρυμμένα.

118. καὶ emphasizes ἔνα.

φῖ μὴ πολλοὶ ἔωσιν ἀοσσητῆρες ὀπίσσω,
 φεύγει πηούς τε προλιπὼν καὶ πατρίδα γαῖαν· 120
 ἡμεῖς δ' ἔρμα πόλλος ἀπέκταμεν, οἱ μέγ' ἄριστοι
 κούρων εἰν Ἰθάκῃ· τὰ δέ σε φράζεσθαι ἀνωγα."
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤυδα·
 "αὐτὸς ταῦτά γε λεῦσσε, πάτερ φίλε· σὴν γὰρ ἀρίστην
 μῆτιν ἐπ' ἀνθρώπους φάσ' ἔμμεναι, οὐδέ κέ τίς τοι 125
 ἄλλος ἀνὴρ ἐρίσειε καταβνητῶν ἀνθρώπων.
 [ἡμεῖς δ' ἔμμεμαῶτες ἄμ' ἐψόμεθ', οὐδέ τί φημι
 ἀλκῆς δευήσεσθαι, ὅση δύναμις γε πάρεστιν.]"
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "τοιγὰρ ἐγὼν ἐρέω ὥς μοι δοκεῖ εἶναι ἄριστα. 130
 πρῶτα μὲν ἄρ λούσασθε καὶ ἀμφιέσασθε χιτῶνας,
 δμῶας δ' ἐν μεγάροις ἀνώγετε εἴμαθ' ἐλέσθαι·
 αὐτὰρ θεῖος ἀοιδὸς ἔχων φόρμιγγα λίγειαν
 ἡμῖν ἡγείσθω φιλοπαίγμονος ὀρχηθμοῖο,
 ὥς κέν τις φαίη γάμον ἔμμεναι ἐκτὸς ἀκούων, 135
 ἢ ἀν' ὁδὸν στείχων ἢ οἱ περιναϊετάουσι·
 μὴ πρόσθε κλέος εὐρύ φόνου κατὰ ἄστν γένηται
 ἀνδρῶν μνηστήρων, πρίν γ' ἡμέας ἐλθέμεν ἔξω
 ἀγρόν ἐς ἡμέτερον πολυδένδρεον. ἔνθα δ' ἔπειτα
 φρασσόμεθ' ὅττι κε κέρδος Ὀλύμπιος ἐγγυαλίξῃ." 140
 Ὡς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἡδ' ἐπίθοντο.
 πρῶτα μὲν οὖν λούσαντο καὶ ἀμφιέσαντο χιτῶνας,
 ὅπλισθεν δὲ γυναῖκες· ὁ δ' εἴλετο θεῖος ἀοιδὸς
 φόρμιγγα γλαφυρήν, ἐν δέ σφισιν ἱμερον ὥρσε
 μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῖο. 145
 τοῖσιν δὲ μέγα δῶμα περιστεναχίζετο ποσσὶν
 ἀνδρῶν παιζόντων καλλιζώνων τε γυναικῶν.

119 ἔασιν G. 122 τὰ δέ U Eust.: τῶ G F P H al. 127-128 om. G F P
 H M X U al. 134 πολυπαίγμονος P H al. 142 οὖν] ἄρ P H U al.

127-128. These two lines are in place in the description of a battle (II. 13. 785-786), but are unsuitable here.

139. ἀγρόν, used here in the sense of 'a farm': so *rus* in Latin.

140. κέρδος 'device,' cp. 14. 31.
 143. ὅπλισθεν 'were arrayed': a use which points to the originally wide meaning of the word ὅπλον.
 146. τοῖσιν 'for them,' 'at their will.'

ὦδε δέ τις εἶπεσκε δόμων ἔκτοσθεν ἀκούων·
 "ἦ μάλα δὴ τις ἔγχε πολυμνήστην βασιλείαν·
 σχετλίη, οὐδ' ἔτλη πόσιος οὐ κουριδίοιο 150
 εἴρυσθαι μέγα δῶμα διαμπερές, ἦος ἴκοιτο."
 Ὡς ἄρα τις εἶπεσκε, τὰ δ' οὐκ ἴσαν ὥς ἐτέτυκτο.
 αὐτὰρ Ὀδυσσῆα μεγάλητορα φῖ ἐνὶ οἴκῳ
 Εὐρυνόμη ταμὴν λούσεν καὶ χρίσεν ἐλαίῳ,
 ἀμφὶ δέ μιν φᾶρος καλὸν βάλεν ἡδὲ χιτῶνα· 155
 αὐτὰρ κακ κεφαλῆς χεῦεν πολὺ κάλλος Ἀθήνη
 [μεῖζονά τ' εἰσιδέειν καὶ πάσσονα· καδ δὲ κάρητος
 οὐλας ἦκε κόμας, ὑακινθίνῳ ἀνθει ὁμοίας.]
 ὥς δ' ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνὴρ
 ἰδρὶς, δν Ἡφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη 160
 τέχνην παντοίην, χαρίεντα δὲ ἔργα τελείει,
 ὥς μὲν τῷ περίχευε χάριν κεφαλῇ τε καὶ ὤμοις.
 ἐκ δ' ἀσαμίνθου βῆ δέμας ἀθανάτοισιν ὁμοῖος,
 ἀψ δ' αὐτὶς κατ' ἄρ' ἔζετ' ἐπὶ θρόνου ἔνθεν ἀνέστη,
 ἀντίον ἦς ἀλόχου, καὶ μιν πρὸς μῦθον ἔειπε· 165
 "δαιμονίη, περὶ σοὶ γε γυναικῶν θηλυτεράων
 κῆρ ἀτέραμνον ἔθηκαν Ὀλύμπια δώματ' ἔχοντες·
 οὐ μὲν κ' ἄλλη γ' ὦδε γυνὴ τετληῖτο θυμῷ
 ἀνδρὸς ἀφεςταίῃ, ὅς οἱ κακὰ πολλὰ μογήσας
 ἔλθοι ἐεικοστῷ ἔτει ἐς πατρίδα γαῖαν. 170

151 ἦος] ἔως X Eust.: ὅφρ' ἄν vulg. 157 καδ δὲ κάρητος] θῆκεν ἰδέσθαι G.
 162 κεφαλὴν τε καὶ ὤμους M. 169 ἀφεςταίῃ U Eust.: ἀποστ- vulg.; cp. 101.

150. σχετλίη means 'unfeeling,' not moved by sentiment or affection: cp. Od. 13. 293, also II. 9. 630 σχέτλιος, οὐδὲ μετατρέπεται φιλότῳ ἑταίρῳ.

151. εἴρυσθαι 'to hold to': see I. 82.

153 ff. The incident of the bath, as Kirchhoff has shown (*Odyssee*, p. 155), makes an awkward break in the scene with Penelope, and is ignored in the sequel. Penelope has failed to recognize Ulysses in his beggar's rags (I. 95 κακὰ χροὶ εἴματ' ἔχοντα, cp. 115 νῦν δ' ὅττι βυπῶν κτλ.). He now returns from the bath resplendent in beauty: but the change is quite unnoticed. Yet the same change had profoundly moved Tele-

machus (16. 278 ff.). Observe also the weak repetition, 100-102 = 168-170. For these reasons Kirchhoff is probably right in rejecting 111-176 or 117-170.

157-162, = 6. 230-235. The first two of these lines (= 6. 230-231) must be wrongly inserted here, since μεῖζονα has no construction, and καδ δὲ κάρητος is a very awkward tautology after κακ κεφαλῆς in the preceding line. Ameis would reject also 159-162 (= 6. 232-235). But this does not seem necessary.

159. χρυσὸν περιχεύεται ἀργύρῳ. This describes a process of enamel of which there are fine examples among the objects found at Mycenae.

ἀλλ' ἄγε μοι, μαῖα, στόρεσον λέχος, ὄφρα καὶ αὐτὸς
λέξομαι· ἡ γὰρ τῇ γε σιδήρεον ἐν φρεσὶν ἦτορ."

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
"δαιμόνι', οὐτ' ἄρ τι μεγαλίζομαι οὐτ' ἀθερίζω
οὔτε λίην ἀγαμαι, μάλα δ' εὖ οἶδ' οἷος ἔσθαι
ἐξ Ἰθάκης ἐπὶ νηὸς ἰὼν δολιχηρέτμοιο.

175

ἀλλ' ἄγε οἱ στόρεσον πυκινὸν λέχος, Εὐρύκλεια,
ἐκτὸς εὖσταθέος θαλάμου, τὸν ῥ' αὐτὸς ἐποίει·
ἐνθα οἱ ἐκθεῖσαι πυκινὸν λέχος ἐμβάλετ' εὐνήν,
κώεα καὶ χλαίνας καὶ ῥήγεα σιγαλόμεντα."

180

Ἦς ἄρ' ἔφη πόσιος πειρωμένη· αὐτὰρ Ὀδυσσεὺς
ὀχθήσας ἀλοχον προσεφώνεε κεδνὰ ἰδυίαν·

"ὦ γύναι, ἡ μάλα τοῦτο ἔπος θυμαλγὲς ἔειπες.
τίς δέ μοι ἄλλοσε θῆκε λέχος; χαλεπὸν δέ κεν εἴη
καὶ μάλ' ἐπισταμένῳ, ὅτε μὴ θεὸς αὐτὸς ἐπελθὼν
ῥηϊδίως ἐθέλων θείῃ ἀλλῇ ἐνὶ χώρῃ.

185

ἀνδρῶν δ' οὐ κέν τις ζῶδες βροτός, οὐδὲ μάλ' ἡβῶν,
ῥεῖα μετοχλίσσειεν, ἐπεὶ μέγα σῆμα τέτυκται
ἐν λέχει ἀσκητῶ· τὸ δ' ἐγὼ κάμον οὐδέ τις ἄλλος.
θάμνος ἔφν τανύφυλλος ἐλαίης ἔρκεος ἐντός,

190

ἀκμηνὸς θαλέθων· πάχετος δ' ἦν ἡὔτε κίων.
τῷ δ' ἐγὼ ἀμφιβαλὼν θάλαμον δέμον, ὄφρ' ἐτέλεσσα,
πυκνήσιν λιθάδεσσι, καὶ εὖ καθύπερθεν ἔρεψα,
κολλητὰς δ' ἐπέθηκα θύρας, πυκινῶς ἀραρυίας.
καὶ τότε ἔπειτ' ἀπέκοψα κόμην τανυφύλλου ἐλαίης,

195

174 οὐ γάρ P X. 178 θαλάμου] μεγάρου G P. 187 οὐδὲ γυναικῶν
G F M X U. 193 λιθάδεσσι G F J: λιθάδεσσι P H U.

171. αὐτός 'alone.'

174 ff. The connexion of the thought is somewhat obscured by Penelope's desire to try Ulysses. She means to say 'I am not haughty or indifferent or offended, nor have I forgotten: but if you are Ulysses you will see the meaning of the order which I now give,' viz. to put the bedstead outside the chamber that he himself made.

186. ῥηϊδίως ἐθέλων, see 16. 198.

188. μέγα σῆμα τέτυκται 'there is a

great token contrived,' i.e. there is in the making of the bedstead a secret that will serve for a token or pass-word.

190. τανύφυλλος. Voss would read τανυφύλλου. The epithet certainly goes better with ἐλαίης, as in l. 195, also 13. 102.

191. ἀκμηνός is usually derived from ἀκμή, and explained as 'flourishing,' 'in its prime.' Aristarchus distinguished it by accent from ἀκμηνος 'without food.'

κορμὸν δ' ἐκ ρίζης προταμὼν ἀμφέξεσα χαλκῷ
εὖ καὶ ἐπισταμένως, καὶ ἐπὶ στάθμην ἴθυνα,
ἐρμῖν' ἀσκήσας, τέτρηνα δὲ πάντα τερέτρω.
ἐκ δὲ τοῦ ἀρχόμενος λέχος ἔξεον, ὄφρ' ἐτέλεσσα,
δαιδάλλων χρυσῷ τε καὶ ἀργύρῳ ἡδ' ἐλέφαντι·
ἐν δ' ἐτάνυσσ' ἱμάντα βοδὸς φοίνικι φαεινόν.
οὕτω τοι τόδε σῆμα πιφαύσκομαι· οὐδέ τι οἶδα,
ἡ μοι ἔτ' ἐμπεδὸν ἐστι, γύναι, λέχος, ἥε τις ἤδη
ἀνδρῶν ἄλλοσε θῆκε, ταμῶν ὑπο πυθμέν' ἐλαίης."

200

Ἦς φάτο, τῆς δ' αὐτοῦ λῦτο γούνατα καὶ φίλον ἦτορ,
σῆματ' ἀναγνώσης τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς·
δακρύσασα δ' ἔπειτ' ἰθὺς δράμεν, ἀμφὶ δὲ χεῖρας
δειρῇ βάλλ' Ὀδυσῆϊ, κάρη δ' ἔκυσ' ἡδὲ προσηύδα·
"μή μοι, Ὀδυσσεῦ, σκύζευ, ἐπεὶ τά περ ἄλλα μάλιστα
ἀνθρώπων πέπνυσσ' θεοὶ δ' ὤπαζον οἰζύν,
οἱ νῶϊν ἀγάσαντο παρ' ἀλλήλοισι μένοντες
ἥβης ταρπῆναι καὶ γήραος οὐδὸν ἰκέσθαι.
αὐτὰρ μὴ νῦν μοι τόδε χῶεο μηδὲ νεμέσσα,
οὐνεκά σ' οὐ τὸ πρῶτον, ἐπεὶ ἴδον, ὦδ' ἀγάπησα.
αἰεὶ γάρ μοι θυμὸς ἐνὶ στήθεσσι φέλοισιν
ἐρρίγει μή τίς με βροτῶν ἀπάφοιτ' ἐπέεσσιν
ἐλθῶν· πολλοὶ γὰρ κακὰ κέρδεα βουλευούσιν.

210

215

201 ἐν G X U Eust.: ἐκ F P H al. βοδὸς ἱφι καταμένοιο P H M U. 203 ἡ
H D: εἰ vulg. 204 ὑπὸ G F X U Eust.: ἀπὸ P H al. 205 τῆς] τῇ P.
206 ἀναγνώσης F U: ἀναγνώση vulg. 207 δράμεν F X U: κίεν G P H M D:
both given by Eust.

206. ἀναγνώσης, gen. as in 24. 345-6 τοῦ δ'... σῆματ' ἀναγνώσης κτλ. Most MSS. have the dat. ἀναγνώση, which is hardly possible after the gen. τῆς. It cannot be justified by the instances of a part. in the gen. following an enclitic pronoun in the dat.: see H.G. § 243, 3, d. It is possible, however, that we should read τῇ... ἀναγνώση as in 19. 249-250 τῇ δ' ἐτι μᾶλλον ὑφ' ἱμερον ὤρει γόοιο, σῆματ' ἀναγνώση, where the dative is necessary for the construction.

211. ἀγάσαντο 'thought it too much,'

'would not hear of it.' μένοντες is acc. because it goes so closely with the inf. as to form a single idea: the sense being 'that we should remain and enjoy our youth' &c.

214. ὦδε emphasizes ἐπεὶ ἴδον, 'just when I saw you'; hence it is = 'at once,' 'without more ado.' Similarly 17. 544 ἐναντίον ὦδε κάλεσσον, 18. 224 ἤμενος ὦδε, 21. 196 ὦδε μάλ' ἐξαίνης. Cp. the corresponding use of οὕτως in 6. 218., 17. 447 (with the note).

217. κέρδεα 'devices,' see 14. 31.

[οὐδέ κεν Ἀργεῖη Ἑλένη, Διδς ἐκγεγαυῖα,
 ἀνδρὶ παρ' ἄλλοδαπῷ ἐμίγη φιλότῃ καὶ εὐνῇ,
 εἰ ἦδη δ' μιν αὖτις ἀρῆϊοι υἱες Ἀχαιῶν 220
 ἀξέμεναι οἰκόνδε φίλῃν ἐς πατρίδ' ἐμελλον.
 τὴν δ' ἦ τοι ρέξαι θεὸς ὥρορεν ἔργον αἰεκές·
 τὴν δ' ἄτην οὐ πρόσθεν ἐφ' ἐγκάτθετο θυμῷ
 λυγρὴν, ἐξ ἧς πρῶτα καὶ ἡμέας ἴκετο πένθος.]

218-224 ἀθετοῦνται οἱ ἐπὶ στίχοι οὗτοι ὡς σκάζοντες κατὰ τὸν νοῦν Vind. 133.

218-224. These seven lines were rejected by Aristarchus, and have been generally condemned, mainly on the ground that they do not fit the context. The case of Helen, it is argued, is not really parallel to that of Penelope, and the excuse which is made for her—that she acted under the compulsion of Aphrodite—is especially out of place, since it makes her incapable of being deterred by the consequences of her acts. Moreover the close connexion of l. 215 αἰεὶ γὰρ μοι θυμὸς . . . ἐρρίγει with l. 225 νῦν δ' ἐπεὶ κτλ. ('I was always in fear—but now &c.') is seriously interrupted by so long a parenthesis. Recently, however, an ingenious defence of the passage has been put forward by Mr. Platt (*Class. Rev.* xiii. 383). He pleads the absence of any motive for the interpolation, and insists upon the beauty of the lines themselves, especially l. 224. In his view the aim of the poet was to bring out once more, almost at the end of his story, the noble prudence and faithfulness of Penelope, by contrasting her with the opposite type of character seen in Helen. Such a contrast, Mr. Platt shows, is quite in the manner of the Odyssey, and has been already made between Penelope and Clytemnestra (Od. 11. 432 ff., cp. 24. 198 ff.). And the finishing touch is added to the picture by the words in which Penelope makes an excuse—the only possible excuse—for the enemy whose 'blind folly' had wrought so much woe.

The explanation is attractive, but somewhat fanciful, as Mr. Platt is ready to admit, and it supposes an obscurity in the thought which is not at all like Homer. It may be doubted whether Penelope's readiness to forgive an enemy would have appealed to hearers in primitive times. The excuse, too, is hardly one that would have been ac-

cepted in an age when almost every human thought and feeling was ascribed to the gods. And what is it that the example of Helen is cited to prove? The points dwelt upon are (1) that she would not have gone with Paris if she had known what would follow: but (2) that she was not a free agent. The lesson taught would seem to be that men do wrongly from their ignorance of the future, and because they are led astray by higher powers. But this is not applicable in any way to Penelope. Probably therefore it belongs originally to a different context.

The argument from style is difficult to estimate, since it depends almost entirely upon individual judgment. But it must be evident that the manner as well as the matter of the verses is didactic rather than epic (in the strict sense). With the possible exception of l. 224, they do not rise above the level of similar passages in Hesiod. They may have been suggested by the passage in Od. 3. 265 ff. where it is related that Clytemnestra at first would not listen to the suggestions of Aegisthus—*φρεσὶ γὰρ κέχρητ' ἀγαθῇ*—till the decree of the gods obliged her to give way. If a conjecture may be ventured, the most obvious source is the post-Homeric epic known as the *Cypria*, the main subject of which is the unfaithfulness of Helen, brought about and directed by the agency of Aphrodite. The poem is one in which the progress of moral reflexion in early post-Homeric times may be very plainly traced. It need hardly be added that the interpolation of didactic passages is not uncommon (see Od. 14. 228., 15. 74., 19. 109 ff.).

223. Cp. Simonides, fr. 85, 5 *οὐδ' αὖτε δεξιμένοι στέρνοισι ἐγκατέθεντο*.

224. πρῶτα 'as a beginning,' that made the beginning of sorrows for us.

νῦν δ', ἐπεὶ ἤδη σήματ' ἀριφραδέα κατέλεξας 225
 εὐνῆς ἡμετέρης, τὴν οὐ βροτὸς ἄλλος ὀπάπει,
 ἀλλ' οἶοι σύ τ' ἐγώ τε καὶ ἀμφίπολος μία μούνη,
 Ἀκτορίς, ἣν μοι δῶκε πατὴρ ἔτι δεῦρο κιούσῃ,
 ἣ νῶϊν εἵρυτο θύρας πυκινοῦ θαλάμοιο,
 πείθεις δὴ μεν θυμὸν, ἀπηνέα περ μάλ' ἐόντα." 230
 Ὡς φάτο, τῷ δ' ἔτι μᾶλλον ὑφ' ἱμερον ὥρσε γόοιο·
 κλαῖε δ' ἔχων ἄλοχον θυμαρέα, κεδνὰ ἰδυῖαν.
 ὡς δ' ὅτ' ἂν ἀσπασίος γῇ νηχομένοισι φανήῃ,
 ὦν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ
 βαίσῃ, ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῷ· 235
 παῦροι δ' ἐξέφυγον πολιῆς ἀλὸς ἡπειρόνδε
 νηχόμενοι, πολλὰ δὲ περὶ χροὶ τέτροφεν ἄλμη,
 ἀσπασίοι δ' ἐπέβαν γαίης, κακότητα φυγόντες·
 ὡς ἄρα τῇ ἀσπαστὸς ἔην πόσις εἰσοροώσῃ,
 δειρῆς δ' οὐ πῶ πάμπαν ἀφίετο πήχεε λευκῷ· 240
 καὶ νύ κ' ὀδυρομένοισι φάνη ῥοδοδάκτυλος Ἥως,
 εἰ μὴ ἄρ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη.
 νύκτα μὲν ἐν περάτῃ δολιχὴν σχέθεν, Ἥῳ δ' αὖτε
 ῥύσατ' ἐπ' Ὀκεανῷ χρυσόθρονον, οὐδ' ἔα ἵππους
 ζεύγνυσθ' ὠκύποδας, φάος ἀνθρώποισι φέροντας, 245

226 τὴν G F M U: ἦν al. 231 ἔτι G F X U: ἄρα P H al. 233 ἀσπασίος
 M G²: ἀσπασίως vulg. 237 τέτροφεν] δέδρομεν P Y. 241 ἔδν φάος ἡελίοιο P.
 245 ζεύσασθ' G M.

229. εἵρυτο 'guarded,' 'was sentry at.'

233. γῇ is much less common in Homer than γαῖα, but need not therefore be condemned. In a formula such as *τῇ τε καὶ Ἥλιος* (Il. 3. 104., 19. 259) it is probably ancient. Note that γαῖα and γῇ are distinct formations (not phonetic varieties): cp. Ἀθηναίη and Ἀθήνη.

243. ἐν περάτῃ. This word was supposed by Alexandrian scholars to mean 'the extreme east' (Apoll. Rh. i. 1281, Callim. Del. 169): but there does not seem to be any good ground for this interpretation. Ameis and others connect it with *πέρας* 'end,' so that it is = 'the bounds' of earth and sky, the horizon (cp. *περάτα γαίης*). But *πέρας*

is a later form: in the Homeric word *πεῖρας* and its derivatives the first syllable is long. A more defensible etymology is from *περάω* 'to pass.' As barytone nouns in -τη from verbs usually have (or acquire) a concrete sense—as *ἐλά-τη* 'an oar,' *ἀτη* (for *ἀά-τη*) 'harm done,' *δαί-τη*, *κοί-τη*, *μελέ-τη*, *ῥακί-τη*, &c.—we should expect *περάτη* to denote 'the passage' of night, i.e. the space which the darkness traverses in the course of one night. Cp. *λυκάβας* as explained in the note on 14. 161.

δολιχὴν σχέθεν, = ὥστε δολιχὴν εἶναι. This prolepsis is idiomatic with words meaning *quick* or *slow*: cp. Il. 19. 276 *λῦσεν δ' ἀγορὴν αἰψηρήν*.

244. ῥύσατο 'kept safe': cp. l. 229,

Δάμπον καὶ Φαέθονθ', οἳ τ' Ἡὼ πῶλοι ἄγουσι.
καὶ τότε ἄρ' ἦν ἄλοχον προσέφη πολύμητις Ὀδυσσεύς·
"ὦ γύναι, οὐ γάρ πω πάντων ἐπὶ πείρατ' ἀέθλων
ἦλθομεν, ἀλλ' ἔτ' ὀπισθεν ἀμέτρητος πόνος ἔσται,
πολλὸς καὶ χαλεπός, τὸν ἐμὲ χρὴ πάντα τελέσσαι. 250
ὥς γάρ μοι ψυχὴ μαντεύσατο Τειρεσίαο
ἡματι τῷ δτε δὴ κατέβην δόμον Ἀϊδος εἴσω,
νόστον ἐταίροισιν διζήμενος ἦδ' ἐμοὶ αὐτῷ.
ἀλλ' ἔρχευ, λέκτρονδ' ἴομεν, γύναι, ὄφρα καὶ ἦδη
ὑπνω ὑπο γλυκερῷ ταρπώμεθα κοιμηθέντε." 255

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
"εὐνὴ μὲν δὴ σοί γε τότε ἔσσεται ὅππότε θυμῷ
σῶ ἐθέλῃς, ἐπεὶ ἄρ σε θεοὶ πόησαν ἱκέσθαι
οἶκον ἐϋκτίμενον καὶ σὴν ἐς πατρίθρα γαῖαν·
ἀλλ' ἐπεὶ ἐφράσθης καὶ τοι θεὸς ἔμβαλε θυμῷ, 260
εἰπ' ἄγε μοι τὸν ἀέθλον, ἐπεὶ καὶ ὀπισθεν, οἶω,
πεύσομαι, αὐτίκα δ' ἐστὶ δαήμεναι οὐ τι χέριον."

Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"δαιμονίη, τί τ' ἄρ' αὖ με μάλ' ὀτρύνουσα κελεύεις
εἰπέμεν; αὐτὰρ ἐγὼ μυθήσομαι οὐδ' ἐπικεύσω. 265
οὐ μὲν τοι θυμὸς κεχαρήσεται· οὐδὲ γὰρ αὐτὸς
χαίρω, ἐπεὶ μάλα πολλὰ βροτῶν ἐπὶ ἄστε' ἄνωγεν
ἐλθεῖν, ἐν χεῖρεσσιν ἔχοντ' εὐήρες ἑρετμόν,

246 ἄγουσι] ἴασιν P. 249 ἔσται] ἐστὶ F U Eust. 251 μυθήσατο F M X al.
264 ὀτρύνουσα U: ὀτρύνουσα vulg. 266 θυμῷ κεχαρήσεται P D K.

248. οὐ γάρ πω κτλ. The apodosis is l. 254 ἀλλ' ἔρχευ κτλ., the argument being that *since* (γάρ) there are many troubles still to come, it will be well to enjoy the present.

258. ἐπεὶ σε θεοὶ πόησαν ἱκέσθαι. This use of *ποιέω* has no exact parallel in Homer: the nearest is Il. 13. 55 σφῶν δ' ἄδε θεῶν τις ἐνὶ φρεσὶ ποίησιν αὐτῶ θ' ἐστάμεναι κτλ.

260. ἐφράσθης 'hast bethought thee of,' 'remembered': viz. the ἀέθλος—the trial that is still to come.

268-284. These lines are repeated from 11. 121-137 (see the note in vol. I),

with a few variations due to the change to *oratio obliqua*. They are designed apparently to give us a glimpse of the fortunes of Ulysses beyond the point at which the narrative of the Odyssey ends. He is to kill the Suitors, and forthwith to set out again (*ἐρχεσθαι δὴ ἔπειτα*, 11. 121) to wander 'through the cities of men.' His long and painful wandering (*ἀμέτρητος πόνος . . . πολλὸς καὶ χαλεπός*) is to come to an end with the incident of the oar mistaken for a winnowing-shovel; when he will return to Ithaca, reign happily, and at length die by a 'gentle death.' Such is the prospect

εἰς δ' κε τοὺς ἀφίκωμαι οἳ οὐκ ἴσασι θάλασσαν
ἄνδρες, οὐδέ θ' ἄλῃσσι μεμιγμένον εἶδαρ ἔδουσιν· 270
οὐδ' ἄρα τοὶ γ' ἴσασι νέας φοινικοπαρῆους,
οὐδ' εὐήρε' ἑρετμά, τὰ τε πτερὰ νηυσὶ πέλονται.
σῆμα δέ μοι τόδ' ἔειπεν ἀριφραδές, οὐδέ σε κεύσω·
ὅππότε κεν δὴ μοι ξυμβλήμενος ἄλλος ὀδίτης
φήῃ ἀθηρηλοιογὸν ἔχειν ἀνὰ φαιδίμφ ὄμφ, 275
καὶ τότε μ' ἐν γαίῃ πήξαντ' ἐκέλευσεν ἑρετμόν,
ἔρξανθ' ἱερὰ καλὰ Ποσειδάωνι ἀνακτι,

271 κυανοπαρεῖους G. 276 μ' ἐν F U: δὴ G P H X al. (as 11. 129). The
me is almost necessary to the sense here. 277 ῥέξανθ' X U.

which Ulysses and Penelope have put before them at the moment when their long endurance has been crowned with triumph.

The narrative of the 24th book is quite different. According to it the blood-feud between Ulysses and the kin of the slain men was appeased by agreement, and Ulysses became undisputed master of his kingdom. It seems clear that this was meant to be the closing scene, not merely of the Odyssey, but of the adventures of Ulysses. It leaves no room for the perspective disclosed by Tiresias. Unfortunately, however, this circumstance is indecisive, because (as we shall see) the 24th book itself is probably a later addition.

In the Cyclic epic *Telegonia* we have a sequel to the Odyssey, which (if we may judge from the brief abstract of Proclus) was at variance with the prophecy of Tiresias, yet showed traces of acquaintance with it. In this version Ulysses goes first to visit Elis. On his return to Ithaca he 'performs the sacrifices directed by Tiresias' (Procl.). Then comes a fresh series of adventures, chiefly in Thesprotia. Once more he comes home to Ithaca, but has hardly landed in the island when it is invaded, in ignorance, by his son Telegonus. Father and son meet, not knowing each other, and Ulysses is slain. In this story it is hard to find a place for the incident of the oar, or for the happy reign and 'gentle death' of the prophecy. Yet the injunctions of Tiresias were expressly recognized; and possibly the death at the hands of an invader from

the sea was meant as a fulfilment of the mysterious *ἐξ ἄλός* (l. 281).

It is needless to discuss the forms which the story assumed in later times—for example, in the *Ὀδυσσεὺς ἀκαιοπολιτὴς* of Sophocles. The fragments show, as we should expect, that Sophocles closely followed the indications which the prophecy of Tiresias furnished.

The evidence now set forth can hardly be thought to prove much for or against the genuineness of the passage before us. It is certainly a piece of very ancient poetry. The chief argument against it is the difficulty of supposing that the poet would bring his hero to a triumphant issue from his troubles only to tell us that next day they must begin afresh.

269. ἴσασι θάλασσαν 'know of the sea,' 'know that there is such a thing.' To 'know the sea' in the ordinary sense would be *γινώσκειν*. So in l. 271 ἴσασι νέας.

270. ἄνδρες, nom. by attraction of *οἳ ἴσασι*, which is nearer than the principal clause.

ἄλῃσσι. In Homeric times it appears that the sea was the only source from which salt was obtained.

273. οὐδέ σε κεύσω. These words are appropriate as said by Tiresias to Ulysses, but not in the present context.

275. ἀνὰ φαιδίμφ ὄμφ. Hence Soph. *Ὀδυσσεὺς ἀκαιοπολιτὴς* fr. 403 τοῦτον τὸ δῶρον ἀμφὶ φαιδίμοις ἔχων ὄμοις.

277. Ποσειδάωνι. Some have found the meaning of the whole prophecy in the reconciliation with Poseidon. This does not appear in the language of the passage. A sea-faring man in such

ἀρνεῖδν ταυρόν τε συῶν τ' ἐπιβήτορα κάπρον,
οἴκαδ' ἀποστείχειν, ἔρδειν θ' ἱερὰς ἐκατόμβας
ἀθανάτοισι θεοῖσι, τοὶ οὐρανὸν εὐρὺν ἔχουσι, 280
πᾶσι μάλ' ἐξείησ' θάνατος δέ μοι ἐξ ἄλδς αὐτῷ
ἀβληχρὸς μάλα τοῖος ἐλεύσεται, ὅς κέ με πέφνη
γῆρα ὑπο λιπαρῷ ἀρημένον· ἀμφὶ δὲ λαοὶ
ὄλβιοι ἔσσονται· τὰ δέ μοι φάτο πάντα τελεῖσθαι."

Τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 285
"εἰ μὲν δὴ γῆράς γε θεοὶ τελέουσιν ἄρειον,
ἐλπωρή τοι ἔπειτα κακῶν ὑπάλυξιν ἔσσεσθαι."

Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
τόφρα δ' ἄρ' Εὐρυνόμη τε ἰδὲ τροφὸς ἔντυον εὐνήν
ἔσθῃτος μαλακῆς, δαΐδων ὑπο λαμπομενάων. 290
αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσαι,
γρηῖς μὲν κείουσα πάλιν οἰκόνδε βεβήκει,
τοῖσιν δ' Εὐρυνόμη θαλαμηπόλος ἡγεμόνευεν
ἐρχομένοισι λέχοσδε, δάος μετὰ χερσὶν ἔχουσα·
ἔς θάλαμον δ' ἀγαγοῦσα πάλιν κίεν. οἱ μὲν ἔπειτα 295
ἀσπᾶσιοι λέκτροιο παλαιοῦ θεσμὸν ἵκοντο.

286 ἄρειον] ὀπίσσω G. 289 ἔντυον] ἔντυον G F X: ἔρτυον (for ἥρτυον?) P.

a case would naturally turn to Poseidon as his especial patron. If the poet had meant to lay stress on such a reconciliation as is supposed, he would have told us that Poseidon was appeased by the sacrifice.

278. The sacrifice here prescribed answers to the Roman *suovetaurilia*.

281. ἐξ ἄλδς, with ἐλεύσεται, can only mean 'will come from the sea.' Cp. 24. 47 μήτηρ δ' ἐξ ἄλδς ἦλθε. In what shape death was to come from the sea is left undetermined, after the manner of prophecy. The meaning 'away from,' 'at a distance from,' is not found with a verb of motion. It is possible, however, that there was a word ἐφαλος, formed (perhaps as a nonce-word) on the analogy of ἐφαλος, and meaning 'away from the sea.' The point then would be that Ulysses, who had gone through so many dangers by sea, was to die on land.

αὐτῷ is opposed to λαοί (283): 'you yourself will die &c., while your people &c.'

282. ἀβληχρὸς μάλα τοῖος 'one quite gentle': meaning doubtless a death by old age or by the ἀγανὰ βίβια of Apollo. For this use of τοῖος in the Odyssey cp. 15. 451.

283. ἀρημένον 'stricken,' cp. 18. 53.

286. ἄρειον 'better,' i. e. good rather than the reverse, cp. 13. 111. The word is a rare one, and is perhaps used here for the sake of the play of language which it makes with γῆρα ἀρημένον.

292. κείουσα, see on 14. 532.

296. θεσμός is a word which does not occur elsewhere in Homer. It seems here to have the sense of 'place,' 'situation': cp. the later words θέμη and θέσις.

This verse, we are told in the scholia, was pronounced by Aristophanes and Aristarchus 'the end of the Odyssey.'

αὐτὰρ Τηλέμαχος καὶ βουκόλος ἡδὲ συβώτης
παῦσαν ἄρ' ὀρχηθμοῖο πόδας, παῦσαν δὲ γυναῖκας,
αὐτοὶ δ' εὐνάζοντο κατὰ μέγαρα σκιάεντα.

Τὼ δ' ἐπεὶ οὖν φιλότῃτος ἐταρπήτην ἐρατεινῆς, 300
τερπέσθην μύθοισι, πρὸς ἀλλήλους ἐνέποντε,
ἡ μὲν δσ' ἐν μεγάροισιν ἀνέσχετο δῖα γυναικῶν,
ἀνδρῶν μνηστήρων ἐσορῶσ' αἰδηλὸν ὄμιλον,
οἱ ἔθεν εἵνεκα πολλά, βόας καὶ ἴφια μῆλα,
ἔσφαζον, πολλὸς δὲ πίθων ἡφύσσετο οἶνος· 305
αὐτὰρ ὁ διογενὴς Ὀδυσσεὺς δσα κῆδέ' ἔθηκεν
ἀνθρώποις δσα τ' αὐτὸς οἰζύσας ἐμόγησε,
πάντ' ἔλεγ'. ἡ δ' ἄρ' ἐτέρπετ' ἀκούουσ', οὐδέ οἱ ὕπνος
πίπτειν ἐπὶ βλεφάροισι πάρος καταλέξαι ἅπαντα.

Ἦρξατο δ' ὡς πρῶτον Κίκονας δάμασ', αὐτὰρ ἔπειτα 311
ἦλθ' ἐς Λωτοφάγων ἀνδρῶν πίειραν ἄρουραν·
ἡδ' ὅσα Κύκλωψ ἔρξε, καὶ ὡς ἀπετίσατο ποινὴν
ἰφθίμων ἐτάρων, οὓς ἥσθιεν οὐδ' ἐλέαιρεν·

306 ὁ om. U. 310-343 ath. Ar.

We also know that Aristarchus obelized two passages which come later, viz. 23. 310-343 and 24. 1-204. The question at once arises: how could he reject these parts of a text when he had already rejected the whole of it? Doubtless if we had the commentary of Aristarchus, the difficulty would be explained. The most obvious solution is that he distinguished (1) a continuation of the Odyssey by some later poet, extending from 23. 297 to the end of the 24th book and (2) two still later interpolations, viz. the two passages said to be obelized. This view, simple as it is to the modern scholar, was one which the obelus could not express. Accordingly it would seem that the condemnation of the text from 23. 297 onwards did not take the form of ἀθέτησις, in the strict sense of the term, viz. the affixing of an obelus to the verses condemned. This was reserved for the later interpolations.

The question whether the continuation was needed in order to bring the story of the Odyssey to a satisfactory close is

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one that can hardly be settled by discussion. The issue depends rather upon the evidence afforded by language and metre: see the notes on 23. 300, 316, 361., 24. 235 ff., 237, 240, 241, 245, 248, 286, 288, 332, 343, 360, 394, 398, 465, 497, 534, 535. Other points are noticed on 307, 368, 469, 472, 526.

300. ἐταρπήτην. Augmented forms of the dual are rare in Homer, especially in the Odyssey (see Mr. Platt in the *Journ. of Phil.* xxiii. 205).

307. οἰζύσας, aor. part. because the action it expresses coincides with that of ἐμόγησε: cp. 14. 463., 17. 330.

310-343. This strangely prosaic summary is doubtless interpolated by a later hand,—later than the author of the continuation. It is referred to by Aristotle (*Rhet.* iii. 16. 8), who gives the number of lines as nearly twice the true number. The discrepancy shows that some at least of the ancient writers quoted from memory, and did not take pains to be correct in unimportant particulars.

312. ἀπετίσατο, sc. Ὀδυσσεύς, 'made him pay.'

ἡδ' ὥς Αἴολον ἴκεθ', ὃ μιν πρόφρων ὑπέδεκτο
 καὶ πέμπ', οὐδέ πω αἶσα φίλην ἐς πατρίδ' ἰκέσθαι 315
 ἦν, ἀλλὰ μιν αὖτις ἀναρπάξασα θύελλα
 πόντον ἐπ' ἰχθυόεντα φέρειν βαρέα στενάχοντα·
 ἡδ' ὥς Τηλέπυλον Λαιστρυγονίην ἀφίκανεν,
 οἱ νῆας τ' ὄλεσαν καὶ ἐϋκνήμιδας ἑταίρους
 [πάντας· Ὀδυσσεὺς δ' οἶος ὑπέκφυγε νηὶ μελαίνῃ]. 320
 καὶ Κίρκης κατέλεξε δόλον πολυμηχανίην τε,
 ἡδ' ὥς εἰς Αἶδεω δόμον ἤλυθεν εὐρώεντα,
 ψυχῇ χρησόμενος Θηβαίου Τειρεσίαο,
 νηὶ πολυκλήϊδι, καὶ εἶσιδε πάντας ἑταίρους
 μητέρα θ', ἥ μιν ἔτικτε καὶ ἔτρεφε τυτθὸν ἑόντα· 325
 ἡδ' ὥς Σειρήνων ἀδινάων φθόγγον ἄκουσεν,
 ὥς θ' ἴκετο Πλαγκτὰς πέτρας δεινὴν τε Χάρυβδι
 Σκύλλην θ', ἣν οὐ πώ ποτ' ἀκήριοι ἄνδρες ἄλυξαν·
 ἡδ' ὥς Ἡελίοιο βόας κατέπεφνον ἑταῖροι·
 ἡδ' ὥς νῆα θοὴν ἔβαλε ψολόεντι κεραυνῷ 330
 Ζεὺς ὑψιβρεμέτης, ἀπὸ δ' ἐφθιθεν ἐσθλοὶ ἑταῖροι
 πάντες ὁμῶς, αὐτὸς δὲ κακὰς ὑπὸ κῆρας ἄλυξεν·
 ὥς θ' ἴκετ' Ὠγυγίην νῆσον νύμφην τε Καλυψώ,
 ἥ δὴ μιν κατέρυκε λιλαιομένη πόσιν εἶναι
 ἐν σπέσσι γλαφυροῖσι, καὶ ἔτρεφεν ἡδὲ ἔφασκε 335
 θήσειν ἀθάνατον καὶ ἀγῆρων ἥματα πάντα·
 ἀλλὰ τοῦ οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν·
 ἡδ' ὥς ἐς Φαίηκας ἀφίκετο πολλὰ μογήσας,

316 ἦν vulg.: εἴη Y: εἴην F al.: αἴην (for εἴην?) K. 317 βαρέα G F M X
 al.: μεγάλας P: μεγάλα H U al. 320 is omitted in nearly all MSS. It must
 have been unknown to Aristarchus, who counts the passage 310-343 as thirty-
 three verses. 335 Perhaps ἡδὲ 'F' ἔφασκε.

316. ἦν. This form occurs four
 times in our text of Homer, viz. in Il.
 11. 808 (where we can read *ἦεν*), Od.
 19. 283 (read *εἴη* or *ἦεν*), and twice in
 the continuation of the Odyssey, viz.
 here and in 24. 343. It is clearly not
 Homeric.

326. ἀδινάων, an epithet to be under-
 stood in reference to the *voices* of the
 Sirens, 'thick-coming,' 'with ever re-

sounding song.' So of the bleating of
 calves, 10. 413 *ἀδινὰ μιν κλάμεναι*, the cry
 of birds, 16. 216 *ἀδινάτερον ἢ τ' οἰωνοί*,
 &c. But the application of the adj. to
 the Sirens themselves is not justified by
 these instances. The author probably
 had in his mind the passage Il. 2. 469
ἥντε μινάων ἀδινάων κτλ., and may have
 understood the word there of the cease-
 less humming of the flies.

οἱ δὴ μιν περὶ κῆρι θεὸν ὥς τιμήσαντο
 καὶ πέμψαν σὺν νηὶ φίλην ἐς πατρίδα γαίαν, 340
 χαλκὸν τε χρυσὸν τε ἄλις ἐσθῆτά τε δόντες.
 τοῦτ' ἄρα δεύτατον εἶπεν ἔπος, ὅτε οἱ γλυκὺς ὕπνος
 λυσιμελὴς ἐπόρουσε, λύων μελεδήματα θυμοῦ.
 Ἡ δ' αὖτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη·
 ὀππότε δὴ ῥ' Ὀδυσῆα ἐέλπετο δν κατὰ θυμὸν 345
 εὐνῆς ἥς ἀλόχου ταρπήμεναι ἡδὲ καὶ ὕπνου,
 αὐτίκ' ἀπ' Ὠκεανοῦ χρυσόθρονον ἡριγένειαν
 ὦρσεν, ἵν' ἀνθρώποισι φῶς φέροι· ὦρτο δ' Ὀδυσσεὺς
 εὐνῆς ἐκ μαλακῆς, ἀλόχῳ δ' ἐπὶ μῦθον ἔτελλεν·
 "ὦ γύναι, ἦδη μὲν πολέων κεκορήμεθ' ἀέθλων 350
 ἀμφοτέρω, σὺ μὲν ἐνθάδ' ἐμὸν πολυκηδέα νόστον
 κλαίουσ'. αὐτὰρ ἐμὲ Ζεὺς ἄλγεσι καὶ θεοὶ ἄλλοι
 ἰέμενον πεδάσσκον ἐμῆς ἀπὸ πατρίδος αἴης.
 νῦν δ' ἐπεὶ ἀμφοτέρω πολυήρατον ἰκόμεθ' εὐνὴν,
 κτήματα μὲν τά μοι ἐστὶ κομιζέμεν ἐν μεγάροισι, 355
 μῆλα δ' ἃ μοι μνηστῆρες ὑπερφίαλοι κατέκειραν,
 πολλὰ μὲν αὐτὸς ἐγὼ λήισσομαι, ἄλλα δ' Ἀχαιοὶ
 δώσουσ', εἰς ὃ κε πάντας ἐνιπλήσωσιν ἐπαύλους.
 ἀλλ' ἦ τοι μὲν ἐγὼ πολυδένδρεον ἀγρὸν ἔπειμι,
 ὀψόμενος πατέρ' ἐσθλόν, ὃ μοι πυκινῶς ἀκάχεται· 360
 σοὶ δέ, γύναι, τάδ' ἐπιτέλλω πινυτῇ περ ἐούσῃ·
 αὐτίκα γὰρ φάτις εἰσιν ἄμ' ἡελίῳ ἀνιόντι
 ἀνδρῶν μνηστήρων, οὓς ἔκτανον ἐν μεγάροισιν·
 εἰς ὑπερῷ' ἀναβᾶσα σὺν ἀμφιπόλοισι γυναιξίν

348 φῶς] φῶς G: φῶς U Z. 354 ἀμφοτέρω U: ἀμφοτέροι vulg.
 358 ἐπαύλους G F X U Eust.: ἐναύλους P H al. 359 ἐπειμ U Eust.: ἀπειμ
 vulg. 361 τάδ' G P H: τόδ' F U al. ἐπιστέλλω G, D superscr.

343. λυσιμελὴς, see on 20. 57.

345. ἐέλπετο 'was satisfied.'
 δν 'his,' referring to Ulysses (not
 Athene, as the place of the clause leads
 us to expect). Cp. 21. 27 ὅς μιν . . .
κατέκτανεν ὃ ἐνὶ οἴκῳ. But this am-
 biguity, and also the awkwardness of
 δν κατὰ θυμὸν and ἥς ἀλόχου in the same
 clause, indicate a non-Homeric author-
 ship.

347. The use of the epithet *ἡριγένεια*
 (without *Ἥως*) = Dawn is not found in
 Homer.

355. κομιζέμεν 'take in charge.'

358. ἐπαύλους 'stalls,' *stabula*.

361. ἐπιτέλλω. This scansion is in-
 defensible by Homeric rules.

362. φάτις . . . ἀνδρῶν μνηστήρων
 'story about the Suitors.' Usually the
 phrase means 'the talk of men.'

ἦσθαι, μηδέ τινα προτιόσσεο μηδ' ἐρέεινε." 365

Ἦ ρα καὶ ἀμφ' ὥμοισιν ἐδύσετο τεύχεα καλά,

ᾧρσε δὲ Τηλέμαχον καὶ βουκόλον ἠδὲ συβώτην,

πάντας δ' ἔντε' ἀνωγεν ἀρήϊα χερσὶν ἐλέσθαι.

οἱ δέ οἱ οὐκ ἀπίθησαν, ἐθωρήσσοντο δὲ χαλκῷ,

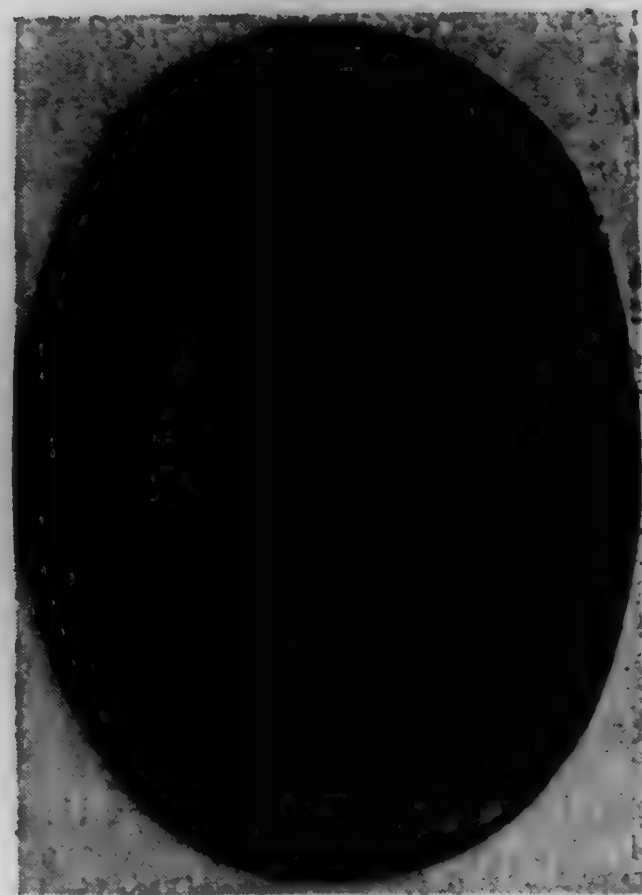
ᾧξαν δὲ θύρας, ἐκ δ' ἦιον· ἦρχε δ' Ὀδυσσεύς. 370

Ἦδη μὲν φάος ἦεν ἐπὶ χθόνα, τοὺς δ' ἄρ' Ἀθήνη

νυκτὶ κατακρύψασα θοῶς ἐξῆγε πόληος·

371-372. These two lines introduce the passage 24. 1-204, as to which see the note at the beginning of the 24th book. It will be evident that the division

between the books has been made in the middle of a sentence: cp. 13. 440, also 3. 497 (as explained in the note on 15. 296).



ULYSSES WITH THE OAR.

From an engraved gem (Inghirami, *Galleria Omerica*, vol. iii. 55).

ΟΔΥΣΣΕΙΑΣ Ω

Σπονδαί.

Ἑρμῆς δὲ ψυχὰς Κυλλήνιος ἐξεκαλεῖτο

ἀνδρῶν μνηστήρων· ἔχε δὲ ράβδον μετὰ χερσὶ

καλὴν χρυσεῖην, τῇ τ' ἀνδρῶν ὄμματα θέλγει

ὦν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει·

τῇ ρ' ἄγε κινήσας, ταὶ δὲ τρίζουσai ἔποντο. 5

4 Here one or two MSS. insert the line τὴν μετὰ χερσὶν ἔχων πέτετο κρατὺς Ἀργεῖφόντης (Il. 24. 345).

1-204. This passage, which contains the Second *Nékuia* of the *Odyssey*, was rejected by Aristarchus. His objections, together with the replies to them which satisfied later grammarians, are preserved by the scholiasts, in a summary of remarkable brevity (see Sch. M.V.). The replies are often successful in showing that particular arguments are inconclusive: but the cumulative effect of the reasoning can hardly be resisted. Moreover, it is reinforced by other considerations. The most obvious is that in an epic poem such as the *Odyssey* the introduction of a second 'descent into Hades' must be, poetically speaking, a failure. The scholiasts argue that the eleventh book describes a piece of 'soothsaying by means of the dead,' while the present passage is in the full sense a 'visit to the dead' (καὶ Νεκυομαντεῖαν μὲν ἂν τις εἰκότως τὴν Ἀ εἶπεν, Νέκυιαν δὲ ταύτην). But the dialogues in the two books are similar to a degree that renders the second a frigid repetition of *motifs* already exhausted. We may add that the language shows clear traces of a later period. The objections made by Aristarchus are noticed in the notes on ll. 1, 2, 11 ff., 23, 50, 60, 63, 150;

for other traces of spuriousness see ll. 1 (*Ἑρμῆς*), 19, 28 (*πρῶτ*), 30, 52, 57, 79, 88-89, 128, 155, 158, 166, 198.

1. *Ἑρμῆς*. This contraction is doubtless post-Homeric (cp. 14. 435). The Homeric form appears in l. 10, in the phrase *Ἑρμείας ἀκάκητα*. The use of *Ἑρμείας* in that archaic phrase is no reason for attempting to correct the first line (*ψυχὰς δ' Ἑρμείας* Van Leeuwen). The old form subsists as a poetical archaism along with the new one.

Κυλλήνιος, as Aristarchus observed, is a post-Homeric epithet of *Hermes*. It is common in the Homeric Hymns (H. Merc. 318, &c., xvii. 1., xviii. 31). The word occurs in Il. 15. 518, not in reference to *Hermes* or Mount *Cyllene*, but as the adj. from *Κυλλήνη*, a town in *Elis*.

2. Aristarchus argues with great force that the function here attributed to *Hermes*—that of conducting souls to Hades (*ψυχοπομπός*)—is nowhere else mentioned in *Homer*. The passing away of life is so often described in the *Iliad* and *Odyssey* that this argument is as strong as any argument *ex silentio* can be. Compare also the contradiction pointed out in the note on 11-13.

ὥς δ' ὅτε νυκτερίδες μυχῶ ἀντροῦ θεσπεσίῳ
 τρίζουσαι ποτέονται, ἐπεὶ κέ τις ἀποπέσῃσιν
 ὄρμαθου ἐκ πέτρης, ἀνά τ' ἀλλήλησιν ἔχονται,
 ὥς αἱ τετριγυῖαι ἄμ' ἥϊσαν· ἦρχε δ' ἄρα σφιν
 Ἑρμείας ἀκάκητα κατ' εὐρώεντα κέλευθα.
 παρ δ' ἴσαν Ὠκεανοῦ τε ῥοὰς καὶ Λευκάδα πέτρην,

10

8 ἀνά τ' ἄμα τ' F M. ἔχονται] ἔπονται M.

7. ποτέονται. This form (found also in Il. 19. 357) is originally the same as the contracted ποτῶνται 'flit about' (Il. 2. 462), from ποτάονται. It does not follow, however, that we should read ποτάονται here. The form ποτέονται is Ionic, like μενοίνεον, ὁμόκλεον, ἦντεον, τρόπεον. The question as to the relative antiquity of this group of forms depends on the general question of the original dialect of Homer.

8. ὄρμαθου, with ἀποπέσῃσιν, 'drops off the chain,' sc. of bats that are clinging together. ἐκ πέτρης 'from the rock,' so as to lose hold on the rock, to which the cluster of bats was attached.

ἀνά τ' ἀλλήλησιν ἔχονται is a paratactic addition to the picture given by ὄρμαθου: '(the cluster), in which they cling to one another.'

9. τετριγυῖαι 'squeaking,' of the peculiar shrill note of the bat. The perfect is used of *sustained* sounds: cp. μεμικώς, λεληκώς, μεμυκώς, κεκληγώς.

11-13. In this account of the way to Hades Aristarchus noticed that no heed is given to the fact that the slain Suitors were still unburied (cp. l. 187). In Il. 23. 72-73 the shade of Patroclus asks for burial, because 'the souls of the dead will not suffer him to join their company across the river.' So too Elpenor, the companion left unburied in the island of Circe, is met at the entrance of Hades, and entreats Ulysses to grant him funeral rites, without which, as we may gather—though it is not expressly said—he will not be able to pass the gates of Hades. The contradiction is plain, and, considering that the direct agency of Hermes *ψυχοπομπός* is hardly consistent with stories like that of Elpenor, it clearly shows that the representation in the Second *Nekyia* is inconsistent with the beliefs elsewhere to be traced in Homer.

Moreover, the localities mentioned in ll. 11-12 do not agree with other Homeric accounts, except perhaps in regard to the river Ὠκεανός. The notion that that river had to be passed appears in the former *Nekyia*, Od. 11. 157-159. In these lines—which however were rejected by Aristarchus—the mother of Ulysses says it is hard for living men to see these regions; 'for between are great rivers and fearsome streams, Oceanus first, which no man can pass on foot, but must have a good ship.' In Il. 23. 73 we hear of a river to be passed. In the Iliad generally, however, the souls go down, without delay or incident, beneath the earth. So Elpenor reaches at least the entrance of Hades quickly, Od. 11. 58 *ἔφθης περὶ δὲ ἰὼν ἢ ἐγὼ σὺν νηὶ μελαίνῃ*. And nothing is said of his having still to pass the Oceanus, or any river. Commentators have attempted to reconcile these passages by supposing two ways to Hades: but they are better left unreconciled. It may be worth noticing, however, that a possible trace of two such ways is to be found in the *Frogs* of Aristophanes, where Dionysos crosses the 'lake' in Charon's boat, while Xanthias goes round by land (*περὶ*).

The White Rock is only mentioned here; unless (as Van Leeuwen suggests) it appears in the *Frogs*, l. 194 *παρὰ τὸν Αὔαινον λίθον*.

The Gates of the Sun doubtless belong to the conception of Hades which places it in the darkness of the extreme west (*ζόφος*, *ἔρεβος*). The gates are those which the sun enters at his setting, whereupon the veil of night hides him from the world.

The Land of Dreams is known from this place only. The notion which the phrase suggests is not inconsistent with the account in Od. 19. 562 ff. of the two gates out of which dreams issue.

ἡδὲ παρ' Ἑελίοιο πύλας καὶ δῆμον ὀνείρων
 ἥϊσαν· αἴψα δ' ἵκοντο κατ' ἀσφοδελὸν λειμῶνα,
 ἔνθα τε ναίουσι ψυχαί, εἶδωλα καμόντων.

15

Εὐρον δὲ ψυχὴν Πηληϊάδεω Ἀχιλῆος
 καὶ Πατροκλῆος καὶ ἀμύμονος Ἀντιλόχοιο
 Αἴαντός θ', ὃς ἄριστος ἦν εἶδος τε δέμας τε
 τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.
 ὥς οἱ μὲν περὶ κείνον ὁμίλειον· ἀγχιμόλον δὲ
 ἦλυθ' ἐπὶ ψυχῇ Ἀγαμέμνονος Ἀτρεΐδαο

20

ἀχνυμένη· περὶ δ' ἄλλαι ἀγγέραθ', ὅσαι ἄμ' αὐτῷ
 οἴκῳ ἐν Διγίσθοιο θάνον καὶ πότμον ἐπέσπον.

τὸν προτέρη ψυχῇ προσεφώνεε Πηλεΐωνος·
 "Ἀτρεΐδη, περὶ μὲν σ' ἔφαμεν Διὶ τερπικεραύνῳ
 ἀνδρῶν ἡρώων φίλον ἔμμεναι ἥματα πάντα,
 οὐνεκα πολλοῖσιν τε καὶ ἰφθίμοισιν ἀνασσεσ
 δῆμῳ ἐνὶ Τρώων, ὅθι πάσχομεν ἀλγέ' Ἀχαιοί.

25

At the same time there is no reason to combine the two pictures.

The land of the Cimmerians, described in Od. 11. 14-19, does not re-appear in this *Nekyia*.

It has been already remarked, in the notes on Od. 15. 295-298, that lines 11-12 closely resemble two lines in that passage. This is probably the result of imitation. Or there may have been a conventional formula for the land-marks passed on a voyage.

13. κατ' ἀσφοδελὸν λειμῶνα. There was a common plant called ἀσφόμελος (Hes. Op. 41 *οὐδ' ὅσον ἐν μαλάχῃ τε καὶ ἀσφόμελῳ μέγ' ὄνειρα*), our *King's spear*, and from this name, according to the grammarians, was derived an adj. (generally made an oxytone) ἀσφόμελος 'full of asphodel.' Hence the 'mead of asphodel' which has become a familiar image in modern poetry. It must be pointed out, however, that the rules for the formation of nouns in Greek do not allow us to make an adj. ἀσφόμελος = 'full of ἀσφόμελος.'

It is evidently much more probable that the adjectival use is the original one, and that the plant was so called because it had the quality (or absence of a quality) which the adj. expresses. What that quality was we are left to

conjecture. In the so-called *scholia Didymi* we find the note ἀκαρπον φυτὸν δ' ἀσφόμελος. This may be a mere guess, but it suggests an explanation which has some plausibility. The 'meadow without fruit,' i. e. where there is no sowing or reaping, would not be out of place in the infernal regions. On the other hand the same word might be applied to a plant which was 'without fruit' (or was imagined to be so). We do not know that the asphodel could be so described: but it is worth noting that the root was the part which was eaten (Theophr. H. P. 1. 10. 7).

19. ὥς οἱ μὲν κτλ. These words come in strangely after the preceding lines. The reference of κείνον is not sufficiently clear. And the words imply that there has been a *δμλία*—a conversation or 'consorting together'—in which Achilles was the principal figure.

23 ff. The dialogue that follows is certainly, as Aristarchus said, ἀκαιρος. It has nothing to do with the main story, and the newly arrived souls of the Suitors have to wait till it is done (l. 98). Moreover it is strange that Agamemnon should now hold such a dialogue with Achilles. It would be appropriate only if Agamemnon were himself one of the new-comers.

ἦ τ' ἄρα καὶ σοὶ πρῶτ' παραστήσεσθαι ἔμελλε
μοῖρ' ὀλοή, τὴν οὐ τις ἀλεύεται ὅς κε γένηται.
ὥς ὄφελος τιμῆς ἀπονήμενος, ἧς περ ἄνασσεσ,
δῆμῳ ἔνι Τρώων θάνατον καὶ πότμον ἐπισπεῖν.
τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοί,
ἡδέ κε καὶ σὺ παῖδι μέγα κλέος ἦρά' ὀπίσσω.
νῦν δ' ἄρα σ' οἰκτίστῳ θανάτῳ εἴμαρτο ἀλῶναι."

Τὸν δ' αὖτε ψυχὴν προσεφώνεεν Ἀτρεΐδαι·
"Ὀλβιε Πηλέος υἱέ, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
ὅς θάνες ἐν Τροίῃ ἐκάς Ἀργεος· ἀμφὶ δέ σ' ἄλλοι
κτείνοντο Τρώων καὶ Ἀχαιῶν υἱες ἄριστοι,
μαρνάμενοι περὶ σείῳ· σὺ δ' ἐν στοφάλιγγι κονίης
κείσο μέγας μεγαλωστί, λελασμένος ἵπποσυνάων.
ἡμεῖς δὲ πρόπαν ἡμαρ ἐμαρνάμεθ'· οὐδέ κε πάμπαν
παυσάμεθα πτολέμου, εἰ μὴ Ζεὺς λαίλαπι παῦσεν.
αὐτὰρ ἐπεὶ σ' ἐπὶ νῆας ἐνείκαμεν ἐκ πολέμοιο,
κάτθεμεν ἐν λεχέεσσι, καθήραντες χροά καλὸν
ὔδατ' τε λιαρῶ καὶ ἀλείφατι· πολλὰ δέ σ' ἀμφὶ
δάκρυα θερμὰ χέον Δαναοὶ κείραντό τε χαίτας.
μήτηρ δ' ἐξ ἁλὸς ἦλθε σὺν ἀθανάτῃς ἀλήσιν
ἀγγελίης αἴουσα· βοῇ δ' ἐπὶ πόντον ὀρώρει
θεσπεσίῃ, ὑπὸ δὲ τρόμος ἔλλαβε πάντας Ἀχαιοὺς·
καὶ νύ κ' ἀναΐξαντες ἔβαν κοίλας ἐπὶ νῆας,
εἰ μὴ ἀνὴρ κατέρυκε παλαιὰ τε πολλὰ τε εἰδώς,

28 πρῶτ' πρῶτα G P H. 30 ἦ G¹. 39 δ' ἐν F X U: δὲ G P H M al.
46 κείραντο vulg.: κείροντο U Eust. 49 ὑπὸ G M F U: ἐπὶ P H al. ἔλλαβε
H al.: ἤλυθε G F M J.

28. πρῶτ' occurs in the Iliad in the formula πρῶτ' δ' ὑπὸ τοῖς σὺν τεύχεσσι θωρηθέντες, meaning simply 'early.' Here it is 'too early,' like πρῶτ' in Attic. The reading πρῶτα has good MS. support, but would not yield this sense.

29. ἀλεύεται is probably aor. subj., used after οὐ as in οὐδὲ γένηται.

30. ἧς περ ἄνασσεσ 'of which you were master.' This use of ἀνάσσω occurs also in Il. 20. 180 ἐλπίοντο Τρώεσσιν ἀνάξιν ἱπποδάμοισι τιμῆς τῆς Πριάμου,

where it seems to imply wrongful 'mastery' of what belongs to another.

39-40, = Il. 16. 775-776; where λελασμένος ἵπποσυνάων is said—more appropriately—of the chariot-driver (Sittl).

50. ἔβαν κοίλας ἐπὶ νῆας. Aristarchus objected that the Greeks were already at the ships, where they had brought the body of Achilles (l. 43 ἐπὶ νῆας). The answer seems to be that in the panic now described the Greeks rushed to their ships with the view of flight (φόβος, l. 57): cp. Il. 2. 150 νῆας ἐπ' ἐσσεύοντο.

Νέστωρ, οὐ καὶ πρόσθεν ἀρίστη φαίνεται βουλή·
δ' σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπεν·
'Ἰσχεσθ', Ἀργεῖοι, μὴ φεύγετε, κοῦροι Ἀχαιῶν·
μήτηρ ἐξ ἁλὸς ἦδε σὺν ἀθανάτῃς ἀλήσιν
ἔρχεται, οὐ παιδὸς τεθνηότος ἀντίωσα.'
ὥς ἔφαθ', οἱ δ' ἔσχοντο φόβου μεγάθυμοι Ἀχαιοί·
ἀμφὶ δέ σ' ἔστησαν κοῦραι ἄλκιρο γέροντος
οἴκτρ' ὀλοφυρόμεναι, περὶ δ' ἄμβροτα εἴματα ἔσσαν.
Μοῦσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὀπὶ καλῇ
θρήνεον· ἔνθα κεν οὐ τιν' ἀδάκρυτόν γ' ἐνόησας
Ἀργεῖων· τοῖον γὰρ ὑπώρορε Μοῦσα λίγεια.
ἐπτα δὲ καὶ δέκα μὲν σε ὁμῶς νύκτας τε καὶ ἡμαρ
κλαίμεν ἀθάνατοί τε θεοὶ θνητοὶ τ' ἄνθρωποι·
ὀκτωκαιδεκάτῃ δ' ἔδομεν πυρί, πολλὰ δέ σ' ἀμφὶ
μῆλα κατεκτάνομεν μάλα πύονα καὶ ἔλικας βοῦς.
καίεο δ' ἐν τ' ἐσθῆτι θεῶν καὶ ἀλείφατι πολλῷ
καὶ μέλιτι γλυκερῷ· πολλοὶ δ' ἥρωες Ἀχαιοὶ
τεύχεσιν ἐρρώσαντο πυρὴν πέρι καιομένοιο,
περὶ θ' ἱππῆές τε· πολλὸς δ' ὀρυμαγδὸς ὀρώρει.
αὐτὰρ ἐπεὶ δὴ σε φλόξ ἤνυσεν Ἡφαίστοιο,

55 σὺν] μετ' F M. 62 ὑπώρορε G H: ἐπώρορε F P M U al. 63 ἐπτακαίδεκα
G F. 65 πολλὰ δ' ἐπ' αὐτῷ G F P H al. 69 πέρι] παρά F.

52. οὐ καὶ πρόσθεν κτλ. This formula is hardly appropriate here; Nestor has given no 'former counsel.'

57. It is perhaps not a mere accident that this is the only place in the Odyssey in which the word φόβος occurs.

60. On this line Aristarchus observed that it is the only Homeric passage in which the number of the Muses is given. It may be the source of the later belief. The words, however, do not necessarily mean that there were nine Muses—only that 'nine in all' now took part in the lament. Nine is a favourite number in Homer.

62. ἐπώρορε 'stirred their hearts': the preposition is especially used of *feeling*, as in the phrase ἐπ' ἡμέρον ὥρσε γόοιο.

Μοῦσα. The change to the sing. is somewhat abrupt.

63. Aristarchus asked how the body of Achilles was kept for so many days. The scholiast plausibly says that it was by the agency of Thetis, as in the case of Patroclus. But would Homer have left this to be understood?

After ἐπτα καὶ δέκα we expect the plur. ἡματα. The sing. is apparently due to the common phrase ὁμῶς νύκτας τε καὶ ἡμαρ. There is in fact a kind of double use of ἡμαρ—'for seventeen days, night and day alike.'

68. The use of honey appears to be a trace of the practice of embalming the dead: see Helbig, *Hom. Epos* p. 53.

69. ἐρρώσαντο, see on 23. 3. So in honour of Patroclus, Il. 23. 13 οἱ δὲ τρις περὶ νεκρὸν ἐντριχας ἤλασαν ἵππους μυρόμενοι.

ἤωθεν δὴ τοι λέγομεν λεύκ' ὅστέ', Ἀχιλλεῦ,
οἶνω ἐν ἀκρήτῳ καὶ ἀλείφατι· δῶκε δὲ μήτηρ
χρύσειον ἀμφιφορῆα· Διωνύσοιο δὲ δῶρον
φάσκ' ἔμεναι, ἔργον δὲ περικλυτοῦ Ἡφαίστοιο· 75
ἐν τῷ τοι κείται λεύκ' ὅστέα, φαίδιμ' Ἀχιλλεῦ,
μίγδα δὲ Πατρόκλοιο Μενoitιάδαο θανόντος,
χωρὶς δ' Ἀντιλόχοιο, τὸν ἔξοχα τίες ἀπάντων
τῶν ἄλλων ἐτάρων μετὰ Πάτροκλόν γε θανόντα.
ἀμφ' αὐτοῖσι δ' ἔπειτα μέγαν καὶ ἀμύμονα τύμβον 80
χεύαμεν Ἀργείων ἱερὸς στρατὸς αἰχμητῶν
ἀκτῇ ἐπὶ προῦχούσῃ, ἐπὶ πλατεί Ἑλλησπόντῳ,
ὥς κεν τηλεφανὴς ἐκ ποντόφιν ἀνδράσιν εἴη
τοῖς οἱ νῦν γεγάασι καὶ οἱ μετόπισθεν ἔσονται.
μήτηρ δ' αἰτήσασα θεοὺς περικαλλέ' ἄεθλα 85
θῆκε μέσῳ ἐν ἀγῶνι ἀριστήεσσιν Ἀχαιῶν.
ἤδη μὲν πολέων τάφῳ ἀνδρῶν ἀντεβόλησας
ἡρώων, ὅτε κέν ποτ' ἀποφθιμένου βασιλῆος
ζώννυνται τε νέοι καὶ ἐπεντύνονται ἄεθλα·
ἀλλὰ κε κείνα μάλιστα ἰδὼν θήησας θυμῷ, 90
οἷ' ἐπὶ σοὶ κατέθηκε θεὰ περικαλλέ' ἄεθλα
ἀργυρόπεζα Θέτις· μάλα γὰρ φίλος ἦσθα θεοῖσιν.
ὥς σὺ μὲν οὐδὲ θανῶν ὄνομ' ὤλεσας, ἀλλὰ τοι αἰεὶ

83 ὥς] ὅς G. 87 ἀντεβόλησας Ar. F Eust.: ἀντεβόλησα vulg. 88 βα-
σιλῆος] Ἀχιλῆος P. 90 θήησας G P H M al.: ἐτεθήπεια U, v. l. ap. Eust.:
ἐτεθήπεια Eust.: ἐτίθηπα (sic) F².

74. ἀμφιφορῆα, the urn in which the
ashes of Patroclus were placed at his
entreaty; Il. 23. 92 χρύσειος ἀμφιφορεύς,
τὸν τοι πόρε πύτνια μήτηρ. It is also
called a φιάλη, see Il. 23. 243, 253.

77. Cp. the injunctions of Patroclus
in Il. 23. 83.

79. The term 'ἐταῖρος of Achilles' is
not strictly applicable to Antilochus.

80. αὐτοῖσι, see on 241, 282. In later
times these three heroes had separate
mounds on the Hellespont.

81. ἱερὸς στρατὸς, perhaps a trace of
the original sense of ἱερός, viz. 'strong.'
The theories as to this word put forward
by W. Schulze (*Quaest. Ep.* p. 207 ff.)
and Mr. Mulvany (*Journ. of Philology*,

xlix. 131) are somewhat too elaborate.

88-89. ὅτε κεν . . . ζώννυνται. In
Homer ὅτε κεν usually refers to a
particular future event: but there are
some exceptions to the rule, see *H. G.*
§ 289, 2, b. In any case, however, ὅτε
κεν must take the subjunctive. The
form ζώννυνται has sometimes been ex-
plained as a subj. (as by Curtius, *Verb.*
ii. 67); but this is against all analogy.
The proper subj. would be ζωννύονται,
and possibly that form should be read
here. The synizesis is violent (cp. the
usual scanning of Ἑνναλίῳ ἀνδρείφοντῳ):
but the fact that the form ζωννύονται
cannot otherwise be brought into the
hexameter is a partial excuse.

πάντας ἐπ' ἀνθρώπους κλέος ἔσσεται ἐσθλόν, Ἀχιλλεῦ·
αὐτὰρ ἐμοὶ τί τόδ' ἦδος, ἐπεὶ πόλεμον πολύπνευστα; 95
ἐν νόστῳ γάρ μοι Ζεὺς μήσατο λυγρὸν ὄλεθρον
Αἰγίσθου ὑπὸ χερσὶ καὶ οὐλομένης ἀλόχοιο."
Ἦς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
ἀγχίμολον δὲ σφ' ἦλθε διάκτορος ἀργειφόντης,
ψυχὰς μνηστήρων κατάγων Ὀδυσῆϊ δαμέντων. 100
τὸ δ' ἄρα θαμβήσαντ' ἰθὺς κίον, ὥς ἐσιδέσθην.
ἔγνω δὲ ψυχὴ Ἀγαμέμνονος Ἀτρεΐδαο
παῖδα φίλον Μελανῆος, ἀγακλυτὸν Ἀμφιμέδοντα·
ξείνος γὰρ οἱ ἔην Ἰθάκῃ ἐνὶ οἰκίᾳ ναίων.
τὸν προτέρῃ ψυχῇ προσεφώνεεν Ἀτρεΐδαο· 105
"Ἀμφίμεδον, τί παθόντες ἐρεμνὴν γαῖαν ἔδυτε
πάντες κεκριμένοι καὶ ὁμήλικες; οὐδέ κεν ἄλλως
κρινάμενος λέξαιτο κατὰ πτόλιν ἀνδρας ἀρίστους.
ἢ ὅμμ' ἐν νήεσσι Ποσειδάων ἐδάμασσαν,
ὄρσας ἀργαλέους ἀνέμους καὶ κύματα μακρά; 110
ἢ που ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου
βοῦς περιταμνομένους ἡδ' οἶων πώεα καλά,
ἡὲ περὶ πτόλιος μαχεσόμενοι ἡδὲ γυναικῶν;
εἰπέ μοι εἰρομένῳ ξείνος δέ τοι εὖχομαι εἶναι.
ἢ οὐ μέμνη ὅτε κείσε κατήλυθον ὑμέτερον δῶ, 115
ὄτρυνέων Ὀδυσῆα σὺν ἀντιθέῳ Μενελάῳ
Ἰλιον εἰς ἅμ' ἔπεσθαι εὐσσέλμων ἐπὶ νηῶν;

95 τόδ'] τότ' G.

112 καὶ οἷς καὶ πίονας αἰγας P.

95. τί τόδ' ἦδος 'how is it now (τόδε)
a pleasure?' Cp. Il. 18. 80 ἀλλὰ τί μοι
τῶν ἦδος; Possibly the original phrase
was τί τὸ ἦδος;

97. It is only here and in the eleventh
book (410, 453) that Clytemnestra is
said to have taken part in the murder.
Elsewhere in Homer it is ascribed to
Aegisthus alone.

101. τῷ 'the two' who had spoken,
viz. Achilles and Agamemnon.

104. Ἰθάκῃ ἐν. Amphimedon was
host 'in Ithaca, his home,' and Aga-
memnon similarly in Mycenae: cp. Il.

6. 224 σοὶ μὲν ἐγὼ ξείνος φίλος Ἀργεῖ
μέσσω εἰμί, σὺ δ' ἐν Λυκίῃ ὅτε κεν τῶν
δῆμον ἴκωμαι.

106. τί παθόντες, to be understood
literally, not in the later colloquial use
of τί παθὼν κτλ.

108. κρινάμενος, for κρινάμενός τις:
see the note on 13. 400.

109-113, = 11. 399-403.

112. περιταμνομένους, i. e. raiding.

113. μαχεσόμενοι, to be explained as
merely *metri gratia* for the impossible
μαχεόμενοι. The change to the nom.
is also required by the metre.

μηνὶ δ' ἄρ' οὖλον πάντα περήσαμεν εὐρέα πόντον,
σπουδῇ παρπεπιθόντες Ὀδυσσῆα πτολίπορθον."

Τὸν δ' αὖτε ψυχὴ προσεφώνεεν Ἀμφιμέδοντος·
" [Ἀτρεΐδῃ κύδιστε, ἀναξ ἀνδρῶν Ἀγάμεμνον,]
μέμνημαι τάδε πάντα, διοτρεφές, ὥς ἀγορεύεις·
σοὶ δ' ἐγὼ εὖ μάλα πάντα καὶ ἀτρεκέως καταλέξω,
ἡμετέρου θανάτοιο κακὸν τέλος, οἷον ἐτύχθη.
μνώμεθ' Ὀδυσσῆος δὴν οἰχομένοιο δάμαρτα·
ἡ δ' οὐτ' ἡρνείτο στυγερὸν γάμον οὐτ' ἐτελεύτα,
ἡμῖν φραζομένη θάνατον καὶ κῆρα μέλαιναν·
ἀλλὰ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·
στησαμένη μέγαν ἱστὸν ἐνὶ μεγάροισιν ὕφαινε,
λεπτὸν καὶ περίμετρον· ἄφαρ δ' ἡμῖν μετέειπε·
'κοῦροι, ἐμοὶ μνηστῆρες, ἐπεὶ θάνε δῖος Ὀδυσσεύς,
μῖμνετ' ἐπειγόμενοι τὸν ἐμὸν γάμον, εἰς ὃ κε φᾶρος
ἐκτελέσω, μή μοι μεταμῶνια νήματ' ὀληται,
Λαέρτη ἥρωϊ ταφήϊον, εἰς ὅτε κέν μιν
μοῖρ' ὀλοὴ καθέλῃσι τανηλεγέος θανάτοιο,
μή τίς μοι κατὰ δῆμον Ἀχαιϊάδων νεμεσῇσῃ,
αἷ κεν ἄτερ σπείρου κείται πολλὰ κτεατίσσας.'
ὥς ἔφαθ', ἡμῖν δ' αὖτ' ἐπεπείθετο θυμὸς ἀγῆνωρ.
ἔνθα καὶ ἡματίη μὲν ὑφαίνεσκεν μέγαν ἱστὸν,
νύκτας δ' ἀλλύεσκεν, ἐπεὶ δαΐδας παραθείτο.
ὥς τριέτες μὲν ἔληθε δόλῳ καὶ ἔπειθεν Ἀχαιοὺς·
ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος καὶ ἐπήλυθον ὦραι,
[μηνῶν φθινόντων, περὶ δ' ἡματα πόλλ' ἐτελέσθη,]
καὶ τότε δὴ τις ἔειπε γυναικῶν, ἡ σάφα ᾗδη,

118 ἄρ' codd.: ἐν Ἀρ. (cp. Did. on Il. 10. 48).
124 τέλος] μόρον H al. 133 μεταμῶνια F al.

121 om. F M U.
143 om. F P H M.

118. μηνὶ οὖλον 'in a whole month':
i.e. it took just a good month.

121. This line is doubtless spurious.
The address contained in the word
διοτρεφές is sufficient.

128-146, = 2. 93-110. The passage
is also put into the mouth of Penelope
in 19. 139-156.

128. ἄλλον has no clear meaning

here, as no δόλος has been spoken of.
In 2. 93 it refers to the preceding
sentence, viz. 2. 91-92 ὑπὸ σπείρῳ ἀνδρὶ
ἐκάστῳ ἀγγελίας προείσα, so that it
means 'other than false promises.'
Hence the present passage is shown to
have been borrowed from the other:
which again is probably an interpolation
from the 19th book: see Sittl, p. 86.

καὶ τήν γ' ἀλλύουσιν ἐφεύρομεν ἀγλαὸν ἱστὸν.
ὥς τὸ μὲν ἐξετέλεσσε καὶ οὐκ ἐθέλουσ' ὑπ' ἀνάγκης.
εὖθ' ἡ φᾶρος ἔδειξεν, ὑφήνασα μέγαν ἱστὸν,
πλύνασ', ἡελίῳ ἐναλίγκιον ἢ σελήνῃ,
καὶ τότε δὴ ῥ' Ὀδυσῆα κακὸς ποθεν ἦγαγε δαίμων
ἀγροῦ ἐπ' ἐσχατιήν, ὅθι δώματα ναῖε συβώτης.
ἔνθ' ἦλθεν φίλος υἱὸς Ὀδυσσῆος θείοιο,
ἐκ Πύλου ἡμαθόεντος ἰὼν σὺν νηϊ μελαίνῃ.
τὼ δὲ μνηστῆρσιν θάνατον κακὸν ἀρτύναντε
ἴκοντο προτὶ ἄστῳ περικλυτόν, ἧ τοι Ὀδυσσεὺς
ὑστερος, αὐτὰρ Τηλέμαχος πρόσθ' ἡγεμόνευε.
τὸν δὲ συβώτης ἦγε κακὰ χροῖ εἴματ' ἔχοντα,
πτωχῷ λευγαλέῳ ἐναλίγκιον ἢ δὲ γέροντι
σκηπτόμενον· τὰ δὲ λυγρὰ περὶ χροῖ εἴματα ἔστο·
οὐδέ τις ἡμείων δύνατο γινῶναι τὸν ἔοντα
ἐξαπίνης προφανέντ', οὐδ' οἱ προγενέστεροι ἦσαν,
ἀλλ' ἐπεσὶν τε κακοῖσιν ἐνίσσομεν ἢ δὲ βολῆσιν.
αὐτὰρ ὁ τέως μὲν ἐτόλμα ἐνὶ μεγάροισιν ἐοῖσι
βαλλόμενος καὶ ἐνισσόμενος τετληότι θυμῷ·
ἀλλ' ὅτε δὴ μιν ἔγειρε Διὸς νόος αἰγιόχοιο,
σὺν μὲν Τηλεμάχῳ περικαλλέα τεύχε' αἶρας

147 εἶθ' vulg.: ἐνθ' P.

147-149. The incident referred to
in these lines is one for which it is
hard to find a place in the preceding
story. Penelope, we are told, showed
the finished φᾶρος to the Suitors, and
we gather from the context that she at
the same time confessed that she could
no longer delay her marriage with one
of them. Thereupon Ulysses came, and
she was saved. This is not exactly the
course of events in the Odyssey as we
have it. Was there then a version in
which the incident here referred to had
a place—perhaps as the opening scene?
The conjecture is as plausible as many
that have been put forward. But the
sounder conclusion surely is that dis-
crepancies of this kind between the
24th book and the rest of the Odyssey
do not call for special explanation.

150 ff. Aristarchus objected here that
Amphimedon could not know about
the meeting of Ulysses and Telema-
chus in the house of Eumaeus. The
difficulty is hardly one that the ordinary
hearer of the Odyssey would feel. The
real objection to the passage is that it
repeats what the hearer knows already.

155. ἡγεμόνευε should mean 'led the
way,' not merely 'went first (in time),'
as it must do here.

158. περὶ χροῖ εἴματα ἔστο is a re-
petition, in un-Homeric style, of the
latter half of l. 156. λυγρὰ is awkward
after λευγαλέῳ in l. 157.

161. βολῆσιν, sc. ἐβάλλομεν, to be
supplied from ἐνίσσομεν by zeugma:
cp. l. 163 βαλλόμενος καὶ ἐνισσόμενος.

165-166. Regarding this incident see
the notes on 19. 1-50.

ἐς θάλαμον κατέθηκε καὶ ἐκλήϊσεν ὀχῆας,
 αὐτὰρ ὃ ἦν ἄλοχον πολυκερδείησιν ἄνωγε
 τόξον μνηστήρεσσι θέμεν πολίον τε σίδηρον,
 ἡμῖν αἰνομόροισιν ἀέθλια καὶ φόνου ἀρχήν.
 οὐδέ τις ἡμείων δύνατο κρατεροῖο βιοῖο
 170 νευρὴν ἐντανύσαι, πολλὸν δ' ἐπιδευέες ἦμεν.
 ἀλλ' ὅτε χεῖρας ἴκανεν Ὀδυσσεύς μέγα τόξον,
 ἔνθ' ἡμεῖς μὲν πάντες ὁμοκλέομεν ἐπέεσσι
 τόξον μὴ δόμεναι, μὴδ' εἰ μάλα πόλλ' ἀγορεύοι.
 Τηλέμαχος δέ μιν οἶος ἐποτρύνων ἐκέλευσεν.
 175 αὐτὰρ ὃ δέξατο χειρὶ πολύτλας δῖος Ὀδυσσεύς,
 ῥηϊδίως δ' ἐτάνυσσε βίον, διὰ δ' ἦκε σιδήρου,
 στῆ δ' ἄρ' ἐπ' οὐδὸν ἰών, ταχέας δ' ἐκχεύατ' οἷστοις
 δεινὸν παπταίνων, βάλε δ' Ἀντίνοον βασιλῆα.
 αὐτὰρ ἔπειτ' ἄλλοις ἐφίει βέλεα στονόεντα,
 180 ἅντα τιτυσκόμενος· τοῖ δ' ἀγχιστῖνοι ἔπιπτον.
 γνωτὸν δ' ἦν ὃ ρά τίς σφι θεῶν ἐπιτάρροθος ἦεν·
 αὐτίκα γὰρ κατὰ δώματ' ἐπισπόμενοι μένει σφῶ
 κτεῖνον ἐπιστροφάδην, τῶν δὲ στόνος ὤρνυτ' αἰκῆς
 κράτων τυπτομένων, δάπεδον δ' ἅπαν αἵματι θύεν.
 185 ὥς ἡμεῖς, Ἀγάμεμνον, ἀπωλόμεθ', ὦν ἔτι καὶ νῦν
 σώματ' ἀκηδέα κείται ἐνὶ μεγάροις Ὀδυσσεύς·
 οὐ γάρ πω ἴσασι φίλοι κατὰ δώμαθ' ἐκάστων,
 οἳ κ' ἀπονίψαντες μέλανα βρότον ἐξ ὠτειλέων
 κατθέμενοι γοάοιεν· ὃ γὰρ γέρας ἐστὶ θανόντων."
 190 Τὸν δ' αὖτε ψυχὴν προσεφώνεεν Ἀτρεΐδαι·

180 ἐφίει] ἀφίει F M J.
needed for the construction.

182 ὅτι ρά σφι P, perhaps rightly, since τις is not
183 σφῶ] σφῶν F U al.

166. ἐκλήϊσεν ὀχῆας would naturally mean 'shut the door of the θάλαμος.' But it may be due to imperfect recollection of 19.30 κλήϊσεν δὲ θύρας μεγάραν, words which refer to the closing of the door on the women servants.

167-169. This is a slightly inaccurate or at least incomplete version. Penelope first proposed the τόξον θέσις (19.572),

and Ulysses urged her to carry it out. The discrepancy has been much insisted upon by modern scholars, as pointing to the existence of a different form of the story: but surely it is not one upon which any conclusion can be founded. Cp. the note on 147-149.

184-185, = 22.308-309.

190. κατθέμενοι 'placing on biers,' 'laying out.'

“Ὀλβιε Λαέρταο πάϊ, πολυμήχαν' Ὀδυσσεῦ,
 ἦ ἄρα σὺν μεγάλῃ ἀρετῇ ἐκθήσω ἀκοιτῖν
 ὥς ἀγαθαὶ φρένες ἦσαν ἀμύμονι Πηνελοπείῃ,
 195 κούρῃ Ἰκαρίου, ὥς εὖ μέμνητ' Ὀδυσσεύς,
 ἀνδρὸς κουριδίου. τῷ οἱ κλέος οὐ ποτ' ὀλείται
 ἥς ἀρετῆς, τεύξουσι δ' ἐπιχθονίοισιν αἰοιδὴν
 ἀθάνατοι χαρίεσσαν ἐχέφρονι Πηνελοπείῃ,
 οὐχ ὥς Τυνδαρέου κούρῃ κακὰ μήσατο ἔργα,
 200 κουρίδιον κτεῖνασα πόσιν, στυγερὴ δέ τ' αἰοιδῇ
 ἔσσετ' ἐπ' ἀνθρώπους, χαλεπὴν δέ τε φῆμιν ὀπάσσει
 θηλυτέρῃσι γυναιξί, καὶ ἦ κ' εὐεργὸς ἔησιν.”
 Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 ἑσταότ' εἰν Ἀῖδαο δόμοις, ὑπὸ κεύθεσι γαίης·
 οἱ δ' ἐπεὶ ἐκ πόλιος κατέβαν, τάχα δ' ἀγρὸν ἵκοντο
 205 καλὸν Λαέρταο τετυγμένον, ὃν ρά ποτ' αὐτὸς
 Λαέρτης κτεάτισσεν, ἐπεὶ μάλα πόλλ' ἐμόγησεν.
 ἔνθα οἱ οἶκος ἔην, περὶ δὲ κλίσιον θέε πάντη,
 ἐν τῷ σιτέσκοντο καὶ ἱζανον ἠδὲ ἱανον
 210 δμῶες ἀναγκαῖοι, τοῖ οἱ φίλα ἐργάζοντο.

194 ἀμύμονι] ἐχέφρονι F U.

201 δέ τε F U : δ' ἐνὶ P H M al.

193. σὺν μεγάλῃ ἀρετῇ 'with a dower of noble gifts.' The ἀρετῇ of Penelope includes all her qualities of character and person: cp. l. 197, also such phrases as 2.206 εἵνεκα τῆς ἀρετῆς ἱριδαίνομεν. Here the especial meaning of the word appears in the next clause ὥς ἀγαθαὶ φρένες κτλ. (ὥς being = ὅτι οὕτως). Note that σὺν is especially used of an accompaniment or attendant circumstance: σὺν ἐντεσι, σὺν ἱπποισιν καὶ ὄχεσφιν, σὺν θυέσσει (Il. 6.270), Ζεφύρος σὺν λαίλαπι (Od. 12.408), &c.

198. Πηνελοπείῃ, with τεύξουσι, 'will make for, in honour of, Penelope.' Bothe proposed to read ἐχέφρονα Πηνελόπειαν, so that αἰοιδὴν would be = 'matter of song,' as αἰοιδῇ in l. 200, and in 8.580 ἴνα ἦσι καὶ ἐσσομένοισιν αἰοιδῇ. But the succession of accusatives—χαρίεσσαν ἐχέφρονα Πηνελόπειαν—would be very harsh.

χαρίεσσαν 'pleasing,' the opposite

of στυγερῇ αἰοιδῇ (l. 200). The place of the word in the sentence is not quite Homeric. If an epithet is added in the following line it regularly begins the line.

205. οἱ δέ, viz. Ulysses, &c. The story is continued from 23.370.

τάχα δ', apodosis.

207. μάλα πόλλ' ἐμόγησεν 'had toiled much,' viz. in making the farm, —bringing the land into cultivation, building, &c. So in l. 388 Dolius and his sons return ἐξ ἔργων μογέοντες. The land, having thus been won from the waste (the γῆ ἀκληρὸς τε καὶ ἀειτός of H. Ven. 123), was a τέμενος or separate possession of Laertes: hence κτεάτισσε (see a paper by Mr. Ridgeway, J. H. S. vi. 319 ff.).

208. οἶκος, the chief room, answering to the μέγαρον of a palace: while the κλίσιον, 'a shed' or 'cottage,' took the place of the series of θάλαμοι.

ἐν δὲ γυνὴ Σικελὴ γρη῏ς πέλεν, ἥ βα γέροντα
ἐνδυκέως κομέεσκεν ἐπ' ἀγροῦ, νόσφι πόλῃος.
ἐνθ' Ὀδυσσεὺς δμῶεσσι καὶ υἱεῖ μῦθον ξείπεν·
“ὕμεις μὲν νῦν ἔλθετ' ἐνκτίμενον δόμον εἴσω,
δεῖπνον δ' αἶψα συνὼν ἱερεύσατε ὅς τις ἄριστος·
αὐτὰρ ἐγὼ πατρὸς πειρήσομαι ἡμετέριοι,
αἶ κέ μ' ἐπιγνώῃ καὶ φράσσεται ὀφθαλμοῖσιν,
ἥ κεν ἀγνοῖῃσι πολὺν χρόνον ἀμφὶς ἐόντα.”

Ὡς εἰπὼν δμῶεσσιν ἀρήϊα τεύχε' ἔδωκεν.
οἱ μὲν ἔπειτα δόμονδε θοῶς κίον, αὐτὰρ Ὀδυσσεὺς
ἄσσον ἱεν πολυκάρπου ἀλῶης πειρητίζων.
οὐδ' εὔρεν Δολίον, μέγαν ὄρχατον ἐσκαταβαίνων,
οὐδέ τινα δμῶων οὐδ' υἱέων· ἀλλ' ἄρα τοί γε
αἵμασιδὸς λέγοντες, ἀλῶης ἔμμεναι ἔρκος
ῥῶχοντ', αὐτὰρ ὁ τοῖσι γέρων ὁδὸν ἡγεμόνευε.
τὸν δ' οἶον πατέρ' εὔρεν ἐνκτιμένη ἐν ἀλῶϊ,
λιστρεύοντα φυτὸν· ρυπδῶντα δὲ ἔστο χιτῶνα
ραπτὸν ἀεικέλιον, περὶ δὲ κνήμησι βοείας
κνημίδας ραπτὰς δέδετο, γραπτὺς ἀλεείνων,
χειρὶδὰς τ' ἐπὶ χερσὶ βάτων ἔνεκ'. αὐτὰρ ὑπερθεν
αἰγείην κυνέην κεφαλῇ ἔχε, πένθος ἀέζων.
τὸν δ' ὥς οὖν ἐνόησε πολύτλας δῖος Ὀδυσσεὺς
γῆραι' τειρόμενον, μέγα δὲ φρεσὶ πένθος ἔχοντα,
στάς ἄρ' ὑπὸ βλωθρὴν ὄγχυνην κατὰ δάκρυον εἶβε.

217 ἐπιγνοίη vulg., corrected by Hermann: ἐπι γνοίη Z, conj. Voss.
223 υἱέων MSS.: υἱῶν Wolf, Bekk. 227 ρυπδῶντα F. 231 ἀργείην P Y.

211. Σικελή. We have already heard of the Σικελοί as buyers of slaves (20. 383).

215. δεῖπνον, predicative, 'for our dinner.'

219. τεύχε' ἔδωκεν 'gave the arms,' which he had put on (23. 366). The servants were to take them into the house.

221. πειρητίζων 'in his inquiries,' cp. l. 216 πατρὸς πειρήσομαι.

224. αἵμασιδὸς λέγοντες, see on 18. 359.

225. γέρων, sc. Dolius.

227. λιστρεύοντα 'digging about,' from λίστρον (22. 455): cp. also l. 242 ἀμφελάχαινε.

229. κνημίδας 'greaves' or 'gaiters.' The greaves worn as armour were not materially different, and served chiefly to protect the shins against the edge of the great shield.

γραφτὺς, acc. plur. of γραπτὺς 'scratch.' 230. χειρὶδὰς, from χεῖρ, apparently on the analogy of κνημίδες.

231. πένθος ἀέζων 'cherishing his sorrow': said to explain the rudeness of his attire.

μερμήριξε δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν
κύσσαι καὶ περιφῦναι ἐὼν πατέρ', ἡδὲ ἕκαστα
εἰπεῖν, ὥς ἔλθοι καὶ ἴκοιτ' ἐς πατρίδα γαίαν,
ἥ πρῶτ' ἐξερέοιτο ἕκαστά τε πειρήσαιο.
ὦδε δὲ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,
πρῶτον κερτομίους ἐπέεσσιν πειρηθῆναι.
τὰ φρονέων ἰθὺς κίεν αὐτοῦ δῖος Ὀδυσσεύς.
ἦ τοι ὁ μὲν κατέχων κεφαλὴν φυτὸν ἀμφελάχαινε·
τὸν δὲ παριστάμενος προσεφώνεε φαίδιμος υἱός·
“ὦ γέρον, οὐκ ἀδαημονίη σ' ἔχει ἀμφιπολεύειν
ὄρχατον, ἀλλ' εὖ τοι κομιδὴ ἔχει, οὐδέ τι πάμπαν,
οὐ φυτὸν, οὐ συκὴν, οὐκ ἄμπελος, οὐ μὲν ἐλαίη,
οὐκ ὄγχυνη, οὐ πρασιή τοι ἄνευ κομιδῆς κατὰ κῆπον.
ἄλλο δὲ τοι ἐρέω, σὺ δὲ μὴ χόλον ἐνθεο θυμῷ·
αὐτόν σ' οὐκ ἀγαθὴ κομιδὴ ἔχει, ἀλλ' ἄμα γῆρας
λυγρὸν ἔχεις αὐχμεῖς τε κακῶς καὶ ἀεικέα ἔσσαι.
οὐ μὲν ἀεργίης γε ἀναξ ἔνεκ' οὐ σε κομίζει,
οὐδέ τί τοι δούλειον ἐπιπρέπει εἰσοράσθαι
εἶδος καὶ μέγεθος· βασιλῆϊ γὰρ ἀνδρὶ ἔοικας.
τοιούτῳ δὲ ἔοικας, ἐπεὶ λούσαιο φάγοι τε,

235-240. This passage is evidently modelled on 10. 151-154. Note (1) the conventional lines 235 = 10. 151 and 239 = 10. 153, (2) the constr. of μερμήριζω with the inf. in place of the usual ἦ—ἦ and an opt., and (3) πρῶτον in l. 240 answering to πρῶτα in 10. 154. There is the difference that in this place a second alternative is inserted, introduced by ἦ and the opt., thus giving the extremely harsh form μερμήριξε... κύσσαι καὶ περιφῦναι... ἦ ἐξερέοιτο for 'debated whether he should kiss and embrace, or should ask.'

237. ὥς ἔλθοι κτλ. The opt. in oratio obliqua is a post-Homeric construction.

240. ἐπέεσσιν. This is the only instance in the Odyssey of ν ἐφ. forming position in the fourth thesis of the hexameter. It is also the only real exception to the rule that a short vowel

cannot be lengthened by position in that part of the line. See the discussion in the *Class. Rev.* xi. 28, 29, 151-154.

241. αὐτοῦ. The use of the oblique cases of αὐτός where no emphasis is intended seems to be post-Homeric: cp. l. 80 and l. 282.

245. εὖ ἔχει. The only instance in Homer of this phrase, afterwards so common.

247. The synizesis is hardly to be paralleled in Homer.

248. An adaptation—almost a parody—of the conventional ἄλλο δὲ τοι ἐρέω σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν.

252. δούλειον, evidently an adjective, used as a predicate with ἐπιπρέπει—'shows like a slave.' Thus the whole sentence means that the form and stature of Laertes did not strike the beholder as at all answering to his slave-like dress and employment.

εὐδέμεναι μαλακῶς· ἡ γὰρ δίκη ἐστὶ γερόντων. 255
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 τεῦ δμῶς εἰς ἀνδρῶν; τεῦ δ' ὄρχατον ἀμφιπολεύεις;
 καί μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐὺ εἰδῶ,
 εἰ ἐτέον γ' Ἰθάκην τήνδ' ἰκόμεθ', ὥς μοι ξειπεν 260
 οὗτος ἀνὴρ νῦν δὴ ξυμβλήμενος ἐνθάδ' ἰόντι,
 οὐ τι μάλ' ἀρτίφρων, ἐπεὶ οὐ τόλμησεν ἕκαστα
 εἰπεῖν ἢ δ' ἐπακοῦσαι ἐμὸν ἔπος, ὥς ἐρέεινον
 ἀμφὶ ξείνῳ ἐμῷ, ἥ που ζῶει τε καὶ ἔστιν,
 ἥ ἤδη τέθνηκε καὶ εἰν Ἀῖδαο δόμοισιν.
 ἐκ γάρ τοι ἐρέω, σὺ δὲ σύνθεο καὶ μευ ἀκουσον· 265
 ἄνδρα ποτ' ἐξείνισσα φίλῃ ἐν πατρίδι γαίῃ
 ἡμέτερόνδ' ἐλθόντα, καὶ οὐ πῶ τις βροτὸς ἄλλος
 ξείνων τηλεδαπῶν φιλίων ἐμὸν ἵκετο δῶμα·
 εὐχετο δ' ἐξ Ἰθάκης γένος ἔμμεναι, αὐτὰρ ἔφασκε
 Λαέρτην Ἀρκεισιάδην πατέρ' ἔμμεναι αὐτῷ. 270
 τὸν μὲν ἐγὼ πρὸς δώματ' ἄγων ἐὺ ἐξείνισσα,
 ἐνδυκέως φιλέων, πολλῶν κατὰ οἶκον ἐόντων,
 καὶ οἱ δῶρα πόρον ξεινήϊα, οἷα ἐφκει.
 χρυσοῦ μὲν οἱ δῶκ' εὐεργέος ἐπτὰ τάλαντα,
 δῶκα δὲ οἱ κρητῆρα πανάργυρον ἀνθεμόεντα, 275
 δώδεκα δ' ἀπλοῖδας χλαίνας, τόσσους δὲ τάπητας,
 τόσσα δὲ φάρεα καλά, τόσους δ' ἐπὶ τοῖσι χιτῶνας,
 χωρὶς δ' αὐτε γυναῖκας ἀμύμονα ἔργα ἰδυίας
 τέσσαρας εἰδαλίμας, ἃς ἤθελεν αὐτὸς ἐλέσθαι."

Τὸν δ' ἡμείβετ' ἔπειτα πατήρ κατὰ δάκρυον εἴβων· 280
 "ξείν', ἥ τοι μὲν γαῖαν ἰκάνεις ἣν ἐρεείνεις,

263 ἡ που] εἰ που MSS.
 F D U al.

266 ἐν F D U: ἐν P M al.

278 ἀμύμονας

255. εὐδέμεναι, inf. after τοιούτῳ
 'one qualified to &c.'

ἡ may be either the article or the
 relative pronoun (ἥ): cp. l. 190 δ γὰρ
 γέρας ἵστί θανόντων.

δίκη combines the notions of custom
 and right—notions not distinguished in
 primitive law and morals.

260. οὗτος is deictic: it denotes an
 imaginary man of whom he affects to
 have made inquiry.

261. τόλμησεν, 'took heart of grace':
 cp. Il. 1. 543 τέτληκας εἰπεῖν ἔπος.

268. See the note on 19. 351.

271-272 = 19. 194-195.

274-275 = 9. 202-203.

ὑβρισταὶ δ' αὐτὴν καὶ ἀτάσθαλοι ἄνδρες ἔχουσι.
 δῶρα δ' ἐτώσια ταῦτα χαρίζεο, μυρί' ὀπάζων·
 εἰ γὰρ μιν ζῶν γ' ἐκίχεις Ἰθάκης ἐνὶ δῆμῳ,
 τῷ κέν σ' εὖ δώροισιν ἀμειψάμενος ἀπέπεμψε 285
 καὶ ξενίῃ ἀγαθῇ· ἡ γὰρ θέμις, ὅς τις ὑπάρξῃ.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 πόστον δὴ ἔτος ἐστίν, ὅτε ξείνισσας ἐκείνων
 σὸν ξείνον δύστηνον, ἐμὸν παῖδ', εἰ ποτ' ἔην γε,
 δύσμορον; ὃν που τῆλε φίλων καὶ πατρίδος αἵης 290
 ἡέ που ἐν πόντῳ φάγον ἰχθύες, ἥ ἐπὶ χέρσου
 θηρσὶ καὶ οἰωνοῖσιν ἔλωρ γένητ'. οὐδέ ἐ μήτηρ
 κλαῦσε περιστείλασα πατήρ θ', οἷ μιν τεκόμεσθα,
 οὐδ' ἄλοχος πολύδωρος, ἐχέφρων Πηνελόπεια,
 κώκυς ἐν λεχέεσσιν ἐὼν πόσιν, ὥς ἐπεφκει, 295
 ὀφθαλμοὺς καθελούσα· τὸ γὰρ γέρας ἐστὶ θανόντων.
 καί μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐὺ εἰδῶ·
 τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκήες;
 ποῦ δαὶ νηὺς ἔστηκε βοή, ἥ σ' ἤγαγε δεῦρο
 ἀντιθέους θ' ἐτάρους; ἥ ἔμπορος εἰλήλουθας 300
 νηὸς ἐπ' ἀλλοτρίης, οἱ δ' ἐκβήσαντες ἔβησαν;"

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "τοιγὰρ ἐγὼ τοι πάντα μάλ' ἀτρεκέως καταλέξω.
 εἰμὶ μὲν ἐξ Ἀλύβαντος, ὅθι κλυτὰ δώματα ναῖω,
 υἱὸς Ἀφείδαντος Πολυπημονίδαο ἀνακτος· 305

284 εἰ F M al.: οὐ P H U al.

287 κατάλεξον] ἀγόρευσον H al.

φίλον F. 299 δαὶ D L W: δαὶ οἱ P: δὲ F H M Eust.: δὴ U M^a.

295 ἰδν]

282. αὐτὴν, see on l. 241.

286. ξενίη used as a substantive is
 only found in this book, here and in
 l. 314. For the quantity of the first
 syllable see on 14. 389 (crit. note).

ἡ γὰρ κτλ., see on l. 255.

ὑπάρξῃ 'takes the first step,' is first
 in the exchange of hospitality. This
 use of ὑπάρχω is distinctively Attic.
 In Homer the simple ἀρχω sometimes
 has this sense: as Il. 2. 378 ἐγὼ δ'
 ἤρχων χαλεπαίνων.

288. ἐκείνος is rare in Homer, but
 common in this book (cp. 312, 437).

289. εἰ ποτ' ἔην γε, see on 15. 268.

293. περιστείλασα 'dressing up' (in
 the funeral robes).

299. δαί. On this particle see the
 critical note on l. 225.

304-306. Of these fictitious names
 Πολυπημονίδης may refer to Laertes
 and Ulysses as 'much-suffering' heroes.
 Or it may be suggested by their ancestral
 riches (from πολυπείμων, with hyper-
 Ionic η for α): cp. Ἀφείδας = 'un-
 sparing.' Ἐπήριτος, from ἔρις, is
 perhaps an allusion to the meaning of
 the name Ὀδυσσεύς (see 19. 407 ff.).

αὐτὰρ ἐμοί γ' ὄνομ' ἐστὶν Ἐπήριτος· ἀλλὰ με δαίμων
πλάγξ' ἀπὸ Σικανίης δεῦρ' ἐλθέμεν οὐκ ἐθέλοντα·
νηὺς δέ μοι ἦδ' ἔστηκεν ἐπ' ἀγροῦ νόσφι πόλης.
αὐτὰρ Ὀδυσσῆϊ τόδε δὴ πέμπτον ἔτος ἐστίν,
ἐξ οὗ κείθεν ἔβη καὶ ἐμῆς ἀπελήλυθε πάτρης,
δύσμορος· ἦ τέ οἱ ἐσθλοὶ ἔσαν ὄρνιθες ἰόντι,
δεξιοί, οἷς χαίρων μὲν ἐγὼν ἀπέπεμπον ἐκείνων,
χαῖρε δὲ κείνος ἰών· θυμὸς δ' ἔτι νῶϊν ἐώλπει
μίξεσθαι ξενίῃ ἦδ' ἀγλαὰ δῶρα διδώσειν."

Ἦς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα·
ἀμφοτέρησι δὲ χερσὶν ἐλὼν κόνιν αἰθαλόεσσαν
χεύατο κακ' κεφαλῆς πολιῆς, ἀδινὰ στεναχίζων.
τοῦ δ' ὠρίνετο θυμός, ἀνὰ βῖνας δέ οἱ ἦδη
δριμὺ μένος προὔτυψε φίλον πατέρ' εἰσορόωντι.
κύσσε δέ μιν περιφύς ἐπιάλμενος ἠδὲ προσηύδα·
"κείνος μὲν τοι ὅδ' αὐτὸς ἐγώ, πάτερ, ὃν σὺ μεταλλάξ·
ῥῆθον ἐεικοστῷ ἔτεϊ ἐς πατρίδα γαίαν.
ἀλλ' ἴσχεο κλαυθμοῖο γόοιό τε δακρυδέντος.
ἐκ γάρ τοι ἐρέω· μάλα δὲ χρὴ σπευδέμεν ἔμψης·
μνηστῆρας κατέπεφνον ἐν ἡμετέροισι δόμοισι,
λώβην τινύμενος θυμαλγέα καὶ κακὰ ἔργα."

Τὸν δ' αὖ Λαέρτης ἀπαμείβετο φώνησέν τε·
"εἰ μὲν δὴ Ὀδυσσεύς γε ἐμὸς παῖς ἐνθάδ' ἱκάνεις,
σῆμά τί μοι νῦν εἰπὲ ἀριφραδές, ὅφρα πεποιθῶ."

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"οὐλήν μὲν πρῶτον τήνδε φράσαι ὀφθαλμοῖσι,
τὴν ἐν Παρνησῷ μ' ἔλασεν σὺς λευκῷ ὀδόντι
οἰχόμενον, σὺ δέ με προΐεις καὶ πότνια μήτηρ

322 ῥῆθον ἐεικοστῷ U: ῥῆθον ἐεικοστῷ vulg., see on 16. 206.

307. Σικανίη is nowhere else mentioned in Homer.

314. μίξεσθαι κτλ. 'that we would meet again as host and guest, and give (each other) splendid gifts.' According to ancient manners the host in each case would be the giver.

319. μένος 'passion,' in this case strong affection and pity.

προὔτυψε 'dashed forward,' cp. the similar metaphor, Il. 1. 291 προθέουσιν ὀνείδεα μυθήσασθαι.

332. μ' is misplaced: so μοι in l. 335, σε in l. 337, τοι in l. 247.

ἐς πατέρ' Αὐτόλυκον μητρὸς φίλον, ὅφρ' ἀνελοίμην
δῶρα, τὰ δεῦρο μολῶν μοι ὑπέσχετο καὶ κατένευσεν.
εἰ δ' ἄγε τοι καὶ δένδρε' ἐὺκτιμένην κατ' ἄλωην
εἶπω, ἃ μοί ποτ' ἔδωκας, ἐγὼ δ' ἤτεόν σε ἕκαστα
παιδὸνδ' ἐών, κατὰ κῆπον ἐπισπόμενος· διὰ δ' αὐτῶν
ἰκνεύμεσθα, σὺ δ' ὀνόμασας καὶ ἔειπες ἕκαστα.
ὄγχνας μοι δῶκας τρισκαίδεκα καὶ δέκα μηλέας,
συκέας τεσσαράκοντ'· ὄρχους δέ μοι ὦδ' ὀνόμηνας
δώσειν πεντήκοντα, διατρύγιος δὲ ἕκαστος
ῥῆν· ἐνθα δ' ἀνὰ σταφυλαὶ παντοῖαι ἔασιν,
ὅππότε δὴ Διὸς ὦραι ἐπιβρίσειαν ὑπερθεν."

Ἦς φάτο, τοῦ δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ,
σήματ' ἀναγνόντος τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς·
ἀμφὶ δὲ παιδὶ φίλῳ βάλε πήχες· τὸν δὲ ποτὶ οἷ
εἶλεν ἀποψύχοντα πολύτλας δῖος Ὀδυσσεύς.
αὐτὰρ ἐπεὶ ῥ' ἔμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη,
ἐξαυτὶς μύθοισιν ἀμειβόμενος προσέειπε·
"Ζεῦ πάτερ, ἦ ῥα ἔτ' ἐστὲ θεοὶ κατὰ μακρὸν Ὀλυμπον,
εἰ ἐτεὸν μνηστῆρες ἀτάσθαλον ὕβριν ἔτισαν.
νῦν δ' αἰνῶς δεῖδοικα κατὰ φρένα μὴ τάχα πάντες
ἐνθάδ' ἐπέλθωσιν Ἰθακήσιοι, ἀγγελίας δὲ
πάντῃ ἐποτρύνωσι Κεφαλλήνων πολίεσσι."

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"θάρσει, μή τοι ταῦτα μετὰ φρεσὶ σῆσι μελόντων.
ἀλλ' ἴομεν προτὶ οἶκον, ὃς ὀρχάτου ἐγγύθι κείται"

334 ὅφρ' ἀνελοίμην P al.: ὅφρ' ἀν' ἐλοίμην vulg.
ἀμπνυτο vulg. See Sch. A on Il. 22. 475.

358 δ: F U: ἔν: P H M al.

349 ἔμπνυτο Ar. (5. 458):
353 τάχα F U: ἄμα P H M al.

334. ἀνελοίμην. The verb is used of carrying off anything as a prize: 21. 117 ἀέθλια κάλ' ἀνελέσθαι, Il. 23. 823.

341. ὦδε 'just,' 'as I tell you,' see on 17. 447. 544.

ὀνόμηνας 'didst promise.'

343. ῥῆν, see the note on 23. 316.

344. ἐπιβρίσειαν. The opt. cannot be explained, unless we can look upon it as connecting the clause with the past tenses

of the narrative, δῶκας, ὀνόμηνας, &c. If so, the words ἐνθα . . . ἔασιν are parenthetical. On this view, however, the arrangement of the clauses is very unsatisfactory.

348. εἶλεν. Hartmann's conjecture εἶλεν (or ἔλαεν) is not improbable: cp. Il. 11. 239 ἔλα' ἐπὶ οἱ μεμαῶς.

355. Κεφαλλήνων, see on 20. 210.

ἔνθα δὲ Τηλέμαχον καὶ βουκόλον ἡδὲ συβώτην
 προὔπεμψ', ὥς ἂν δεῖπνον ἐφοπλίσσωσι τάχιστα." 360
 Ὡς ἄρα φωνήσαντε βάτην πρὸς δώματα καλά.
 οἱ δ' ὅτε δὴ β' ἴκοντο δόμους εὖ ναιετάοντας,
 εὖρον Τηλέμαχον καὶ βουκόλον ἡδὲ συβώτην
 ταμνομένους κρέα πολλὰ κερῶντάς τ' αἰθόπα οἶνον.
 Τόφρα δὲ Λαέρτην μεγαλήτορα φ' ἐνὶ οἴκῳ 365
 ἀμφίπολος Σικελὴ λούσεν καὶ χρίσεν ἐλαίῳ,
 ἀμφὶ δ' ἄρα χλαῖναν καλὴν βάλεν· αὐτὰρ Ἀθήνη
 ἄγχι παρισταμένη μέλε' ἤλδανε ποιμένι λαῶν,
 μείζονα δ' ἢ πάρος καὶ πάσσονα θῆκεν ιδέσθαι.
 ἐκ δ' ἀσάμινθου βῆ· θαύμαζε δέ μιν φίλος υἱός, 370
 ὥς ἴδεν ἀθανάτοισι θεοῖς ἐναλίγκιον ἄντην·
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "ὦ πάτερ, ἦ μάλα τίς σε θεῶν αἰειγενετάων
 εἶδός τε μέγεθός τε ἀμείνονα θῆκεν ιδέσθαι."
 Τὸν δ' αὖ Λαέρτης πεπνυμένος ἀντίον ἦυδα· 375
 "αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολλων,
 οἷος Νήρικον εἶλον, εὐκτίμενον πτολίεθρον,
 ἀκτὴν ἠπείροιο, Κεφαλλήνεσσιν ἀνάσσων,
 τοῖος ἐὼν τοι χθιζὸς ἐν ἡμετέροισι δόμοισι,
 τεύχε' ἔχων ὥμοισιν, ἐφειστάμεναι καὶ ἀμύνειν 380
 ἄνδρας μνηστῆρας· τῷ κε σφέων γούνατ' ἔλυσα
 πολλῶν ἐν μεγάροισι, σὺ δὲ φρένας ἔνδον ἐγήθεις."
 Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον.
 οἱ δ' ἐπεὶ οὖν παύσαντο πόνου τετύκοντό τε δαῖτα,
 ἐξείης ἔζοντο κατὰ κλισμούς τε θρόνους τε. 385

370 ἐκ δ' ἐκ β' vulg.

382 ἐγήθεις] ἰάνθη Eust.

360. προὔπεμψα, the only Homeric instance of a compound of *πρό* in which we cannot write the uncontracted form *προε*.

368. This transfiguration of Laertes is an awkward imitation of the similar changes wrought on Ulysses in the course of the story: cp. 18. 70.

378. Κεφαλλήνεσσιν, cp. l. 355. So in the Catalogue (Il. 2. 631) Ulysses is the leader of the Κεφαλλήνες.

380. ἐφειστάμεναι καὶ ἀμύνειν. The infinitive of *πίσσει* is found here and in 7. 311. It is allied to the use of the inf. as an imperative.

ἔνθ' οἱ μὲν δεῖπνον ἐπεχείρεον· ἀγχίμολον δὲ
 ἦλθ' ὁ γέρον Δολίος, σὺν δ' υἱεῖς τοῖο γέροντος,
 ἐξ ἔργων μογέοντες, ἐπεὶ προμολοῦσα κάλεσσε
 μήτηρ, γρη῏ς Σικελή, ἥ σφεας τρέφε καὶ ῥα γέροντα 390
 ἐνδυκέως κομέεσκεν, ἐπεὶ κατὰ γῆρας ἔμαρψεν.
 οἱ δ' ὥς οὖν Ὀδυσῆα ἴδον φράσσαντό τε θυμῷ,
 ἔσταν ἐνὶ μεγάροισι τεθηπότες· αὐτὰρ Ὀδυσσεὺς
 μειλιχίοις ἐπέεσσι καθαπτόμενος προσέειπεν·
 "ὦ γέρον, ἴς' ἐπὶ δεῖπνον, ἀπεκλεάθεσθε δὲ θάμβευς·
 δηρὸν γὰρ σίτφ' ἐπιχειρήσειν μεμαῶτες 395
 μίμνομεν ἐν μεγάροις, ὑμέας ποτιδέγμενοι αἰεὶ."
 Ὡς ἄρ' ἔφη, Δολίος δ' ἰθὺς κίε χεῖρε πετάσσας
 ἀμφοτέρας, Ὀδυσσεὺς δὲ λαβὼν κύσε χεῖρ' ἐπὶ καρπῷ,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 "ὦ φίλ', ἐπεὶ νόστησας ἐελδομένοισι μάλ' ἡμῖν 400
 οὐδ' ἔτ' οἰομένοισι, θεοὶ δέ σε ἤγαγον αὐτοί,
 οὐλέ τε καὶ μάλα χαῖρε, θεοὶ δέ τοι ὄλβια δοῖεν.
 καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' εὖ εἰδῶ,
 ἦ ἤδη σάφα οἶδε περίφρων Πηνελόπεια
 νοστήσαντά σε δεῦρ', ἦ ἄγγελον ὀτρύνωμεν." 405
 Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "ὦ γέρον, ἦδη οἶδε· τί σε χρὴ ταῦτα πένεσθαι;"
 Ὡς φάθ', ὁ δ' αὖτις ἄρ' ἔζετ' εὐξέστου ἐπὶ δίφρου.
 ὥς δ' αὖτως παῖδες Δολίου κλυτὸν ἀμφ' Ὀδυσῆα
 δεικανῶντ' ἐπέεσσι καὶ ἐν χεῖρεσσι φύοντο, 410

402 μάλα F U al., cp. μάλα χαῖρε in Od. 8. 413, Hom. H. Cer. 225: μέγα P H M, cp. H. Apoll. 466 οὐλέ τε καὶ μέγα χαῖρε. The two forms are evidently both very ancient.

386. ἐπεχείρεον 'set hands to,' cp. l. 395: the word does not occur elsewhere in Homer.

389. γέροντα, apparently Laertes: cp. l. 211 ἐν δὲ γυνὴ Σικελὴ γρη῏ς πέλεν, ἥ ῥα γέροντα ἐνδυκέως κομέεσκεν. The editors generally take the word of Dolius, as in l. 387. But the poet seems to be repeating here his description of the γρη῏ς Σικελή, given in 211-212.

394. θάμβευς. This contraction is

not Homeric: see *H. G.* § 105, 3.

398. Ὀδυσσεὺς, for Ὀδυσῆος, is certainly not a Homeric form.

χεῖρ' ἐπὶ καρπῷ is a phrase that is hardly in place here.

402. οὐλέ is probably imper. of a verb οὐλεῖν, of which a trace remains in Strabo, p. 635 τὸ γὰρ οὐλεῖν ὑγιαίνειν.

410. φύοντο, used in imitation of the Homeric formula ἐν δ' ἄρα οἱ φῶ χεῖρ κτλ.

ἐξείης δ' ἔζοντο παραὶ Δολίον, πατέρα σφόν.

Ἦς οἱ μὲν περὶ δεῖπνον ἐνὶ μεγάροισι πένοντο·

Ἦσσα δ' ἄρ' ἄγγελος ὦκα κατὰ πτόλιν ᾤχετο πάντη,
μνηστήρων στυγερὸν θάνατον καὶ κῆρ' ἐνέπουσα.

οἱ δ' ἄρ' ὁμῶς αἰόντες ἐφοίτων ἄλλοθεν ἄλλος 415

μυχμῶ τε στοναχῇ τε δόμων προπάροιθ' Ὀδυσῆος,

ἐκ δὲ νέκυς οἴκων φόρεον καὶ θάπτον ἕκαστοι,

τοὺς δ' ἐξ ἀλλάων πολλῶν οἰκόνδε ἕκαστον

πέμπον ἄγειν ἀλιεῦσι βοῆς ἐπὶ νηυσὶ τιθέντες·

αὐτοὶ δ' εἰς ἀγορὴν κίον ἀθρόοι, ἀχνύμενοι κῆρ. 420

αὐτὰρ ἐπεὶ ῥ' ἤγερθεν ὁμηγερέες τ' ἐγένοντο,

τοῖσιν δ' Εὐπείθης ἀνά θ' ἴστατο καὶ μετέειπε·

παιδὸς γάρ οἱ ἄλαστον ἐνὶ φρεσὶ πένθος ἔκειτο,

Ἀντινόου, τὸν πρῶτον ἐνήρατο δῖος Ὀδυσσεύς·

τοῦ δ' γε δάκρυ χέων ἀγορήσατο καὶ μετέειπεν· 425

“ὦ φίλοι, ἦ μέγα ἔργον ἀνὴρ ὅδε μήσατ' Ἀχαιοὺς·

τοὺς μὲν σὺν νήεσσιν ἄγων πολέας τε καὶ ἐσθλοὺς

ὤλεσε μὲν νῆας γλαφυράς, ἀπὸ δ' ὤλεσε λαοὺς,

τοὺς δ' ἐλθὼν ἔκτεινε Κεφαλλήνων ὄχ' ἀρίστους.

ἀλλ' ἄγετε, πρὶν τοῦτον ἢ ἐς Πύλον ὦκα ἰκέσθαι 430

ἢ καὶ ἐς Ἥλιδα δῖαν, ὅθι κρατεύουσιν Ἑπείοι,

ἴομεν ἢ καὶ ἔπειτα κατηφέες ἐσσομένεθ' αἰεὶ·

λώβη γὰρ τάδε γ' ἐστὶ καὶ ἐσσομένοισι πυθέσθαι,

εἰ δὴ μὴ παίδων τε κασιγνήτων τε φονῆας

τισόμεθ'. οὐκ ἂν ἔμοιγε μετὰ φρεσὶν ἡδὺ γένοιτο 435

ζώμεν, ἀλλὰ τάχιστα θανῶν φθιμένοισι μετεῖην.

ἀλλ' ἴομεν, μὴ φθέωσι περαιωθέντες ἐκεῖνοι.”

411 σφόν H: σφόν FPMU al. 417 οἴκου Vind. 5. ἕκαστοι vulg.: ἕκαστος
PU: ἕκαστον LWU. 418 ἕκαστον U² LW: ἕκαστος FPHM. 426 δ γ'
ἐμήσατ' H. Ἀχαιοὺς LW Eust. 429 ὄχ' ἀρίστους] ἐνὶ δῆμῳ PY.

415. ὁμῶς, with ἐφοίτων: 'they when they heard with one consent took their way &c.'

419. ἀλιεῦσι 'with seamen,' the comitative use of the dat. plur.: cp. Il. 16. 671 πέμπε δέ μιν πομποῖσιν ἄμα πραιποῖσι φέρεσθαι.

426. ὅδε. Some editors write δ γε,

on the ground that Ulysses is not present. But ἀνὴρ δ γε for 'this man' is not found in Homer: Od. 1. 403 μὴ γὰρ δ γ' ἐλθοι ἀνὴρ ὅς τις κτλ. is not a real parallel.

Ἀχαιοὺς. The double acc. is Homeric: cp. Il. 10. 52 κακὰ μήσατ' Ἀχαιοί, also Il. 22. 395., 23. 24.

Ἦς φάτο δάκρυ χέων, οἶκτος δ' ἔλε πάντας Ἀχαιοὺς.

ἀγχίμολον δέ σφ' ἦλθε Μέδων καὶ θεῖος ἀοιδὸς 440

ἐκ μεγάρων Ὀδυσῆος, ἐπεὶ σφεας ὕπνος ἀνῆκεν,

ἔσταν δ' ἐν μέσσοισι· τάφος δ' ἔλεν ἀνδρα ἕκαστον.

τοῖσι δὲ καὶ μετέειπε Μέδων πεπνυμένα εἰδώς·

“κέκλυτε δὴ νῦν μεν, Ἰθακήσιοι· οὐ γὰρ Ὀδυσσεὺς

ἀθανάτων ἀέκητι θεῶν τάδε μήσατο ἔργα·

αὐτὸς ἐγὼν εἶδον θεὸν ἀμβροτον, ὃς ῥ' Ὀδυσῆος 445

ἐγγύθεν ἐστήκει καὶ Μέντορι πάντα ἐφίκει.

ἀθάνατος δὲ θεὸς τοτὲ μὲν προπάροιθ' Ὀδυσῆος

φαίνεται θαρσύνων, τοτὲ δὲ μνηστήρας ὀρίνων

θῦνε κατὰ μέγαρον· τοὶ δ' ἀγχιστῖνοι ἐπιπτον.”

Ἦς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος ἦρει.

τοῖσι δὲ καὶ μετέειπε γέρον ἥρως Ἀλιθέρσης 451

Μαστορίδης· ὁ γὰρ οἶος ὄρα πρόσσω καὶ ὀπίσσω·

ὁ σφιν ἐϋφρονέων ἀγορήσατο καὶ μετέειπε·

“κέκλυτε δὴ νῦν μεν, Ἰθακήσιοι, ὅττι κεν εἴπω

ὑμετέρη κακότητι, φίλοι, τάδε ἔργα γέγοντο· 455

οὐ γὰρ ἐμοὶ πείθεσθ', οὐ Μέντορι ποιμένι λαῶν,

ὑμετέρους παῖδας καταπανέμεν ἀφροσυνάων,

οἱ μέγα ἔργον ἔρεξαν ἀτασθαλίῃσι κακῇσι,

κτῆματα κείροντες καὶ ἀτιμάζοντες ἄκοιτιν

ἀνδρὸς ἀριστῆος· τὸν δ' οὐκέτι φάντο νέεσθαι. 460

καὶ νῦν ὧδε γένοιτο· πίθεσθέ μοι ὡς ἀγορεύω·

μὴ ἴομεν, μὴ πού τις ἐπίσπαστον κακὸν εὕρη.”

Ἦς ἔφαθ', οἱ δ' ἄρ' ἀνήϊξαν μεγάλῳ ἀλαλητῷ

ἡμίσεων πλείους· τοὶ δ' ἀθρόοι αὐτόθι μέιναν·

οὐ γὰρ σφιν ἄδε μῦθος ἐνὶ φρεσὶν, ἀλλ' Εὐπείθει 465

445 Ὀδυσῆος FPH al.: Ὀδυσῆϊ LW. 450 ἦρει] εἶλε LW Eust.
464 μέιναν FPHMU: μένον LW Eust.

440. ὕπνος ἀνῆκεν. Medon and Phe-mius were last heard of as taking refuge at the altar in the αὐλή. But a night has passed since then.

449. ἀγχιστῖνοι, see on 22. 118.

461. ὧδε 'thus,' viz. 'as I shall say.'

462. ἐπίσπαστον, see on 18. 73.

465. σφιν refers to ἡμισίων πλείους, the clause τοὶ δ' ἀθρόοι κτλ. being sub-ordinate in sense (parataxis).

Εὐπείθει πείθοντο, a play of language. The contraction in the dat. Εὐπείθει is not Homeric.

πείθοντ'· αἶψα δ' ἔπειτ' ἐπὶ τεύχεα ἔσσεύοντο.
 αὐτὰρ ἐπεὶ ῥ' ἔσσαντο περὶ χροῖ νόροπα χαλκόν,
 ἄθροοι ἠγέρεθοντο πρὸ ἄστεος εὐρυχόροιο.
 τοῖσιν δ' Εὐπείθης ἠγήσατο νηπιέησι·
 φῆ δ' ὃ γε τίσεσθαι παιδὸς φόνον, οὐδ' ἄρ' ἔμελλεν 470
 ἄψ ἀπονοστήσειν, ἀλλ' αὐτοῦ πότμον ἐφέψειν.
 αὐτὰρ Ἀθηναίη Ζῆνα Κρονίωνα προσηύδα·
 "ὦ πάτερ ἡμέτερε, Κρονίδη, ὕπατε κρειόντων,
 εἰπέ μοι εἰρομένη, τί νύ τοι νόος ἔνδοθι κεύθει;
 ἢ προτέρω πόλεμόν τε κακὸν καὶ φύλοπιν αἰνὴν 475
 τεύξεις, ἢ φιλότητα μετ' ἀμφοτέροισι τίθησθα;"
 Τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·
 "τέκνον ἐμόν, τί με ταῦτα διείρειαι ἡδὲ μεταλλᾶς;
 οὐ γὰρ δὴ τοῦτον μὲν ἐβούλευσας νόον αὐτῇ,
 ὥς ἢ τοι κείνους Ὀδυσσεὺς ἀποτίσεται ἐλθών;
 480 ἔρξον ὅπως ἐθέλεις· ἐρέω δέ τοι ὥς ἐπέοικεν.
 ἐπεὶ δὴ μνηστήρας ἐτίσατο δῖος Ὀδυσσεύς,
 ὄρκια πιστὰ ταμόντες ὃ μὲν βασιλευέτω αἰεὶ,
 ἡμεῖς δ' αὖ παίδων τε κασιγνήτων τε φόνοιο
 ἔκκλησιν θέωμεν· τοὶ δ' ἀλλήλους φιλεόντων 485
 ὥς τὸ πάρος, πλοῦτος δὲ καὶ εἰρήνη ἅλις ἔστω."
 Ὡς εἰπὼν ὥτρυνε πάρος μεμαυῖαν Ἀθήνην,
 βῆ δὲ κατ' Οὐλύμποιο καρήνων αἶξασα.
 Οἱ δ' ἐπεὶ οὖν σίτοιο μελίφρονος ἐξ ἔρον ἔντο,
 τοῖς ἄρα μύθων ἦρχε πολύτλας δῖος Ὀδυσσεύς· 490
 "ἐξελθὼν τις ἴδοι μὴ δὴ σχεδὸν ὦσι κίοντες."

469. The poet omits to tell us how they knew where to find Ulysses and his friends.

472. The scene here changes to Olympus, with an abruptness which would hardly be possible with Homer.

478 ff. Zeus replies in effect: 'you brought about the slaying of the Suitors, and it is for you to meet the danger from the consequent blood-feud. But I propose that you make a treaty of peace between Ulysses and his subjects, with an amnesty for the blood that has

been shed.'

479-480 = 5. 23-24, where the sense is simpler: 'you made the plan, and it is for you to carry it out.'

483. After ὃ μὲν we expect of δέ or some other nom. denoting the Ἰθακήσιοι. The form of the sentence is changed: cp. 12. 73 ff.

485. ἔκκλησιν 'a forgetting,' i. e. 'an amnesty.'

491. μὴ . . . ὦσι 'whether they are not': cp. Il. 10. 100 οὐδέ τι ἴδμεν μὴ πως . . . μενοινήσωσι.

ὥς ἔφατ'· ἐκ δ' υἱὸς Δολίου κίεν, ὥς ἐκέλευε,
 στῆ δ' ἄρ' ἐπ' οὐδὸν ἰών, τοὺς δὲ σχεδὸν εἰσίδε πάντας.
 αἶψα δ' Ὀδυσσῆα ἔπεα πτερόεντα προσηύδα·
 "οἶδε δὴ ἐγγὺς ἔασ'· ἀλλ' ὀπλιζώμεθα θᾶσσον." 495
 ὥς ἔφαθ', οἱ δ' ὠρυνντο καὶ ἐν τεύχεσσι δύνοντο,
 τέσσαρες ἀμφ' Ὀδυσῆ', ἐξ δ' υἱεῖς οἱ Δολίοιο·
 ἐν δ' ἄρα Λαέρτης Δολίος τ' ἐς τεύχε' ἔδυνον,
 καὶ πολιοί περ ἑόντες, ἀναγκαῖοι πολεμισταί.
 αὐτὰρ ἐπεὶ ῥ' ἔσσαντο περὶ χροῖ νόροπα χαλκόν, 500
 ὦϊζάν ῥα θύρας, ἐκ δ' ἦϊον, ἦρχε δ' Ὀδυσσεύς.
 Τοῖσι δ' ἐπ' ἀγχίμολον θυγάτηρ Διὸς ἦλθεν Ἀθήνη,
 Μέντορι εἰδομένη ἡμὲν δέμας ἡδὲ καὶ αὐδὴν.
 τὴν μὲν ἰδὼν γήθησε πολύτλας δῖος Ὀδυσσεύς·
 αἶψα δὲ Τηλέμαχον προσεφώνεεν δν φίλον υἱόν· 505
 "Τηλέμαχ', ἦδη μὲν τό γε εἶσαι αὐτὸς ἐπελθών,
 ἀνδρῶν μαρναμένων ἵνα τε κρίνονται ἄριστοι,
 μή τι κατασχύνειν πατέρων γένος, οἱ τὸ πάρος περ
 ἀλκῇ τ' ἠνιόρῃ τε κεκάσμεθα πᾶσαν ἐπ' αἶαν."
 Τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦυδα· 510
 "ὄψαι, αἶ κ' ἐθελησθα, πάτερ φίλε, τῷδ' ἐπὶ θυμῷ
 οὐ τι κατασχύνοντα τεδν γένος, ὥς ἀγορεύεις."
 Ὡς φάτο, Λαέρτης δ' ἐχάρη καὶ μῦθον ἔειπε·
 "τίς νύ μοι ἡμέρη ἦδε, θεοὶ φίλοι; ἢ μάλα χαίρω
 υἱός θ' υἱωνός τ' ἀρετῆς πέρι δῆριν ἔχουσι." 515
 Τὸν δὲ παρισταμένη προσέφη γλαυκῶπις Ἀθήνη·
 "ὦ Ἀρκεισιάδη, πάντων πολὺ φίλταθ' ἐταίρων,
 εὐξάμενος κούρη γλαυκώπιδι καὶ Διὶ πατρί,

505 δν φίλον υἱόν] ἐγγὺς ἰόντα L W.

506 τό γε] τό γ' M L W: τόδε Vind.

507 τόδε γ' vulg. 511 ἐπὶ] ἐν MSS., cp. 16. 99. 512 ὥς] οἷ' L W Z Eust.

495. ὀπλιζώμεθα 'let us array ourselves.' We need not understand the word in the later sense, in which it is confined to arms: cp. l. 360 δειπνον ἐφοπλίσσωσι, also 23. 143.

497. οἱ Δολίοιο. This is a post-Homeric use of the article: see however Il. 20. 181., 23. 348, 376 (H. G.

§ 260, g).

508. κατασχύνειν, with εἶσαι, 'you will know how not to disgrace.' The exhortation seems out of place after the battle with the Suitors.

512. ὥς ἀγορεύεις 'as you thus speak,' i. e. after such an exhortation as this of yours: ὥς = ὅτι οὕτως.

αἶψα μάλ' ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος."

ᾠς φάτο, καί ρ' ἔμπνευσε μένος μέγα Παλλὰς Ἀθήνη.
εὐξάμενος δ' ἄρ' ἔπειτα Διὸς κούρη μέγαλοιο, 521

αἶψα μάλ' ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος,
καὶ βάλεν Εὐπείθεα κόρυθος διὰ χαλκοπαρήου.
ἡ δ' οὐκ ἔγχος ἔρυτο, διαπρὸ δὲ εἵσατο χαλκός·
δούπησεν δὲ πεσὼν, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ. 525

ἐν δ' ἔπεσον προμάχοις Ὀδυσσεὺς καὶ φαίδιμος υἱός,
τύπτον δὲ ξίφεσιν τε καὶ ἔγχεσιν ἀμφιγύοισι.
καὶ νύ κε δὴ πάντας ὄλεσαν καὶ ἔθηκαν ἀνόστους,
εἰ μὴ Ἀθηναίη, κούρη Διὸς αἰγιόχοιο,
ἦυσεν φωνῇ, κατὰ δ' ἔσχεθε λαὸν ἅπαντα· 530

"ἴσχεσθε πτολέμου, Ἰθακήσιοι, ἀργαλείοιο,
ὥς κεν ἀναιμωτί γε διακρινθῆτε τάχιστα."

ᾠς φάτ' Ἀθηναίη, τοὺς δὲ χλάρων δέος εἶλε·
τῶν δ' ἄρα δεισάντων ἐκ χειρῶν ἔπτατο τεύχεα,
πάντα δ' ἐπὶ χθονὶ πῖπτε, θεᾶς ὅπα φωνησάσης· 535
πρὸς δὲ πόλιν τρωπῶντο λιλαιόμενοι βιότοιο·
σμερδαλέον δ' ἐβόησε πολύτλας δῖος Ὀδυσσεύς,
οἴμησεν δὲ ἀλεῖς ὥς τ' αἰετὸς ὑψιπετής.

καὶ τότε δὴ Κρονίδης ἀφίει ψολόεντα κεραυνόν,
καδ' δ' ἔπεσε πρόσθε γλαυκῶπιδος ὀβριμοπάτρης. 540
δὴ τότε Ὀδυσσῆα προσέφη γλαυκῶπις Ἀθήνη·
"διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
ἴσχεο, παῦε δὲ νείκος ὁμοίου πτολέμοιο,

520-522 om. F H.
ἔπτατο χειρῶν J.

526 φαίδιμος υἱός] δῖος ὑφορβός U. 534 ἐκ τεύχεα
543 πτολέμοιο P H al.: πολέμοιο vulg., cp. 18. 264.

526 ff. This easy victory is full of improbabilities, which the poet does not attempt to soften or disguise, as Homer would assuredly have done.

534. The line is taken from 12. 203 τῶν δ' ἄρα δεισάντων ἐκ χειρῶν ἔπτατ' ἔρετμά. It is open to the objection that the use of a form like τεύχεα as the final spondee is not Homeric. One MS. avoids this (see the critical notes): but

the change which it makes in the order of the words seems the emendation of a scribe.

535. ὅπα must here be construed as a cognate acc. with φωνησάσης. It is not so in the formal lines on which this one is modelled, such as Il. 2. 182 ὃ δὲ ξυνέηκε θεᾶς ὅπα φωνησάσης (so Il. 10. 512., 20. 380).

μή πῶς τοι Κρονίδης κεχολώσεται εὐρύοπα Ζεὺς."

ᾠς φάτ' Ἀθηναίη, ὃ δ' ἐπείθετο, χαῖρε δὲ θυμῷ. 545
ὄρκια δ' αὖ κατόπισθε μετ' ἀμφοτέροισιν ἔθηκε
Παλλὰς Ἀθηναίη, κούρη Διὸς αἰγιόχοιο,
Μέντορι εἰδομένη ἡμὲν δέμας ἡδὲ καὶ αὐδήν.



FIGURE OF A RHAPSODIST RECITING

ᾠδὴ ποτ' ἐν Τίρυνθι . . .

From a vase (Monumenti dell' Istituto, 1849).

ADDITIONAL NOTES AND CORRECTIONS.

13. 15. *πρὸς*. The adverbial use of the gen. *πρὸς* is found in Attic inscriptions: also the dat. *πρὸς* = 'for a free gift', *i. e.* 'as dowry' (Meisterhans, p. 210).

13. 75. The accentuation of *πρῦμῃ* is a matter of difficulty. There is an adj. *πρῦμός*, found chiefly in poetry, and a substantive *πρῦμα*, common in Attic prose. But we also find *πρῦμῃ*, sc. *ναῦς*; that is to say, *πρῦμῃ* is used as a substantive because the substantive *ναῦς* is understood. In this case the word should properly be oxytone.

13. 194. The strangeness of Ithaca as Ulysses sees it after his long absence may be only the exaggeration of a natural effect. There is a parallel (as a friend has pointed out to me) in Wordsworth's poem *The Brothers*:

But, as he gazed, there grew

Such a confusion in his memory

That he began to doubt.

He had lost his path.

As up the vale, that afternoon, he walked

Through fields which once had been well known to him.

He lifted up his eyes

And, looking round, imagined that he saw

Strange alteration wrought on every side

Among the woods and fields, and that the rocks

And everlasting hills themselves were changed.

13. 386. ὅπως ἀποτίσσομαι αὐτούς. The pronoun is perhaps emphatic, 'Now I shall take vengeance on the men in their turn (who sought to kill me).'

14.12. τὸ μέλαν δρυός. Cp. the adj. μελάνδρυος 'with dark wood,' as in Aesch. fr. 235 πίτυος ἐκ μελανδρύου.

14. 69. *πρόχυν*. Brugmann thinks that *πρόχυν* here and in Il. 21. 460 is from the root of *χναύω* 'gnaw,' 'rub away,' so that the meaning was originally 'rubbed away,' and so 'utterly.' The use in the phrase *πρόχυν καθέζομενοι*, in which it seems to mean 'on the knees,' may have arisen, he thinks, by confusion with a form *πρόγυν* 'kneeling forward.' On this view *πρό-χυν* is an adverb of similar formation to *πάγχυν*, all-pouringly, *ἄσυν* in *ἀσύνετοι*, &c. (Brugmann, *Gr. Gr.* ed. 2. p. 571).

14. 368-371, = 1. 238-241. Here a double interpolation has taken place. The two lines—

τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοί.

ἤδὲ κε καὶ ὦ παιδί μέγα κλέος ἦρατ' ὀπίσσω

are wanting here in most good MSS., and therefore probably come from 1. 239-240. On the other hand the line *ἦ δὲ φθάνειν ἐν χερσὶν κ.τ.λ.* cannot stand with those lines, since they refer to death before Troy: hence it is an interpolation in 1. 238, from 14. 368. Thus the only repetition is 14. 371 = 1. 241—probably an epic commonplace.

14. 371 (= 20. 77). For the form ἀπέννα see also the vase-painting figured on p. 198.

14. 425. ἦν λίπε κελών. It has been happily suggested by Mr. Tyrrell (*Hermathena* xxvi. 103) that κελών here has the usual sense of 'going to bed': as to which see the note on 14. 532. The chief difficulty is that the participle

κίνησις is only used with a verb of *motion*: but perhaps *κίω* sufficiently implies motion.

14. 464. ὅς τ' ἐφίηκε πολύφρονά περ μάλ' αἰεῖσαι. From II. 18. 108 καὶ χάλος ὅς τ' ἐφίηκε πολύφρονά περ χαλεπῆναι, which gives a better sense—since singing at a feast is hardly a sign of madness. Note also the otiose μάλα.

14. 468, εἶθ' ὡς ἠβόουσι κ.τ.λ. This formula is less appropriate here, where the story turns upon cunning rather than prowess.

15. 161. See the Appendix, p. 327.

15. 295. This line is not wanting in all MSS., as stated in the crit. note: it is given in the Cod. Mori.

16. 23. γλυκερὸν φάος. Mr. T. L. Agar has recently pointed out (*Journal of Philology*, xxvii. 194) that φάος here is not a vocative, as the commentators have assumed (comparing such phrases as Latin *mea lux*). The word when used metaphorically in Homer always means 'success,' 'salvation,' or the like. Mr. Agar takes it as an 'accusative of apposition.' This is a well-known Homeric idiom (cp. Il. 3. 50-51, 24. 735, &c.). But the nearest parallels that he quotes are Il. 17. 615 καὶ τῷ μὲν φάος ἦλθε 'he came as a rescue,' Il. 8. 282 αἶ κέν τι φάος Δαναοῖσι γένηαι (= Il. 797), Il. 102 Πατρόκλῳ γινόμενῃ φάος. In these passages it is evidently a nominative, and so probably in the present case.

16. 114. In this note for 'your enemy' read 'my enemy.'

16. 232. The form *κίονται* is properly a subjunctive, and may have been used as a future (like *ἔδονται*, &c., *H. G.* § 80). It may be so taken in *Il.* 22. 510 *δράττοι ἐμαίτ' ἐνὶ μεγάροισι κίονται*: cp. *ἔδονται* in the preceding line. In the *Odyssey* *θεῶν λόττηι κίονται* is a formula (= *Il.* 341), which may have continued to be used after the original future meaning had been forgotten.

16. 306. For $\delta\pi\upsilon\tau\iota\varsigma$ we should perhaps read $\delta\tau\iota\varsigma\ \pi\omicron\upsilon$.

16. 44¹ = Il. 1, 303. In this place the want of a protasis makes the sense rather less clear.

17. 212. Add in the app. crit. ἐκίχων Hdn. G P: ἐκίχων' H D U: ἐκίχων F M.

17. 218. The interpretation here given of the particles $\alpha\tau \dots \omega\varsigma$ was proposed by Nitzsch, *Sagenpoesie der Griechen*, p. 176.

17. 499 ff. See the Appendix on the Homeric House.

18. 359. αἰμασιὺς λέγων means 'building walls of (unhewn) stone'; probably, however, it is incorrect to say that λέγων here means 'laying.' Literally it is 'choosing,' and is used because the stones were picked to fit each other; hence the brachylogy 'to pick walls' = 'to pick stones for building of walls,' and so simply 'to build.' Cp. the later λιθολόγος = 'builder.'

18. 418. For the use of ἀλλ' ἄγρ as a kind of indeclinable word or interjection, where the context requires a verb in the plural, cp. 13. 13., 16. 348., 18. 55., 20. 296, 314., 21. 111, 263, 281, 336.

19. 172. Cp. the imitation in Aesch. Πηνελόπη fr. 173 ἐγὼ γένος μὲν εἰμι Κρήσι
ἀρχέστατον.

19. 200. οὐδ' ἐπὶ γαίῃ εἶα ἴστασθαι. Perhaps imitated in Aesch. *Φιλοκτ.*
fr. 230 ἐνθ' οὔτε μέμνειν ἀνεμος οὔτ' ἐκπλεῖν ἐῶ.

19. 219. For αὐτός θ' La Roche conj. αὐτόν θ', which is almost necessitated by τράποις.

19. 576. *ἀέθλον τούτον ἐφήσω* violates the rule against a naturally short syllable lengthened by position in the second half of the fourth foot: hence Wernicke, who pointed out the rule (Tryphiod. p. 174), conj. *ἐφήσω τούτον ἀέθλον* (cp. l. 584). See the note on 24. 240.

20. 49. λόχοι μερόπων ἀνθρώπων. An echo of Il. 9. 340 ἄλοχοι μερόπων ἀνθρώπων: the archaic epithet μερόπων is peculiarly meaningless here.

20. 149. For ἀγρεῖθ' there are the curious variants ἀγρεῖθ' Ioann. Alex. 36, 31, An. Ox. i. 71. 29 (where it is said that Antimachus read ἀργεῖτε), and ἀγρεῖ P. Possibly ἀγρεῖ was used without reference to number, like ἀλλ' ἄγε (see on 18. 418 *supra*).

21. 100. ἤμενος may have the force of 'staying,' 'keeping on,' as in Il. 2. 255 ἦσαι δνειδίζων, 24. 542 ἡμαὶ ἐνὶ Τροίῃ, Od. 14. 40 ὀδυρόμενος καὶ ἀχέων ἡμαί.

21. 113. Telemachus wishes the Suitors to understand that his success in stringing the bow will not affect the issue as regards them. Similarly in 21. 314 ff. Penelope soothes the alarm of the Suitors by explaining that the supposed beggar is not a claimant for her hand. If he succeeds he shall be dismissed with a fitting gift. In all this there is a vein of poetical 'irony.'

21. 153-155. These despairing words of Leiodes may be illustrated by a story told in Pausanias (6. 8. 4) of the athlete Timanthes of Cleonae, who after he retired from public contests used every day to test his strength by stringing a great bow that he had; until once, having been absent for a short time, he found on returning that he could not perform the feat: upon which he lighted a pyre and threw himself alive into the flames.

21. 234. ἀνὰ δώματα. See the Appendix on the Homeric House.

21. 407. ῥηϊδίως ἐτάνυσσε νέφ' περὶ κόλλοσι χορδήν. For νέφ' Mr. Tyrrell (*ibid.*) plausibly suggests reading ἰφ'.

22. 140. ἔνδον is derived by Brugmann (*Gr. Gr.* p. 229) from the Indo-germanic root-noun *dom* or *dem* 'house,' of which we have the original Nom. *dom* in Homeric δῶ, the Gen. *dems* in δεσπότης (for *dems-potis*), the Locative (without suffix) in *dom*, whence Greek ἐν-δον: also the short form *dm* in δά-πεδον. The association of ἐνδον with the adverbs in -δον would aid the retention of the form as an adverb.

22. 302. ἀγκυλοχεῖλαι. Cp. 19. 538.

22. 408. A curious piece of ritual has been observed in Galicia, which may be a trace of the ancient heathen δολυγῆ. It is described in a book of travel entitled *Across the Carpathians* (Macmillan, 1862), which was the work of two ladies, Miss Muir Mackenzie and Miss Irby. Writing of the church in the town of Zakopane, in Austrian Poland, they say (p. 199): 'A practice said to be peculiar to this part of the world is the shouting of the women when the wafer is lifted up. Like other Roman Catholics, they fall down at the sound of the bell, but, besides this, they hail the host with loud cries and wild gestures of affection and worship.'

22. 412. Cp. Archil. 64 οὐ γὰρ ἐσθλὰ κατθανοῦσι κερτομεῖν ἐπ' ἀνδράσιν.

23. 198. For ἑρμῖν' Schol. V gives the v. l. Ἑρμῆν, explaining that the bed-post was sometimes wrought into a figure of Hermes, as the god who was δνειροπομπός, a sender of good dreams.

APPENDIX

I. THE COMPOSITION OF THE ODYSSEY.

§ 1. Sources of the Homeric narrative.

THE student who seeks to analyse the complex narrative of the *Odyssey*, and to disengage the various threads that enter into its texture, will do well to begin, not by looking for discrepancies or marks of imperfection in detail, but by endeavouring to form some estimate of the general character of the stories and incidents with which he has to deal. In doing so he cannot fail to be struck by the difference, from this point of view, between the *Odyssey* and the *Iliad*. The *Iliad*, as he must soon recognize, is based on a mass of tradition or legend—*Saga*, if we may borrow the Norse word—that is historical in form. It may or may not be trustworthy as a record of fact. We may be unable to say whether the events related in the *Iliad*, or any of them, actually took place—whether the chief *dramatis personae* were real persons or imaginary. But in any case they are events and persons of high and serious interest, such as worthily make up the history of a national life. And the whole narrative of the *Iliad* is marked by a verisimilitude, a truth to nature and natural laws, that must be taken to prove the advanced stage of intelligence—we may almost say, of education—attained at the time, if not by the Greek people, at least by the class for whom the poem was intended¹. In the *Odyssey*, on the contrary, most of

¹ The *Iliad* contains one almost perfect example of a *märchen*, viz. the story of Bellerophon (Il. 6. 152-211). But it is told of a hero who belongs to a former generation and has no direct connexion with the Trojan story. It is therefore eminently an exception that proves the rule. The war of the Pygmies and the Cranes is a piece of folklore which still more decidedly lies outside the narrative of the poem. The only real instance of the type is the incident of the horses of Achilles speaking with human voice and prophesying his death (Il. 19. 404-418). The account of Poseidon and Apollo turning the rivers of the Troad on to the Greek fortification, so as to sweep away all traces of it (Il. 12. 10-34), is certainly *märchenhaft*: but it is probably an interpolation. The word

the narrative belongs to the realm of pure fancy. It is obviously akin to the class of stories denoted in German by the word *Märchen*, which we (rather inadequately) translate 'fairy tale' or 'popular tale.' That is to say, it is full of marvellous incidents, the work of supernatural or imaginary beings, and it is generally devoid of local or national interest. As Wilhelm Grimm quaintly expressed it, 'the *Märchen* stands apart from the world, in a place fenced round and untroubled, beyond which it looks out no farther on the world, and therefore knows neither names and places nor a fixed home².' It is, in short, neither historical nor quasi-historical.

It is true that this description does not apply in the strict sense to Ulysses, who is not nameless, like the heroes of the *Märchen* proper, but has a great place in the national tradition of the Trojan war. And of that tradition the return of the several 'kings' or leaders to their homes in Greece formed an integral part. Hence the main subject of the *Odyssey*, the return of Ulysses to Ithaca, belongs essentially to the same cycle of historical legend as the *Iliad*. Hence, too, along with Ulysses himself we have pictures of other actors in the heroic story—of Nestor and his sons, of Menelaus and Helen, even of Agamemnon and Ajax. It could not be otherwise, while the *Iliad* still held its place in the ears of men. But a large part—and the most characteristic part—of the *Odyssey* is of a very different stamp, and has been derived, directly or ultimately, from different sources. It is made up of adventures and incidents that are unmistakably *märchenhaft*—akin to those of which Grimm's *Household Stories* and the French tales of Perrault are among the best known examples. The difference, moreover, is not merely seen in the incidents related. It is almost as strikingly shown by a marked falling-off in the character of the chief actor. It has often been remarked that the Ulysses of Attic tragedy does not answer to the representation of him that we find in Homer. His wisdom tends towards mere cunning or deceit, and he becomes cruel as well as unscrupulous. This change—which we may regard as due for the most part to the exigencies of the stage—finds a certain analogy in the partial degeneracy to be observed in the same character when we compare the *Iliad* with some passages of the *Odyssey*. The Ulysses of the

² *ἡμίθεοι*, which is there applied to the warriors who fought before Troy, belongs to a later order of ideas.

³ Das Märchen aber steht abseits der Welt in einem umfriedeten ungestörten Platz, über welchen es hinaus in jene nicht weiter schaut. Darum kennt es weder Namen und Orte, noch eine bestimmte Heimath (*Ueber das Wesen der Märchen*, in W. Grimm's *Kleinere Schriften*, i. p. 333).

Trojan story, the leader in war and in counsel, meets us again as the Ulysses of the cave of Polyphemos and the palace of Circe: but *quantum mutatus ab illo*. The leader who thrusts himself, against the advice of his wiser companions, into the monster's cave, who tricks and then provokes him by useless and foolhardy threats,—who gets the better of Circe by a magical herb,—who escapes the spell of the Sirens,—this Ulysses has counterparts in Grimm and the *contes bleus*, as well as in the folklore tales of numberless tribes all over the world. But with the Ulysses of the *Iliad* he has little in common but the name³. What, then, is the meaning of this strange alteration? The answer is not far to seek. In the *Iliad* Ulysses is a leading actor in the Trojan war, and one of the greatest figures in the historical (or quasi-historical) tradition of Greece. In the *Odyssey* most of the stories told of him are *märchenhaft*. That is to say, they are folklore stories, told in the first instance without names of persons or places,—of kings and magicians *au temps jadis*, of countries with 'neither history nor geography,'—which gathered by a sort of attraction round the name of Ulysses. This process, by which a great national hero became the central figure in a series of more or less childish fables, is one for which it is not difficult to find parallels. One of the most conspicuous instances is that of Charlemagne, whose historic greatness was almost eclipsed by the place which he came to hold in the Carolingian cycle of legend. A somewhat different but not less instructive example is the mediaeval representation of Virgil as a mighty sorcerer. In the case of Ulysses we have not the advantage of knowing the basis of fact—if such there were—on which the mythical superstructure was erected. It may be taken for granted, however, that the marvellous tales of the *Odyssey* were not told originally of Ulysses, and that they were first told of him when he was already famous as a warrior and tribal chief.

It may be asked why tales of adventure, such as fill so much of the *Odyssey*, should have gathered round the figure of Ulysses, to the exclusion of the other Greek chiefs. The reason doubtless is that the political qualities of Ulysses, the wisdom and eloquence by which he is distinguished in the *Iliad*, passed by an easy transition into the cleverness of a hero of adventure: and then that such an ideal appealed more than any other to the imagination of the Greeks. The process may be seen, not only in the *Odyssey*, but also to some extent in the *Doloneia*, which is undoubtedly later than the rest of the *Iliad*. The *Doloneia* is not *märchenhaft* or marvellous, like the

³ See W. Grimm, *Die Sage von Polyphem*, p. 19.

Odyssey: but it falls in with the *Odyssey* as an indication of the advance of Ulysses in popular favour, and of the disposition to see in him the type of adventurous boldness and resource.

§ 2. Folklore Tales (*Märchen*) in the *Odyssey*.

If it is admitted that the narrative of the *Odyssey* has been formed by the admixture of folklore tales with a portion of the Greek heroic tradition, the next step is to attempt to determine the extent to which each of these elements is to be recognized. How much of the *Odyssey* has its source in the common stock of local or national story, from which the subject of the *Iliad* and doubtless many other epics was derived? How much comes from tales that belong, as far as we can judge, to the childhood of the human race? Where, in short, does *Saga* end and *Märchen* begin?

Of the latter class—that of *Märchen*—the story of the Cyclops is the most striking instance. It has been found in many versions all over the world, sometimes in countries too remote or too primitive to admit of any theory of borrowing⁴. But much the same may be said of the other adventures related by Ulysses in the Ἀλκίνοῦ ἀπόλογος of the ninth, tenth and twelfth books. The witchcraft of Circe, who changes men into animals for her pleasure, but yields to the more potent magic of Ulysses and then aids him in his enterprise, has parallels in Grimm, and in the Indian fables⁵. So too the enchanted

⁴ See the dissertation of Wilhelm Grimm, *Die Sage von Polyphem*, a summary of which is given in the first volume of this edition of the *Odyssey*, Appendix II.

⁵ In Somadeva's collection there is a story of a young merchant who travels about the world in quest of a Vidyādhari, or fairy, who has appeared to him. On the way he meets with four pilgrims. They continue their journey together, and one evening they all come to a wood where, as they are warned, there is a Yakshini or demon, who changes the travellers whom she finds into animals, and then devours them. Accordingly at midnight the Yakshini is heard approaching, blowing a flute made of a human bone. She recites a spell, whereupon a horn grows on to the head of one of the pilgrims: he throws himself, maddened, into the fire, and the Yakshini roasts and devours him. The same happens to the second and third pilgrim. But when it is the turn of the fourth she accidentally lays her flute on the ground: the merchant seizes it, blows it, and recites the magic spell which he has heard her use. She loses all power, falls at his feet, and offers to fulfil his wishes and guide him to the dwelling of the Vidyādhari (G. Gerland, *Altgriechische Märchen in der Odyssee*, Magdeburg, 1869).

There is a somewhat similar incident (as Gerland points out) in Grimm's story of the 'Two Brothers' (*Kinder- und Hausmärchen*, 60). One of the brothers and the animals that follow him are lost in a wood, where an old witch with her magical twig turns them into stones. The other brother afterwards comes to the same place, but is on his guard against the old woman's spells, and forces her to turn his brother back into his proper form, 'as well as many merchants, work-people, and shepherds, who, delighted with their freedom, returned home.'

isle of Calypso, in which the hero is hidden away, like Tannhäuser in the Venusberg—the Πλαγκταί or Moving Rocks⁶—the bag of Aeolus—the Laestrygonian giants—all these marvels, which the poet of the *Odyssey* places in unexplored corners of the Mediterranean, belong evidently to an imaginary place and time. The Phaeacian episode, too, is distinctly *märchenhaft*, as was shown long ago by Gerland⁷, though the genius of the poet has given it a human interest which rises far above that level.

§ 3. Heroic Saga—treatment of it by the Singers.

In the latter half of the *Odyssey* the separation of the different sources is much more difficult. From the thirteenth book onwards the character of the narrative perceptibly changes. The folklore element, as we shall be able to show, is still present: but it is held in solution, so to speak, in the mass of heroic mythology. Like Ulysses after his landing in Ithaca, when Athene removed the mist from his eyes, we find ourselves in a familiar world—the world of the Trojan story. Some part of that story the poet of the *Odyssey* had desired to take as his theme, even as other singers have done before him. So

⁶ Dr. Tylor in his book on *Primitive Culture* (vol. i. pp. 313–315, ed. 1871) mentions three forms of this myth, all based upon the notion of a passage from the upper to the under world. (1) The Karens of Birma say that in the west there are two massive strata of rocks which are continually opening and shutting, and between these strata the sun descends at sunset. (2) Among the Algonquians there is a tale of a chasm to be passed on the way to the land of the Sun and Moon, where the sky comes down with violence on the earth, and rises again slowly and gradually. (3) In the funeral ritual of the Aztecs the dead man receives a passport by which he is to pass 'between the two mountains that smite one against the other.'

Another curious parallel in the Polynesian mythology is given by Mr. Gill in his *Myths and Songs of the South Pacific* (p. 52). The hero of the story is Mani, the Prometheus who discovers the secret of fire and brings it up from the lower world. He descends for that purpose in the body of a red pigeon, passing through a rock that opened in obedience to certain magical words. The rock however closed again so quickly that the pigeon's tail was cut off. We may compare Od. 12. 62 τῇ μὲν τ' οὐδὲ ποτητὰ παρήχεται οὐδὲ πέλειαι κτλ.

⁷ In the dissertation quoted above (p. 292, note 5) Gerland draws out the parallel between this part of the *Odyssey* and an Indian tale in the collection of Somadeva. The hero of the tale, a Brahman named Saktideva, is saved from a great whirlpool, like Ulysses, by climbing into the branches of a fig-tree which overhangs it. He is then carried through the air to the Golden City and is there entertained by the Vidyādhari (or fairy) queen who is destined to have a mortal for her husband. 'Many as are the noble Vidyādhari that my father has proposed to me, I have refused them all, and am still a maiden' (like Nausicaa, ἡ γὰρ τοῦσδε γ' ἀτιμάζει κατὰ δῆμον Φαίηκας, τοῖ μὲν μῶνται πολέες τε καὶ ἐσθλοί, Od. 6. 284). But before a marriage can be arranged Saktideva is suddenly conveyed back to his father's house, and marries his original love, the princess Kanakarekhâ. I may refer to a review of Gerland's dissertation in the *Academy* of 22 Oct. 1870.

much he has told us at the outset⁸. It is under this aspect, viz. as a portion of the heroic tradition, that we have now to consider the poem.

Regarding the poems that dealt with the different quasi-historical or heroic myths we may learn a good deal from the *Odyssey* itself. The 'singers' or 'minstrels' (ἀοιδοί) of whom it gives a vivid and evidently sympathetic picture—Phemius in the palace of Ulysses, Demodocus at the Phaeacian court—are represented as taking all their subjects, by choice or by compulsion, from the Trojan cycle of legend. The song of Demodocus about Ares and Aphrodite (Od. 8. 266–369) is an apparent exception, but one that proves the rule: for it is shown by the evidence of language to be an interpolation of post-Homeric times. In the *Iliad* it is otherwise: the few digressions, such as the stories told of Bellerophon (Il. 6. 152–211), of Meleager (Il. 9. 527–599), of Tydeus (Il. 4. 372–400), belong to non-Trojan cycles of legend. Moreover, the various *false* stories told by Ulysses all turn upon events and characters in the Trojan war⁹. Even the song of the Sirens is chiefly occupied with the same inexhaustible theme: cp. Od. 12. 189–191:

ἴδμεν γάρ τοι πάνθ' ὅσ' ἐνὶ Τροίῃ εὐρέϊη
 Ἀργεῖοι Τρῶές τε θεῶν ἰότητι μόγησαν,
 ἴδμεν δ' ὅσσα γένηται ἐπὶ χθονὶ πούλυβοτείρῃ.

In one or two instances we are allowed to see how the singers set to work to transform portions of the traditional narrative into 'lays' or songs of the right shape and compass. Demodocus, we are told (Od. 8. 73–82), was inspired by the music to sing a lay, then of wide-reaching fame, the Quarrel of Achilles and Ulysses,—how it had been predicted by Apollo, and how Agamemnon secretly rejoiced, because it foreshadowed the issue of the war. Another time he sang of the taking of Troy by the stratagem of the Wooden Horse (Od. 8. 499 ff.), the subject afterwards treated by the cyclic poets, Arctinus of Miletus and the author of the *Little Iliad*. The singer, it is related, took up the story from the point where (ἐνθεν ἐλὼν ὡς κτλ.) the Greeks made their feigned retreat: and he brought it down to the recovery of Helen from the house of Deiphobus. Similarly in the opening scene of the *Odyssey* in the palace of Ulysses the minstrel Phemius is represented as singing of the Return of the Greeks—the song which latest

⁸ Od. 1. 10 τῶν ἀμύθεν γε, θεὰ θύγατερ Διός, εἰπέ καὶ ἡμῖν.
⁹ See Od. 13. 256 ff., 14. 235 ff., 14. 468 ff., 19. 172 ff.: and B. Niese, *Die Entwicklung der homerischen Poesie*.

sounded in the ears of the listeners' (Od. 1. 352), even as the events themselves were the most recent. This subject also, as we know, had a place in the epic cycle.

It has been maintained by no less an authority than Welcker¹⁰ that these passages refer to actual poems, known to the poet of the *Odyssey* and his hearers. Welcker has even discussed the question whether the two songs of Demodocus, the *Quarrel* and the *Wooden Horse*, are meant to be represented as distinct poems or merely as two parts, 'fyttes' or ῥαψῳδίαι, taken from a single great poem on the capture of Troy. Adopting the latter view, he finds in the *Odyssey* a record of two pre-Homeric epics—the Ἰλίου πέρις of Demodocus and the Νόστοι of Phemius.

The hypothesis of a poem which included the two songs of Demodocus does not find any support in the language of the passages in question. The words in 8. 500 ἐνθεν ἐλὼν (sc. ἀοιδόν) ὡς οἱ μὲν κτλ. naturally mean 'taking the subject of his song from the point in the story at which' &c. They do not suggest beginning somewhere in the middle of a poem. So it is in the formula at the beginning of the *Odyssey* itself (1. 10 τῶν ἀμύθεν γε . . . εἰπέ καὶ ἡμῖν), and so we must understand the opening lines of the *Iliad* (μῆνιν ἀειδε . . . ἐξ οὗ δὴ τὰ πρῶτα διαστήτην κτλ.). The epic singer begins by announcing his subject: and in doing this he has only to tell his hearers what point he has chosen in the story which they all already know¹¹. It seems probable, therefore, that the song of the *Wooden Horse* was complete in itself, and began at the point indicated by the words ἐνθεν ἐλὼν κτλ. If so, the *Quarrel* and the *Return* were doubtless also distinct poems.

Had these poems, then, a real existence, or were they imaginary? The latter is surely much more probable, and much more in harmony with all that we know of the artistic and poetical method of the *Odyssey*. It cannot be supposed that Demodocus was a real person, any more than the rest of the characters in the Phaeacian episode. And if the singer was a creature of the imagination, it follows that his songs were imaginary also. It is most unlikely that the poet of the *Odyssey*—a poet in whose heart 'the Muse had implanted all manner of songs'—would be at a loss for typical subjects of his art.

¹⁰ F. W. Welcker, *Der epische Cyclus*, I². pp. 268 ff. (*Drey früh untergegangene Homerische Gedichte*).

¹¹ In Od. 8. 74 οἴμης τῆς τότ' ἄρα κλέος οὐρανὸν εὐρὺν Ἰκανε, νείκεος κτλ. it is not quite clear whether οἴμης is partitive (ἀπὸ τῆς οἴμης ἐκείνης Schol. H), or attracted into the genitive by the relational clause. But in either case the *Quarrel* is the οἴμη which Demodocus sang. It is not merely the part of that οἴμη with which he began his song.

This conclusion is strengthened when we observe the difficulty that later poets and critics evidently experienced in finding a place for a quarrel such as Demodocus could be supposed to have sung. In the *Cypria* there is a quarrel at a feast in Tenedos, but it is one between Achilles and Agamemnon, brought on by the omission of Agamemnon to invite Achilles¹². It is true that in the *Ἀχαιῶν Σύλλογος* of Sophocles,—a play which was apparently founded on this incident,—Ulysses takes a part in the affair, and makes a violent attack upon Achilles, attributing his conduct to sheer cowardice in the face of the enemy. But this is a quarrel between Achilles and the Greeks: it is not the sort of quarrel between two subordinate chiefs that the passage in the *Odyssey* suggests¹³. On the other hand, the grammarians explain the passage of a dispute which arose between the two leaders after the death of Hector, on the question whether Troy could be most surely taken by courage or by guile¹⁴. As may be supposed, no ancient poet is quoted for this academic debate. Indeed, the limits of time between which it is placed, the death of Hector and the death of Achilles, do not offer any space in which it could be inserted. It may serve, however, to show that the dispute which is described as furnishing a subject for Demodocus had no existence in the heroic tradition. It is a trait in the picture that the poet of the *Odyssey* draws of an imaginary singer. The type to which it belongs is familiar enough, being represented by the quarrel of Achilles and Agamemnon in the *Iliad*, of Ulysses and Ajax in the *Aethiopis*, of Agamemnon and Menelaus in the *Nosti*.

We may go a step further, and conjecture that the author of the *Odyssey* intended a direct allusion to his great predecessor. Such an allusion would certainly not be alien to the spirit of imitation or even parody which we can trace in his poem¹⁵.

¹² Καὶ Ἀχιλλεύς ὕστερος κληθεὶς διαφέρεται πρὸς Ἀγαμέμνονα Procl. (after the incident of Philoctetes and before the landing in the Troad). This agrees with the reference in Aristotle, *Rhet.* ii. 26 διὰ γὰρ τὸ μὴ κληθῆναι δ' Ἀχιλλεύς ἐμήνισε τοῖς Ἀχαιοῖς ἐν Τενέδοις.

¹³ It may be that the part given to Ulysses in the *Ἀχαιῶν Σύλλογος* was suggested by the song of Demodocus. The language put into his mouth (see fragm. 152) is hardly less violent than that of Thersites in the *Iliad*. Perhaps this is accounted for by the licence of the satyric drama, in which Homeric subjects, treated in a spirit of caricature, were not infrequent. The *Σύνδειπνοι*, generally identified with the *Ἀχαιῶν Σύλλογος*, contained at least one obvious parody of the *Odyssey*, viz. in the lines preserved by Athenaeus (p. 17 d), who quotes similar passages from the *Ὀστολόγοι* of Aeschylus (p. 17 c, p. 667 c). Among the plays founded on the story of the *Iliad* and *Odyssey* many are satyric—the *Cyclops* of Euripides, *Κίρκη*, *Πρωτεύς*, *Ὀστολόγοι* of Aeschylus.

¹⁴ The story goes back to Aristarchus: see Schol. A on Il. 9, 347.

¹⁵ As Niese has pointed out (*op. cit.* p. 49), the words Διὸς μεγάλου διὰ βουλῆς in the account of the song of Demodocus (*Od.* 8. 82) remind us of the Διὸς βουλῇ

§ 4. Unity of action in the early epics—the *Iliad*.

Our study of the minstrelsy of Demodocus leads us to two conclusions that are of interest in themselves, and are borne out by the extant Homeric poems. The first is that the epic singer in Homeric and pre-Homeric times ordinarily took his subject from a common stock of traditional narrative—including (it might be) events within his own memory. In working out the details we may be sure that his powers of invention—the powers in which he himself recognized the inspiration of the Muse—had free play: but in the main lines he had to conform to the national memory or belief. In the second place, the subject chosen was some single incident, or at most a group of connected incidents lying within narrow limits of time. The artistic sense of the Greeks, which afterwards showed itself in the strict unities of the Attic drama, seems at one time to have been almost as exacting in regard to the plan of an epic poem.

It will be seen at once that these observations apply in the fullest sense to the *Iliad*. As Aristotle pointed out in his *Poetics*¹⁶, in a criticism which no modern advance of knowledge can improve upon, the divine excellence of the *Iliad* as an epic poem is that the main action or story is short and simple. It has the organic unity of a work of plastic art (ὡς ὅπερ ζῶον ἐν ὅλῳ ποιῇ τὴν οἰκίαν ἡδονήν), and it is neither too much to be embraced in a single mental picture (οὐκ εὐσύνοπτος) nor too rich in detail (καταπεπλεγμένον τῇ ποικιλίᾳ). Along with this unity, which is remarkable and indeed unique in a poem so long as the *Iliad*, and which it owes to this characteristic singleness of the main subject, we have to admire the skill with which the subordinate events, and even the great battles that go on during the 'wrath of Achilles,' are compressed within the space of a few days. This triumph of poetical construction must be due, like other masterpieces

in the opening of the *Iliad*. Similarly the combat over the body of Achilles (*Od.* 5. 368) was doubtless suggested by the combat over Patroclus (*Il.* 17. 735 ff.): and the *πρωχία* or adventure of Ulysses entering Troy in disguise (*Od.* 4. 240 ff.) may be an imitation of the *Doloneia*. (See also the examples of parody, &c. quoted in the notes on 14. 13 ff.) These instances are the more convincing when we observe that the poet of the *Odyssey* never repeats what has been told in the *Iliad*. He consciously aims at novelty in the substance as well as the form of his narrative.

¹⁶ Arist. *Poet.* c. 23 (p. 1459 a 30) διὸ ὅπερ εἶπομεν ἤδη καὶ ταύτῃ θεσπέσιος ἀν φανείῃ Ὅμηρος παρὰ τοὺς ἄλλους, τῷ μὲν τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσαι ποιεῖν ὅλον· λίαν γὰρ ἀν μέγας καὶ οὐκ εὐσύνοπτος ἐμελλεν εἶσεσθαι, ἢ τῷ μεγέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ. νῦν δ' ἐν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν πολλοῖς, ὅλον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις διαλαμβάνει τὴν ποιήσιν.

of Hellenic art, not merely to individual genius, but also to the guiding and restraining force of an artistic tradition.

§ 5. *The plan of the Odyssey—admixture of Märchen.*

The canons that govern the epic songs of ideal singers in the *Odyssey* are also observed, but in a somewhat different way, in the structure of that poem itself. We have seen how large is the admixture in it of an element foreign to Greek historical or quasi-historical tradition,—foreign also to the *Iliad* and perhaps to the earlier epic poetry in general. The presence of this element did not merely alter the tone and quality of the narrative by making it fanciful and unreal. It also increased considerably the difficulty of maintaining the unity of the action, and keeping the various incidents within the conventional limits of time. The series of unconnected adventures that had gathered round the name of Ulysses did not offer material fitted for the true Greek epic. Probably these adventures were not at first told of his return from the Trojan war, or indeed of any part of his history as a national hero. As soon as it was felt to be necessary to find room for them in that history, the return from Troy was the obvious vacant place. There remained however the difficulty of constructing a poem which should satisfy the rules of the epic art, and at the same time be an adequate picture of ten years of wandering on every border of the known world.

How the poet solved this problem is familiar to every reader of Homer. The device of putting part of the narrative into the mouth of one of the actors is not unknown in the *Iliad*. It was natural to a poet who always sought to make his heroes tell their story rather than to speak in his own person¹⁷. Thus the story told by Achilles to Thetis (Il. 1. 366 ff.) helps to give a clear notion of the events that immediately preceded the *Iliad*. The same end is attained for other parts of the previous story by the speech of Ulysses in the second book (Il. 2. 301–330), and by the *τειχοσκοπία*, especially the speech of Antenor (Il. 3. 205–224). Such instances, however, are hardly enough even to have suggested the *Ἀλκίονος ἀπόλογος*. The story there told is not a mere prologue or *mise-en-scène*: it is an integral part of the

¹⁷ Arist. *Poet.* c. 24, p. 1460 a 5. Ὅμηρος δὲ ἄλλα τε πολλὰ ἄξιον ἐπαινέσθαι, καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἀγνοεῖ δὲ δεῖ ποιῆν αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστον λέγειν οὐ γὰρ ἐστὶ κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου ἀγωνίζονται, μιμνῶνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ ὀλίγα φρονησάμενος εὐθὺς εἰσάγει ἄνδρα ἢ γυναῖκα κτλ.

subject, which is the return of Ulysses from Troy. The change of form is the poet's heroic but on the whole eminently happy way of dealing with the task which he had set himself, viz. that of bringing the longest and most eventful of all the 'returns' within the legitimate compass of a single epic poem.

While it may be assumed that the immediate aim of the poet in adopting this form of narrative was to shorten the time of the action, it cannot be doubted that the work gained in other ways. The use of the first person creates a kind of dramatic interest in the figure of Ulysses,—the hero whose character appealed most directly to average Greek sentiment. Further, it permits some freedom in the order of the story. In particular, it makes possible the stroke of art by which Ulysses begins with the last stage of his wanderings, viz. the voyage from Calypso's island to Phaeacia (Od. 7. 240–297), which he relates in such a way that it serves as a prologue to the full story¹⁸. But perhaps the chief advantage, poetically speaking, of making Ulysses tell his own tale lay in the character of the tale itself. The incidents, as has been already said, are not such as originally or properly belonged to epic poetry. A poet would naturally have shrunk from treating them as so much heroic story. But in the mouth of Ulysses, and amid the *ἀναθήματα δαιτός* of the Phaeacian fairy-land, this dissonance is much softened. We do not of course put the wonders of these four books in the same category with the deliberately false stories afterwards told in Ithaca. Yet the interposition of a narrator, and that narrator the master of fair-seeming falsehood, gives a certain sense of remoteness which is in harmony with the substance of the tale¹⁹.

¹⁸ The contrivance by which this is managed has been happily explained by G. Schmidt in his dissertation *Ueber Kirchhoff's Odyssee-Studien* (Kempten 1879). He points out that in answer to the formula *τίς πόθεν εἰς ἀνδρῶν*, if it had stood alone, Ulysses could not have avoided giving his name and country. But Arete, who asks the question, has noticed the garments which Ulysses had received from Nausicaa, and which he is now wearing: they were in fact the work of her own hands (*ἔγνω γὰρ φάρος τε κτλ.*). Hence she adds the more directly interesting enquiry, *τίς τοι τάδε εἶματ' ἔδωκεν*; In answer Ulysses has first to tell the story of his shipwreck and landing in Phaeacia. When he has done so (ending *καί μοι τάδε εἶματ' ἔδωκε*), the other question is forgotten. The poet is able to reserve it for the moment when the revelation can be made with the fullest effect (9. 19 *εἶμ' Ὀδυσσεὺς κτλ.*).

¹⁹ A similar remark applies to the story told by Menelaus in Od. 4. 351–592, especially in regard to the essentially *märchenhaft* incidents of the prophecy of Proteus.

§ 6. *The transformations of Ulysses.*

In the latter half of the *Odyssey*, the scene of which is laid in the island of Ithaca, the story is by no means in the fanciful vein which characterizes most of the earlier books. The natural inference is that it no longer comes in the main from the same source, viz. the fairy tales of primitive Greece, but either from the 'national' quasi-historical tradition, or from the invention of the poet himself. In drawing this distinction, however, we must not omit to notice, in the first place, that there are features in the story which cannot well be either traditional or invented, and, in the second place, that the original improbabilities may have been softened or removed by the poet. No one, we may be sure, would know better how much his narrative gained by being true to life and human experience.

Among the incidents which may be thought to be of the fairly-tale order we must place the repeated changes of form that Ulysses undergoes at the hands of Athene. The first of these belongs to the Phaeacian episode (6. 229 ff.). Ulysses presents himself to Nausicaa, fresh from the bath and arrayed in the garments that she has given him: Athene at the same moment makes him taller and more beautiful, even as a skilful artificer adorns silver by inlaying it with gold. Again, on his landing in Ithaca she turns him into a withered old beggar, so that he may not be recognized (13. 429 ff.).²⁰ When he reveals himself to Telemachus she restores him for the time to his proper form (16. 172 ff., 454 ff.). Finally, before the recognition by Penelope, she endows him once more with youthful beauty (23. 153-163). The question arises in regard to each of these occasions whether the exercise of divine power goes beyond that general interference of the gods in human affairs which every epic poet, and indeed every pious Greek, would freely admit. In the first of these instances this cannot be said. The poet attributes to divine agency a passing enhancement of the beauty of Achilles, or rather of its effect on the mind of the spectator. Athene does much the same for Telemachus whenever he goes to the agora (Od. 2. 10., 17. 63). Such a phenomenon need not be supernatural, any more than the sleep of Penelope (1. 363, &c.), or the favourable winds granted to Telemachus (2. 420., 15. 292). The like may be said of the transformation in 23. 156 ff., which indeed is a mere repetition of the account in 6. 229 ff. The case of the landing in Ithaca (13. 429-438) is somewhat different. There, as Kirchhoff has rightly insisted, the change wrought is a *magical* one,—not a mere

illusion, or the exaggeration of a natural effect²⁰. Similarly when Ulysses is revealed to his son (16. 172 ff.), he is really himself again. In these two passages, therefore, we have an incident that is marvellous, not merely because we see the hand of deity in it, but essentially and in its own nature.

§ 7. *The wooing of Penelope and the return of Ulysses.*

Let us now go on to the further question indicated above, and ask whether in the other incidents or features of the narrative—those which have no distinctly marked supernatural character—we can find traces of derivation from 'popular tales' or *Märchen*.

A little reflexion can hardly fail to suggest the answer that the whole story of the wooing of Penelope and the return of Ulysses in time to prevent her marriage is originally of this class. As told in the *Odyssey* it is comparatively free from supernatural admixture. The

²⁰ Kirchhoff, *Die homerische Odyssee*, p. 538. It is impossible here to do more than indicate in the briefest words the nature of the theory which this observation has suggested to Kirchhoff. In his view there is a profound difference between the two halves of the *Odyssey* in the representation which they give of the hero. The Ulysses of the wanderings—of Calypso's isle and the Phaeacian court—is still in the prime of life: the Ulysses of Ithaca is a man who bears the marks of his many years of war and hardship. The two pictures, he holds, belong to originally distinct poems, and the magical transformation of 13. 429 ff. was inserted to smooth over the passage from the one to the other. In later recognition scenes, in particular the recognition by Eurycleia (19. 467), and by Eumaeus and Philoetius (21. 188), perhaps even in the scene with Penelope (see the note on 23. 153), he is not transformed, but only disguised by his beggar's rags (cp. 23. 95, 115).

The difference that Kirchhoff finds between the Ulysses of the Phaeacian episode and the Ulysses of Ithaca is not borne out by the language of the poem. When a Phaeacian observes that he is not like one skilled in athletic contests (8. 159-160), Ulysses replies that he was so once, but now has suffered too much toil and hardship (8. 182 *νῦν δ' ἔχομαι κακότητι*, cp. 8. 231 *λίην γὰρ ἀεικέλιον ἐδαμάσθην κύμασιν ἐν πολλοῖς*). At the same time we cannot suppose him to be so altered by age and wandering that he was under no risk of being recognized in Ithaca. But if there was that risk, then the transformation, or some equivalent means of concealment, becomes a poetical necessity. Similarly in the *Philoctetes* of Euripides the opening speech of Ulysses related how Athene had promised to change him so that he should not be recognized by Philoctetes. The real difficulty pointed out by Kirchhoff lies in the passages which imply only such a disguise as the beggar's rags would provide, instead of the complete transformation described in 13. 429 ff. But this inconsistency surely admits of an easy explanation. It is in fact an example of the practical difficulty of dealing with supernatural machinery in a logical and consistent way. The poet has made a somewhat excessive use of the marvellous, and afterwards returns unconsciously to a more natural point of view.

It need hardly be said that the recognition of Ulysses by means of the scar on his thigh does not show that he was unchanged. He even retains a measure of likeness to his former self, which does not escape the observation of the old nurse (Od. 19. 380). Penelope is represented as struck by his aged appearance, even for a companion of Ulysses: note the remark in 19. 360 *αἶψα γὰρ ἐν κακότητι βροτοὶ καταγῆράσκουσι*.

aid of Athene, even in the final battle, is given less freely than in corresponding situations in the *Iliad*, and only 'after full trial of the valour of Ulysses and his son'.²¹ But in its main outlines the story is fanciful and improbable. It may have been in accordance with the manners of the time that various claimants should appear for the hand of Penelope.²² But we cannot imagine a suit carried on for upwards

²¹ Od. 22. 236-238.

²² On this point some important suggestions have been made by Mr. W. Crooke in his article on 'the Wooing of Penelope' in *Folklore* (June 1898). 'I venture to think' (he says) 'that what we are told about the Suitors is not inconsistent with the theory that in the more primitive version of the tale they may have been regarded as the family or tribal council, like the Hindu Panchâyat, and that their presence in Ithaca, after the assumed death of Odysseus, may have been based on the generally recognised right inherent in the kinsfolk of arranging and enforcing the marriage of Penelope with one or other of their number according to the current tribal law of the age.' Hence he would explain the continued feasting of the Suitors, the subordinate chiefs having a right 'to entertainment when they assembled for tribal business,' and this right being occasionally used as a mode of pressure. So in India (he adds), 'when a family refuse to accept the decree of the Panchâyat, the meeting is adjourned time after time. The parties concerned have on each occasion to provide a dinner for the councillors, and the pressure of this tax sooner or later forces them to accept the verdict or arrange the matter by compromise' (p. 118). This right of entertainment—to take the last point first—may have existed, if not in the Homeric age, at least in the earlier times when the story of Penelope first took shape. What we find in Homer is that the council or *βουλή γερόντων* (not to be confused with the *ἀγορή* of Ithaca) was regularly feasted by the king when it met for business. When Nestor proposes to Agamemnon the holding of a council he says, 'give a feast to the councillors: you will then follow him who advises best' (Il. 9. 70-75 *δαίνυ δαίτα γέρονσι . . . πολλῶν δ' ἀγομέων τῷ πείσεαι δε κεν δρίστην βουλήν βουλευσθαι*). This is not the same thing as a right to be entertained by the family whose business is concerned: but the latter right probably existed where (as in the most typical Indian communities) there was no king or general assembly, and the council or Panchâyat was therefore the only source of authority (see Maine, *Village Communities*, pp. 122-125).

The question, then, is whether it is probable that the Suitors were originally, or in an earlier version of the story, the body to whom it belonged by tribal law to dispose of the hand of Penelope. 'The kinsmen (Mr. Crooke thinks) for the purpose of dramatic effect are turned into a body of audacious ruffians, and the right of entertainment at the table of the prince and the habitual licence during an interregnum converted into those scenes of insolent revelry' (p. 119). The chief difficulty in the way of this theory seems to me to lie in the position of Telemachus. It is surely clear that in the view of the *Odyssey* the right of giving Penelope in marriage rested entirely with him. The Levirate is not in question, because, as the poet is careful to tell us, neither Ulysses himself nor his father Laertes had any brother (Od. 16. 117-119). Telemachus may refuse to exercise the right, but he claims it (cp. Od. 2. 223 *καὶ ἀνέρι μητέρα δάσω*, also 20. 343-344), and the Suitors admit it (cp. Od. 2. 113 *μητέρα σὴν ἀπέμψον, ἀνῶχθι δέ μιν γαμέσθαι*). On the other hand a version of the tale without a Telemachus is improbable, not only because Telemachus occurs in the *Iliad* (see p. 309), but also because, as Wilamowitz pointed out (*Hom. Unters.* p. 56), without Telemachus as the rightful heir Penelope would have no legal footing in the palace of Ulysses. The *ἀγχιστεῖς* would step in and divide the property of the dead. On the whole it seems doubtful whether much can be made of the suggestion that the Suitors were in fact these *ἀγχιστεῖς*. If the Suitors are not unjust and insolent, they are no longer dangerous to Ulysses, or proper objects of his vengeance. Where then is the story of the *Odyssey*?

A parallel instance in Greek history may be seen in the wooing of Agariste,

of three years by more than a hundred of the young nobles of Ithaca and the adjoining islands. Hence we are not surprised to find that this is one of a group of stories with the same 'root' idea or *motif*—the king who is brought back to his home in a sudden and marvellous fashion, and who arrives at the last moment at which he can prevent the loss of his queen or bride. These 'return stories' (*Heimkehrsagen*) appear to be especially common in the Norse and Teutonic cycles of legend.²³

Moreover it is not to be supposed that the arrogant and unscrupulous Suitors represented by such men as Antinous and Eurymachus would allow themselves to be put off so long by Penelope's plea of the unfinished web. That famous device, it need hardly be said, is akin to the tricks by which giants and trolls are outwitted in all the fairy tales. Looking to the imperious temper of the Suitors and the craft shown in their speeches, we may feel sure that the web is a survival from a more fabulous world, in which it was

daughter of Cleisthenes of Sicyon (Hdt. 6. 126-130), on which occasion the Suitors, fourteen in number, were entertained by Cleisthenes for a year. This account points to the survival of some ancient rule by which Suitors as such were entitled to hospitality.

²³ Many examples are given in Dr. Schnorf's dissertation, *Der mythische Hintergrund im Gudrunlied und in der Odyssee* (Zurich 1879). It is usual (he observes) for the heroes to be suddenly carried through the air from a distant country, by the miraculous help of a god, an angel, or it may be the devil, and so brought to their house, 'where their presence is urgently needed—a marriage being imminent which threatens to deprive them of bride or wife.' A good example is the story of the return of Charles the Great from Hungary, as given in Wilhelm Grimm's *Kleinere Schriften* (i. 577). In leaving home he had said to his queen that if he stayed away more than ten years, she might surely count him as dead. Now when nine years had passed there arose much plundering and devastation at Aix and throughout the empire. Then the great men went to the queen and said, 'We suffer much because we have no lord [cp. *οὐ γὰρ ἔστιν ἀνὴρ, οἷος Ὀδυσσεὺς ἔσκεν, ἀρὴν ἀπὸ οἴκου ἀμύναι*]: therefore we pray you, noble lady, to take as husband a prince that can protect the country. Our lord is surely dead.' The queen would not listen to them, but they pressed their suit, and at length she consented to do their will. A great wedding was ordained, and a mighty king chosen for her. After the third day she was to be married: but God would not permit it to be, and therefore sent his angel to warn King Charles, who was then in Hungary. The king asked how he was to get back to his kingdom in three days, and the angel gave him directions, how he was to find a horse that would take him in one day to Rab, and on the next day to Passau on the Danube, where he was to buy a foal that would carry him back to Aix in time to hinder the wedding. All this duly came to pass, and the story ends with a recognition scene in the cathedral church of Aix.

Some other features of the *Odyssey* are to be seen in the German 'return story' of Count Udalrich (Schnorf, p. 31). He returns from a long imprisonment in Hungary, and presents himself in beggar's rags among those to whom his wife Wendilgard was in the habit of giving alms. He seizes her hand, calls to the warriors present that he is their lord, and is recognized by them. But Wendilgard felt herself outraged: 'now indeed do I feel that my Udalrich is dead when I have to suffer such violence.' Thereupon he shows her the scar of an old wound on his hand, and is at once recognized.

employed against beings of a less human type than the young Achaeans of the *Odyssey*²⁴.

The account of the insults offered to Ulysses may gain some light from this point of view. On three successive occasions one of the Suitors throws something at him, with no effect beyond proving his strength and patience. First Antinous throws his foot-stool (*ποδῆρας*, *Od.* 17. 462 ff.); then Eurymachus also throws a foot-stool (*σφῆλας*, 18. 394 ff.); finally Ctesippus throws an ox's foot (20. 299). The repetition has been felt to be a weakness in the story, and theories have been formed to account for it, based in general on the assumption that originally there was only one incident of the kind. But nothing is more familiar in popular tales than the occurrence of an incident three times, each time with some more or less trivial change of form. An example may be seen in the *Iliad* itself, in the story of Bellerophon (*Il.* 6. 179-186). The hero there has three tasks set him, (1) to kill the Chimaera, (2) to fight against the Solymi, and (3) to slay the Amazons. In the three insults described in the *Odyssey* a difficulty has been felt in the circumstance that there is no *climax*—they do not increase in violence. But it may be that throwing an ox-foot was regarded as the supreme indignity of a feast²⁵.

§ 8. *The Slaying of the Suitors.*

It remains to consider the scene which forms the *dénouement* of the *Odyssey*—the slaying of the Suitors by Ulysses, with the aid of Telemachus and the two faithful servants.

In this famous combat we distinguish two successive stages.

²⁴ Regarding the web Mr. Crooke (p. 122 ff.) puts forward a theory suggested to him by Mr. Sidney Hartland. The chief difficulty which Mr. Crooke feels is that there is no direct evidence within the Greek area that it would be the duty of the nearest female relative of an old man to prepare his winding-sheet in anticipation of his decease. The solution which he gives as the suggestion of Mr. Hartland is that in its original form the weaving was not that of the shroud of Laertes, but the wedding dress of Penelope. He cites many examples to show the importance attached to the wedding dress, and the obligation which lay upon the bride to make it, or at least to assist in its making.

This is not the place for a discussion of these interesting questions of folklore: but two remarks may be made. In the first place, the *Odyssey* is itself good evidence both of the need of a shroud for Laertes, and of the duty imposed upon Penelope in regard to it. We can hardly expect to find more decisive references in early Greek literature. In the second place, the distinctive circumstance calling for an explanation is the nightly unravelling of the web. No parallel or illustration of this singular feature in the story seems to have been observed.

²⁵ Mr. Crooke quotes an instance from the Highland tales. A man is flung under the table, 'and there was not one of the company but cast bone upon him as he lay' (Campbell, *Popular Tales of the Highlands*, vol. ii. p. 490).

Ulysses leaps on to the threshold of the hall, and from that post of vantage, with the bow in his hands and the arrows on the ground before him, he shoots one after another of the Suitors. These have only their swords, and when one of them makes a rush at Ulysses, he is stopped by an arrow, or is slain by the spear of Telemachus. But the arrows, as Ulysses soon finds, are not sufficient for the work. Before they are exhausted Telemachus goes to the *θάλαμος* where the arms are, and brings shields, spears, and helmets enough for the four men. Meanwhile Melanthius, who is with the Suitors at the end of the hall, bethinks him of the arms, and is able to reach them without being observed by Ulysses, and so to arm twelve of the Suitors. The bow is then laid aside, and the rest of the fighting is carried on with spear and shield.

The representation of Ulysses as a great archer is confined to the *Odyssey*, and almost to the scene that we are now concerned with. In the *Iliad* the heroes of the highest rank are not archers. Their weapons are the spear, the shield, and the sword, and they look upon the bow with some degree of contempt (*Il.* 11. 385 *τοξότα, λωβητήρ κτλ.*). In the Catalogue (*Il.* 2. 718) Philoctetes is said to have been 'well skilled in the bow,' and the same praise is given to the men that he commanded. In the rest of the *Iliad* we only hear of two individual marksmen—Teucer on the Greek side, and Pandarus among the Trojans. We do not hear of *bodies* of archers,—of arrows darkening the air, as in the descriptions of oriental warfare. On the other hand, the bow has a great place in Greek tradition. It was the distinctive weapon of Heracles, whose shade was seen by Ulysses *γυμνὸν τόξον ἔχων καὶ ἐπὶ νευρῆφι διστόν* (*Od.* 11. 607). It is only in later art that the club takes its place. Ulysses himself, speaking of his own prowess as an archer (in language that is perhaps intended to prepare the hearer for the *μυστηροφονία*), claims to be second to Philoctetes alone among living men: but he will not contend with the great archers of past generations, such as were Heracles and Eurytus of Oechalia (*Od.* 8. 215 ff.). From all this it may be gathered that archery had formerly been a much more important thing than it was in the battles of Homeric times. This earlier importance, however, survived in the field of tradition and romance: and thus the Ulysses of the *Odyssey* gained a character as an archer which the Ulysses of the *Iliad* never had. The process is the same in principle as that by which (as we have already seen) he became the Ulysses of the Polyphemus tale. In both instances the purer tradition of the *Iliad* was contaminated by admixture from another body of mythology.

These considerations make it probable that the first stage of the *μνηστροφορία*—the slaying of the Suitors by the bow of Ulysses—did not assume the form in which we know it till after the time of the *Iliad*. No doubt it was already told, at least in germ, of some (perhaps nameless) hero, but not yet of Ulysses. In the *Odyssey* it became an essential part of the story, and indeed has all the appearance of being the nucleus round which the story was constructed. The whole incident of the *τόξου θέσις* is evidently a device for the purpose of letting Ulysses gain possession of his weapon. And the *τόξου θέσις* again is foreshadowed in the conversation between Ulysses and Penelope which occupies the nineteenth book. Thus everything in the last books of the *Odyssey* leads up to the combat with the bow. But in the second part of the *μνηστροφορία* this is not the case. The fight has begun, and the stock of arrows is like to fall short of the need, when Telemachus offers to go and fetch arms from the chamber. After he has done so, a like thought occurs to Melanthius. In this unexpected fashion both sides are armed with spear and shield, and the combat is thenceforth carried on in the manner familiar to us from the battles of the *Iliad*.

It is hardly possible to read the twenty-second book of the *Odyssey* without being convinced that this second phase of the great combat was not founded on either heroic legend or popular tales, but was designed by the poet as a sequel to the first part. We see the work of a poet in the constructive ingenuity with which the two parts are welded together, and in the dramatic effect obtained by an unlooked-for danger: while the incidents which follow are mere epic commonplace. We conclude (1) that the material which the poet found to his hand was a tale in which Ulysses (or the great archer who was confused with him) regained his bow by a stratagem, and with it slew a whole band of enemies, and (2) that he developed this tale in his own fashion, and in accordance with the manners of his time²⁰.

The motives which may have led the poet to add a combat with spear and shield to the combat with the bow are not far to seek. In the earlier story the hero, armed only with bow and arrows, slays

²⁰ A combat with spear and shield is anticipated in the words of Athene, I. 255-256:

εἰ γὰρ νῦν ἐλθὼν δόμον ἐν πρώτῃσι θύρῃσι
σταίῃ, ἔχων πύληκα καὶ ἀσπίδα καὶ δύο δοῦρε.

In fact Ulysses appeared at his door armed only with bow and arrows. But here Athene (speaking in the shape of Mentor) is not uttering a prophecy, but putting a hypothetical case. In doing this she naturally mentions the weapons that were in use at the time.

a hundred or more Suitors, each of whom, according to the custom of the time, has his sword by his side. An exploit of this kind does not surprise us in a fairy tale. But so glaring an improbability must have offended the artistic sense of the Greeks, even in Homeric times. Any poet who took it for his theme would be almost obliged to give it a more rational colour. He would at the same time be tempted to add fresh incidents, to relieve the monotony of the original tale: and any such incidents would reflect the circumstances of his own day, or (in such matters as the arms and mode of fighting) would be influenced by the battle scenes of the *Iliad*.

§ 9. Summary of the original tale.

It is perhaps worth while here to put together what, according to these suggestions, the *Odyssey* may be supposed to have derived from ancient popular mythology. The tale will have run in some such fashion as this:

The king of one of the many islands of Greece—we do not know when he was first thought to be Ulysses of Ithaca—went with the warriors of his people to a distant war. On his way home he was driven out of his course into strange lands, where he met with wonderful adventures of all kinds—adventures in the cave of the monster Polyphemus, with the Laestrygonian giants, in the palace of the enchantress Circe, and many more—till at length, after losing his ship and all his companions, he was thrown ashore on the magical island of Calypso. There he remained, lost to friends and country, for seven long years: after which he was allowed by the gods to return to the world. The first land that he reached was the mysterious country of the Phaeacians, who entertained him splendidly, and sent him home to his own island in one of their magical ships. Meanwhile his palace was occupied by a horde of men (or perhaps of trolls or giants), the suitors of his faithful wife. She put them off for three years by pleading that a certain web which she was then weaving must first be finished: but they discovered that every night she undid the work of the day. Thus she had to finish her web, and to fix the time when she must consent to choose one of them as a husband. The king could not make himself known, since he would have been at once killed by the violent men who hoped to supplant him. He was accordingly changed by his protecting goddess Athene (or possibly by some magical means) into a withered old man, and in this form

and under the disguise of a beggar found his way into the palace. There he was the object of three successive insults from the chief of the Suitors. Thus the fatal day approached. But among the treasures of the palace was a bow of marvellous strength, which only the king himself could bend. This bow the queen, at the suggestion of the disguised king (or perhaps by the direct inspiration of the goddess), resolved to use for the trial of the Suitors, offering to accept the one who should string it and send an arrow through twelve axe-heads placed in a row. After all had failed, the supposed old beggar had the bow put in his hands, and at once performed the task. Thereupon, planting himself at the door, so that none could escape him, he shot down the whole number. He then recovered his own form, and was recognized by his queen.

§ 10. *The supposed Telemachia.*

Some such outline as this may have been anterior to the growth of the heroic tradition into which it was eventually absorbed, and may have passed through various stages before reaching the perfect form that lies before us in Homer. What these stages were, and at what point in the process each of the subordinate characters was introduced into the story, it would be vain to inquire. In some of them—such as Nausicaa, Eumaeus, Eurycleia—there is no reason to see anything but the invention of a great poet. There is one leading character, however, of whom this cannot be said, and whose place in the structure of the *Odyssey* has been the subject of much discussion, viz. Telemachus.

Many scholars have maintained that the part of the *Odyssey* that is taken up with the adventures and deeds of Telemachus originally formed a distinct poem, a *Telemachia*. The common opinion now seems to be that the 'Telemachia' is the work of a different author, who, however, composed it, not as an independent poem, but with a view to the place which it holds in the complete *Odyssey*. There are further questions regarding the amount of matter to be assigned to the *Telemachia*. It has usually been taken to include—roughly speaking—the first four books with the earlier part of the fifteenth. Kirchhoff and those who follow him regard the first book as a still later addition. Others (as Wilamowitz) extend it so as to take in much that passes in the palace of Ulysses. Let us begin by considering the probable origin of the episode in question.

By a fortunate accident the name of Telemachus occurs more than once in the *Iliad* (2. 260., 4. 354), and in the mouth of Ulysses himself. 'May I be no longer called the father of Telemachus if &c.' is the form of adjuration with which he threatens Thersites. 'You will see the father of Telemachus in the front of the battle' is his boast, addressed to Agamemnon. It is therefore an integral part of the Trojan legend that Ulysses had a son so named, too young to go with his father to the war. It follows that Telemachus must have played a part in any possible version of the return of Ulysses. Twenty years having passed before the return, he could no longer be a child. He must be old enough to stand by his father's side in the combat with the Suitors. On the other hand, if he had come to man's estate, what was his position? Two pressing tasks lay before him—to drive away the Suitors, and to seek for his father. How long had these remained unfulfilled? Such was the problem presented to any storyteller or singer who took the fortunes of Ulysses for the subject of his art. The only possible solution, as it seems, is that which we find in the *Odyssey*. Telemachus must have reached manhood, and begun to think and act for himself, just before Ulysses set foot in Ithaca. This is a point which the poet of the *Odyssey* constantly keeps in view, and brings before his hearers in every form—in the exhortation of Athene (1. 296 οὐδέ τί σε χρὴ νηπιῖας ὀχέειν, ἐπεὶ οὐκέτι τηλικὸς ἐσσί), the surprise of Penelope (1. 361., 18. 217., 21. 354), the confession of Telemachus himself (2. 313 ἐγὼ δ' ἔτι νήπιος ἦα, cp. 18. 229., 20. 310., 21. 132). Moreover, if this was so, Telemachus was bound to give some proof of his manhood by taking the action required by the circumstances. Hence the Agora of the second book and the journeys to Pylos and Sparta are really indispensable to the plan of the poem. If they were left out, it would be necessary to put some equivalent action of Telemachus in their place. He is by tradition an actor in the drama, and must have a rôle assigned to him.

If a *Telemachia* of some kind was a necessary episode in any *Odyssey*, it can hardly be said that the *Telemachia* which we have—the Ithacan assembly and the journey to Pylos and Sparta—is disproportionate in length or irrelevant to the main theme. There is hardly a line in it which does not bear upon the fortunes and character of Ulysses himself. On the other hand there is nothing in these books that raises Telemachus to the place of hero of an epic poem. The interest with which we follow his movements and listen to the speeches for which he gives occasion, is an interest reflected from the figure of the real hero. Telemachus is on the stage for the purpose of giving

more effect to the entrance of Ulysses. The so-called *Telemachia* does for the *Odyssey* what the earlier battles of the *Iliad* do for the 'Achilleis.' It secures that gradual heightening of interest which is the chief secret of dramatic art. At the same time it fulfils the subsidiary purpose of giving us a wide outlook over the Greek world as it was after the great war²⁷. We may almost adopt the phrase which Grote has made familiar by his theory of the *Iliad*, and say that by the story of Telemachus the 'Odyssey' was enlarged into a comprehensive *Nóστοι* that included the 'Returns' of all the Greek heroes.

The case for the later date of the *Telemachia*—meaning by that word the first four books of the existing *Odyssey*—has been stated with much force by Sittl (p. 74). He relies in the first place on the argument furnished by the old difficulty of the two Olympian assemblies (1. 26–95 and 5. 1–42), and then on the allegation that all the subsequent references to the 'Telemachia' can be cut out without injuring the context. This last point will be dealt with a little later (see § 12). As to the two assemblies or councils of the gods, there is not much to be said that is not already familiar. In the first of these councils it is proposed by Athene that Hermes be sent to convey to Calypso the will of the gods that Ulysses shall now return, while she herself goes to Ithaca and urges Telemachus to hold an assembly of the people and 'speak out' to the Suitors. She sets out on this mission; but nothing more is said about Hermes or the message to Calypso. In the second Olympian assembly, held when Telemachus is on his journey (5. 18–20), Athene repeats her complaint of the neglect of Ulysses by the gods. Zeus affects to be surprised (*ποῖόν σε ἔπος φέγην;*) and forthwith sends Hermes on his way. Comparing these accounts we must admit that there is some inconsistency. If the gods agreed in the first assembly to the sending of Hermes, no second debate was needed. In any case the speech of Athene in the fifth book is partly a repetition of what she had said before (cp. 5. 13–17 with 1. 48–59). It is to be observed, however, that there is no actual contradiction between the passages. Indeed, the dialogue in the fifth book presupposes the earlier one. When Athene again sets forth the griefs of her favourite, Zeus reminds her of what had passed. 'Did you not yourself counsel this?' he asks—meaning apparently that everything she wished had been already resolved upon. So, too, the mention of Poseidon returning from the Aethiopians (5. 282) refers to the passage

²⁷ This was remarked by the ancients: τὸν Τηλέμαχον ἐξελεῖν ποιεῖ ὅπως ἀν τῶν Ἰλιακῶν ἐν παρεμβάσει πολλὰ λεχθεῖν (Schol. on Od. 1. 284, cp. 4. 187, 245). I take this reference from Sittl, *Die Wiederholungen in der Odyssee*, p. 166.

in the first book (1. 22) which tells us that he had gone there. The real difficulty is that the first book gives us the proposal of Athene to send Hermes to Ogygia, but without telling us what became of it. This, however, is a difficulty of that passage—not a discrepancy²⁸. It is not explained by any theory of authorship. The true explanation surely is that the poet first stated the two proposals made by Athene, and then proceeded to say how they were carried out; that he naturally began with the second—the visit of Athene to Ithaca, with the consequent meeting of the Ithacan people and the journey of Telemachus: that all this occupied four books; and that then he had to return to the other thread of the story, and relate the deliverance of Ulysses from Calypso. A prose writer would find this transition easy enough. He would only have to say 'we now return to the other proposal agreed to by the Olympian council, in accordance with which Hermes was to be sent by Zeus' &c. But a Greek poet could not put back the clock in this fashion. The epic narrative is a single continuous one. The poet could shift the scene of his story back to the halls of Zeus, but not to a point of time in the irrevocable past²⁹. He met the difficulty, therefore, by the device of a second Olympian debate, held like the other in the absence of Poseidon, and finally setting in motion the course of events in the poem.

Some stress has also been laid on the chronology of the 'Telemachia.' The visit of Telemachus to Pylos and Sparta is always represented as a hurried one. He certainly takes leave of Menelaus in language that implies this (Od. 4. 594 ff.). Yet when we compare the account of his journey with the simultaneous movements of Ulysses, we find that he must have spent twenty days in Sparta, viz. the time which his father took between leaving Ogygia and reaching Ithaca (Od. 5. 278., 6. 48., 8. 1., 13. 18). The answer surely is that the epic poet does not aim at accuracy of this kind. If an error is one that can only be detected by a calculation which his hearer is not able to make, or which nothing in the story leads him to make, he takes no pains to avoid it. A similar instance of chronological licence or error may be found in 17. 515 (see the note).

But the chief argument (or series of arguments) that Sittl urges in favour of the later date of the *Telemachia* is found in a comparison of parallel passages. He maintains that in the numerous instances in

²⁸ A similar case has been pointed out by Kirchhoff in the Phaeacian episode. The queen Arete asks Ulysses in the usual form τίς πόθεν εἰς ἀνδρῶν; In answer he tells some of his story, but keeps back his name: see p. 299, n. 18.

²⁹ For other examples of this rule, see p. 316.

which one or more lines occur in the *Telemachia*, and also in an undoubtedly genuine part of the *Odyssey*, it is generally possible to show that the author of the *Telemachia* has borrowed from an older poem. This is a method which Sittl has applied with success in other cases, especially in determining the relation in time between the *Odyssey* and the *Iliad* (see p. 325), and in proving the comparative lateness of the present end of the *Odyssey* (as to which see on 24. 1). In regard to the *Telemachia* his demonstration—for such it professes to be—is much less convincing. When we have made due allowance for the parallels that can be otherwise explained—either (1) as epic commonplace, or (2) by interpolation (the cases for which Aristarchus used the obelos with an asterisk), or (3) by borrowing from a common source in some lost poem—it will surely be found that the residuum is not sufficient for any large conclusion²⁰.

²⁰ The following are the chief instances which Sittl regards as proving that the author of the 'Telemachia' has borrowed from the original *Odyssey*:

1. 152 *μολπή τ' ὀρχηστὺς τε* τὰ γὰρ τ' ἀναθήματα δαίτῳς, cp. 21. 430 *μολπή καὶ φόρμιγγι* τὰ κτλ. This seems rather a case of interpolation: *ὀρχηστὺς* is irrelevant, since the Suitors wished for the song of Phemius. In 1. 151 *ἄλλα* is to be compared with *ἄλλως ἐψιάσθαι* in 21. 429. Possibly ll. 151–152 are both interpolated.

1. 154 (= 22. 331) *Φημίφ, ὅς ῥ' αἶδε παρὰ μνηστῆρσιν ἀνάγκη*. This no doubt is especially to the point in the later place, where it excuses Phemius: but, as Sittl himself admits, the poet may have wished to prepare us here for the incident in the *μνηστοτροφονία*.

1. 157 (= 4. 70, 17. 592) *ἀγχι σχῶν κεφαλὴν, κτλ.*, is not superfluous: though Telemachus was apart from the Suitors, he may well have been within hearing of them.

1. 171–173 (= 14. 188–190, 16. 59, 224) are probably interpolated here: *οἰκείδτερον ταῦτα ὑπὸ Εὐμαίου ἂν λέγοντο, διὸ ἐν τισιν οὐκ ἐφέροντο* Schol. H. Q. This cannot mean, as Sittl supposes, that the lines were wanting in certain copies because they were condemned by Alexandrian critics. Rather διὸ = 'which accounts for the fact that' (they were wanting).

1. 238–241 = 14. 368–371. Here 1. 238 is interpolated from 14. 368 (since τῷ κέν κτλ. can only refer to 1. 237). Conversely 14. 369–370 come from 1. 239–240: they are wanting in some MSS. Thus the only repetition is 1. 241 = 14. 371.

1. 356–359 and 21. 350–353 come (as Sittl might have observed) from a common source, viz. ll. 6. 490–493, and therefore neither need have been borrowed from the other.

1. 370–371 = 9. 3–4 *ἐπεὶ τό γε καλὸν ἀκουέμεν ἔστιν αἰδοῦ κτλ.*

1. 425 *ὅθι οἱ θάλαμος περικαλλέος αὐλῆς ὑψηλὸς δέδμητο περισκέπτῳ ἐνὶ χώρῳ*, cp. 14. 5–6 *ἐνθα οἱ αὐλὴ ὑψηλὴ κτλ.*

2. 122 (= 7. 299) *ἀτὰρ μὲν τοῦτό γ' ἐναΐσιμον οὐκ ἐνόησεν*.

In these three instances no definite reason can be given for regarding the passage in the 'Telemachia' as later than the other.

3. 123 *σέβας μ' ἔχει εἰσορόοντα* is epic commonplace: and the same may be said of 3. 233 *οἵκαδ' εἴ τ' ἐλθέμεναι καὶ νόστιμον ἦμαρ ἰδέσθαι*. In such cases it is only a flagrantly inapposite use that can furnish any argument.

3. 288 (= 14. 235) *στρυγερὴν ὁδὸν εὐρύσπα Ζεὺς ἐφράσατο* applies rather better to the Trojan war than to the voyage of Menelaus. But it applies so well to both that there is no valid argument.

3. 471 (= 14. 104) *ἐπὶ δ' ἀνέρες ἰσθλοὶ ὄρονται* is epic commonplace, as the archaic word *ὄρονται* shows.

§ 11. The first book.

In dealing with the question whether the first book is or is not an integral part of the *Telemachia*, Sittl has gone back to suggestions which were first made by Hermann, and which seem to meet the requirements of the case. Kirchhoff had maintained, with the assent of many scholars, that the first book belongs to the latest 'stratum' of the *Odyssey*, being the work of the 'arranger' or 'worker-up' (*Ordner* or *Bearbeiter*), who is so important a personage in this field of criticism. The proof of this was found in the extensive but maladroit use which the supposed author seemed to make of the second book. In the assembly of Ithacan citizens described in that book Antinous and Eurymachus, speaking for the Suitors, bids Telemachus send his mother back to her father, who will then give her in marriage in the usual way (2. 113–114, 195–197). Telemachus entirely refuses (2. 130 ff.), but eventually proposes to wait for a year, and meanwhile to go in search of his father (2. 214 ff.). But in the first book Athene advises Telemachus to use nearly the language afterwards put into the mouth of Eurymachus (1. 275–278):

4. 354 (= 9. 116) *νῆσος ἔπειτα κτλ.* If *ἔπειτα* is properly used, as Sittl says, of the goat island as following on the preceding description of the land of the Cyclops, the adverb is equally correct when applied in 4. 354 to Pharos, after the mention of Egypt.

4. 636–637 *δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοί, ἀδμήτες, τῶν κέν τιν' ἐλασσόμενος δαμασάμην* (4. 636 = 21. 23). If the foals were fit for work, Sittl argues that they could no longer be 'under' their mothers, hence that *ὑπὸ* in 4. 636 can only mean 'accompanying.' It is not likely that *ὑπὸ* as applied to mares and their foals ever bore more than one meaning. If 4. 636 is wrong, the mistake is one of practical knowledge, and would not prove a different authorship from 21. 23. But perhaps *ἀδμήτες* refers to the mares.

4. 796 *δέμας δ' ἦϊκτο γυναικί*. Sittl has not noticed that this half-line occurs in a passage (4. 787–841) which he treats as an interpolation: see p. 101 of his book.

15. 181 (= 8. 467) *τῷ κέν τοι καὶ κείθι θεῶ ὡς εὐχετοφύμην*. It may be that, as Sittl contends, Ulysses owed more to Nausicaa than Telemachus owed to Helen: but an expression of devotion such as this is not to be taken too literally.

16. 437 *οὐκ ἔσθ' οὗτος ἀνὴρ οὐδ' ἔσσεται οὐδὲ γένηται*, cp. 6. 201 *οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτὸς κτλ.* Sittl holds that *οὐδ' ἔσσεται* was put in place of *διερὸς βροτὸς* at a time when that phrase was no longer understood. But probably, like many other archaisms, it was not understood at all in Homeric times. However this may be, *οὐκ ἔσσεται οὐδὲ γένηται* is not a tautology: cp. the prose equivalent, e.g. Plat. Rep. 492 E *οὔτε γὰρ γίγνεται οὔτε γέγονεν οὐδὲ οὖν μὴ γένηται κτλ.* We should add that 16. 437 is in a passage (16. 342–451) which Sittl afterwards treats as an interpolation (p. 103). Similarly his next instance 17. 101–103 is in the supposed interpolation 17. 31–166.

μητέρα δ', εἴ οἱ θυμὸς ἐφορμᾶται γαμείσθαι,
 ἀψ' ἴτω εἰς μέγαρον πατρὸς μέγα δυναμένοιο,
 οἱ δὲ γάμον τεύξουσιν καὶ ἀρτυνέουσιν ἕδνα
 πολλὰ μάλ', ὅσσα ἔοικε φίλης ἐπὶ παιδὸς ἔπεσθαι.

These lines, however, can be struck out without disturbing the context, and this circumstance, taken with the harsh anacoluthon *μητέρα . . . ἀψ' ἴτω*, and the ambiguity of *οἱ δέ*, justifies Sittl in regarding them as an interpolation. If this is so, they do not prove anything as to the relation of the first book to the second. Again, a few lines further on Athene urges Telemachus to take action against the Suitors (1. 293 ff.). But she has just told him that if he hears of his father's death he is to give his mother in marriage (1. 292 *ἀνέρι μητέρα δοῦναι*)—a step which would at once get rid of the Suitors. It is very probable, however, that 1. 292 is interpolated from the parallel 2. 223, and, if so, Kirchhoff's argument fails. Again, in the speech of Telemachus to the Suitors we find seven lines (1. 374–380), which he again addresses to them in the assembly (2. 139–145). The repetition is evidently weak, and the effective line *ἔξιτέ μοι μεγάρων ἄλλας δ' ἀλεγύνετε δαῖτας* (2. 139) is quite spoiled in the form *ἐξίεναι μεγάρων κτλ.*, which it assumes in order to fit the earlier context. Here also interpolation is highly probable.

It is possible that we should go further in striking out lines in the first book which recur in the second, or are otherwise superfluous: but the excisions proposed by Sittl are sufficient to save the book from the suspicion of being a piece of comparatively modern patchwork. In this way he not only repels the attack on the first book, but does much to defend the unity of the *Odyssey* as a whole. Kirchhoff, and other scholars who hold that it was formed by a combination of several shorter poems, cannot dispense with an 'arranger.' And since the first book has the character of an introduction to the completed *Odyssey*, it is to the arranger of the poem that that book is naturally assigned. But if with Sittl we reject the hypothesis of an 'arranger,' it becomes necessary to look elsewhere for the source of that unity of structure for which the *Odyssey* has been so long admired.

§ 12. Later references to a *Telemachia*.

Before we leave the subject of the *Telemachia* it will be well to follow Sittl in examining the passages in the second half of the *Odyssey* which refer to, or at least presuppose, the expedition of

Telemachus. Such are—the return of Telemachus and his companions to Ithaca (15. 1–300), the landing of Telemachus (15. 495–557), his message to Penelope (16. 129 ff.), the return of his companions, and the proceedings of the Suitors on the failure of their ambush (16. 322–451), his meeting with Penelope (17. 31–166). These passages carry on the story of the 'Telemachia' and interweave it with the subsequent course of events. If the 'Telemachia' is an addition to the original *Odyssey*, they must have been inserted either by the author of that addition or by a still later hand. The second alternative—that which treats them as *interpolations*—is adopted by Sittl: but he admits that the evidence furnished by his method of comparing parallel verses does not go far to settle the question³¹. Let us apply a different test.

It has been already remarked (p. 311) that in the Homeric poems the narrative is always approximately *consecutive*. The poet does not allow himself the licence of the modern historian or novelist, who often relates in successive chapters events that are supposed to have taken place at the same time. Moreover, it is a general rule in Homer that the narrative is also *continuous*. The incidents follow each without an appreciable interval. They fill the *time* of the poem, just as in a good picture the figures and other objects fill the *space* of the canvas. If there is an unavoidable pause in the main action, our attention is called away from it by a digression or subordinate episode. These rules, it will be seen, are especially significant, because especially difficult to observe, when the poet is really carrying on more than one thread of narrative. In the earlier part of the *Odyssey*, for example, there are in fact three parallel stories. From the second to the

³¹ The following are instances put forward by Sittl of repetition of the 'Telemachia' in the 'Telemachian interpolations':

Od. 15. 11–13 = 3. 314–316. It is urged that the journey of Telemachus cannot be *τηνσίη*, if that word means 'vain,' after the account which he has had from Menelaus. But Menelaus has only given him *hopes* of the return of Ulysses.

16. 130–131 = 15. 41–42: see the remarks in the text, p. 316.

17. 44 *ὅπως ἤντησας ὀπωπῆς*. These words, it is objected, are used here to include hearsay. But this is so also in the parallels, 3. 97, 4. 327: see the notes on these places.

17. 62–64 = 2. 11–13. The only defect here is that we are not told that Telemachus was going to the agora. Possibly a line has fallen out. If for 17. 62 we substitute the two lines 2. 10–11 the difficulty disappears.

17. 124–141, 143–146 = 4. 333–350, 557–560.

It is surely an objection, at least from Sittl's point of view, that these interpolations are scarcely possible unless we suppose an *Ordner* or *Bearbeiter*. The task of continuing the *Telemachia* and fitting the continuation into a series of places in the later story is surely one that could not be left to fortuitous concurrence.

sixteenth book we follow the several fortunes of Ulysses on his return from Calypso's island, of Telemachus on his way to Pylos and Sparta, and of Penelope in Ithaca. Is the narrative in these books consecutive and continuous? And if so, how is that result affected by the supposed 'Telemachian' interpolations?

Od. 15. 1-300. The fourteenth book ends at nightfall, with the long dialogue between Ulysses and the faithful Eumaeus. The passage in question begins before dawn (15. 56), and relates the return of Telemachus. It ends as Telemachus is approaching Ithaca, and then we are taken back to the house of Eumaeus, where it is now supper-time. Thus between 15. 1 and 15. 301 there is a gap of one or more days in the story of Ulysses, which is filled up by the story of Telemachus. With the passage which describes the return of Telemachus the narrative is smooth and connected: without it there is a sensible hiatus in the course of events.

Od. 15. 495-557. The landing of Telemachus takes place next morning at dawn, and he reaches the house of Eumaeus immediately after breakfast. Here it cannot be said that the passage fills a perceptible blank. At the same time it is so managed as not to interrupt the main action. And if (as Sittl holds) the original *Odyssey* made Telemachus come from the city on a visit to his faithful servant, we must suppose that a passage, or series of passages, describing the occasion and circumstances of that visit has been skilfully excised.

Od. 16. 129ff. According to Sittl (p. 102) the message addressed to Eumaeus comes in abruptly at the end of Telemachus' speech. It is difficult to assent to this criticism: the line ἀλλ' ἡ τοι μὲν ταῦτα κτλ. surely forms a sufficient transition. On the other hand the message cannot be struck out unless we also omit several passages that refer to it, viz. 16. 138 (ἡ καὶ Λαέρτη αὐτὴν ὁδὸν ἄγγελος ἔλθω;), 16. 150 (ἀλλὰ σὺ γ' ἀγγείλας ὀπίσω κτλ.), 16. 467 (ἀγγελίην εἰπόντα κτλ.). Moreover, the recognition scene which immediately follows between Ulysses and his son implies the absence of Eumaeus: cp. 16. 155 οὐδ' ἄρ' Ἀθήνην λῆθεν ἀπὸ σταθμοῖο κιὼν Εὐμαιος ὑφορβός. With these difficulties it is not surprising that Sittl has not made it clear where he would place the inferior limit of the interpolation.

Od. 16. 321-451. The events related in these lines serve to fill up the time between the departure of Eumaeus in the morning (16. 155) and his return in the evening to his house (16. 452). If they are left out there is nothing to occupy the day except the recognition of Ulysses by his son, which takes place immediately after Eumaeus leaves them.

Od. 17. 31-166. The earlier part of the next day is occupied by the return of Telemachus to the palace and his meeting with Penelope. The omission of the meeting would certainly tend to break the continuity of the story.

The result of our examination seems to be to show that these five passages, which form the natural sequel to the expedition of Telemachus, cannot be treated as interpolations without impairing and indeed destroying the structure of the narrative in the fifteenth, sixteenth, and seventeenth books. But if these passages must stand, it follows *a fortiori* that the earlier books which relate that expedition are part of the original *Odyssey*. Moreover, besides the incidents which directly presuppose the 'Telemachia,' there are references and allusions that are not less conclusive. Thus Eumaeus receives Telemachus ὡς ἐκ θανάτοιο φυχόντα (16. 21), and speaks of his going to Pylos (16. 24). His absence is implied in the questions which he asks about his mother (16. 33-35). The ambush of the Suitors is mentioned in the short dialogue between Telemachus and Eumaeus (16. 460-477). Again, the recent danger of Telemachus is not only referred to in his meeting with Penelope, but is indicated earlier in the seventeenth book by her excessive anxiety about him: cp. 17. 7-9 οὐ γάρ μιν πρόσθεν παύσεσθαι οἶω . . . πρὶν γ' αὐτόν με ἴδῃται³². Indeed the only important passage in this part of the *Odyssey* which is not more or less 'Telemachian' is the recognition scene between Ulysses and Telemachus. It will be difficult to reconstruct a 'primitive *Odyssey*' with that scene better placed than in the existing context.

§ 13. Books V-XII.

The eight books which follow the 'Telemachia' are taken up with the wanderings of Ulysses over the seas and shores of the Outer Geography. The chief heresy—if we may venture so to call it—about the composition of this part of the poem is that of Kirchhoff, who sees in it the work of two different periods. In his view the books from the fifth to the ninth (inclusive) form an older stratum, the older *Νόστος* or Return of Ulysses; while the tenth and twelfth represent a later *Νόστος*, in which some of the *motifs* of earlier stories are repeated. Thus Circe is a double of Calypso, and some features

³² To this list should be added the speech put into the mouth of Theoclymenus, with the reply of the Suitors (20. 345-394). He is a figure in the *Telemachia*.

belong originally to the tale of the Argonautic expedition. The fountain 'Αρτακίη, which is common to the *Odyssey* (10. 108) and the *Argonautica*, belongs historically to the latter, being in fact a spring in the neighbourhood of Cyzicus. The Πλαγκταί of Homer are the same as the Symplegades, the Laestrygones are the Doliones, and Medea is another Circe. It is not difficult to show the weakness of reasoning based on coincidences of this kind. The word 'Αρτακίη, which is the only name common to the two cycles of legend, may have had a meaning that made it applicable to any fountain. The other resemblances are only such as may be traced in any two sets of popular stories. Kirchhoff finds support for his theory in certain indications which seem to him to prove that the story of the tenth and twelfth books was originally told of Ulysses (in the third person), whereas the ninth book was composed originally as a story told by him. These indications he sees in passages which relate things that Ulysses could not be supposed to know, e.g. the doings of his crew while he was asleep (10. 1-76., 12. 339-365), or in his absence (10. 210-243). It is unlikely, however, that an ancient poet would feel the necessity of this kind of verisimilitude—especially if autobiographical narrative was a new form of epic art²³.

§ 14. Interpolations in the Phaeacian Story.

We can have little hesitation in recognizing one or two short interpolations in the Phaeacian episode. Chief of these is the song of Demodocus (8. 266-369), the so-called 'comedy of the gods.' The whole tone and style of this piece is unworthy of Homer, and indeed is below the level of serious epic poetry. Moreover the language is clearly post-Homeric: in particular the later forms 'ἥλιος (for ἡέλιος, 8. 271), 'Αρεῖ (at the end of line 8. 276), 'Ερμῆν (for 'Ερμείαν, 8. 334): also some words and forms borrowed from the *Iliad*, as ἱκατηβόλος, ἀλαοσκοπή, τό = *for which reason*.

In the description of the palace and gardens of Alcinous in the seventh book a considerable interpolation was first pointed out by L. Friedländer²⁴. That description, it will be noticed, is introduced into the story at the point where Ulysses is about to enter the palace, and is given as an account of what he then saw. It is therefore in

²³ For an excellent criticism of Kirchhoff's theory see Georg Schmidt, *Ueber Kirchhoffs Odysseestudien*, Kempten 1879.

²⁴ *Philologus*, 1851, pp. 669 ff.

the past tense, the verbs being imperfects or pluperfects; as ὥς τε γὰρ ἡελίου αἶγλη πέλεν (l. 84), and so down to l. 102. But from l. 103 the verbs are in the 'principal' tenses: ἀλετρεύουσι (l. 104), ὑφώσι, στρωφῶσιν (l. 105), ἐλήλαται (l. 113), πεφύκασιν (l. 114), &c., and this form is kept up till l. 131, where the parenthetical ὅθεν ὑδρεύοντο πολῖται somewhat abruptly returns to the imperfect. The main thread of the narrative is then taken up in the same tense: τοῖ' ἄρ' ἐν 'Αλκινόοιο θεῶν ἔσαν ἀγλαὰ δῶρα. There can be no doubt that the use of the present in ll. 103-131 is contrary to Homeric usage, and is especially inadmissible after the past tenses of ll. 84-102. Moreover, the reference of the pronoun οἱ in 103 (πεντήκοντα δέ οἱ κτλ.) and 122 (ἔνθα δέ οἱ κτλ.) is not sufficiently clear. And the account of the garden, with orchard and vineyard, placed at the gate of the αἰλή, in the middle of the town, does not agree very well with the words of Nausicaa, 6. 293-294 ἐνθα δὲ πατὴρ ἐμοῦ τέμενος τεθαλυῖα τ' αἰώη, τόσσον ἀπὸ πτόλιος ὅσσον τε γέγωνε βοήσας.

The chief remaining difficulty in regard to the Phaeacian episode is caused by the repetition of an incident in the story. After the feast given by Alcinous in honour of the arrival of Ulysses the minstrel Demodocus is introduced, and sings of a famous quarrel between Ulysses and Achilles. Thereat Ulysses covers his head with his robe, and weeps silently: Alcinous alone observes him, and brings the singing to an end (8. 93-103). After supper the same thing happens. Demodocus, at the request of Ulysses himself, sings of the Wooden Horse. Ulysses again weeps; Alcinous again notices it and interferes—this time inviting Ulysses to tell them who he is (8. 521 ff.). Is there any repetition here which an ancient epic poet would seek to avoid? The object of the passage evidently is to lead up to the story of the wanderings. Alcinous is to be convinced that the unknown stranger is one of the heroes of the war, and so to be led to ask for his name. For that purpose the repetition is proper and natural. The first time that Alcinous notices his guest's emotion he says nothing about it to the others. The second time he feels that he may ask for an explanation. Nitzsch, who sees no difficulty in the fact of a repetition, is struck by the number of events compressed into a single day. After the *agora* of the morning comes the *δείπνον* given to the chiefs, then the song of Demodocus, then the games of various kinds (in some of which Ulysses takes a part); after these the *δῶρον*, the second song of Demodocus, and finally the story which fills the next four books. In this there is no doubt a degree of improbability. But it is not the kind of improbability that would

be readily felt in oral recitation³⁵. The Greek listener was doubtless quick to perceive a want of smoothness or continuity in a tale or poem. It does not follow that he would be able or inclined to measure the time that a given series of events would occupy. Nevertheless, the poet does make a sort of apology for the length of the story³⁶.

§ 15. *The νέκυια.*

The eleventh book of the *Odyssey* relates the νέκυια or (more strictly) νεκυομαντεία, in which Ulysses called to him the spirits of the dead, and had converse with them. The book stands very much apart from the other adventures, and scholars have been disposed to regard it as a later addition. In any case it has suffered considerable interpolation, by which indeed the character of the episode has been materially affected. The voyage to the region of the dead is undertaken at the bidding of Circe, in order that an oracle may be obtained from the spirit of the soothsayer Tiresias. Ulysses is to go to a place on the shore of the river Oceanus, and there perform sacrifices and incantations which will draw the multitudes of the dead to him. This he does, and as each ghost is allowed to drink of the blood of the sacrifice, it is enabled to speak to him. In this way he consults Tiresias, then speaks with his own mother, and many other famous women of past generations, finally with Agamemnon, Achilles, and Ajax. Ajax refuses to speak, and returns, like the rest, to the darkness (l. 564). At this point there is a break: Ulysses desires to see more of the heroes of the past. He does so, but in a different way. The ghosts no longer come at his bidding: he sees them in their places, carrying on, in a shadowy way, the occupations of life—Minos judging, Orion hunting, Heracles shooting with the bow. Others, again, are expiating the crimes of their life-time: such are Tantalus, Sisyphus, &c. This part (ll. 565–627) must be an interpolation, belonging to the age when the notion of future retribution had gained a place in Greek theology³⁷.

³⁵ The improbability is at least as great in Virgil's imitation of this scene. The story told by Aeneas in the second and third books of the *Aeneid* is supposed to begin after midnight, when 'night is past the meridian, and the sinking stars invite to sleep' (Aen. 2. 8–9). See the remarks of Wilamowitz, *Hom. Unters.* p. 117 (note).

³⁶ See Od. 11. 330 ἀλλὰ καὶ ὥρη εὐδεν κτλ., and the reply of Alcinoüs in 11. 373 νύξ ἦδε μάλα μακρὴ ἀθέσφατος, οὐδέ πω ὥρη εὐδεν ἐν μεγάροις.

³⁷ See Wilamowitz, *Hom. Unters.* pp. 142 ff., also pp. 199–226.

§ 16. *The Continuation* (Od. 23. 297 ff.).

According to Aristarchus and other ancient critics the *Odyssey* originally ended with the line 23. 296—

ἀσπασίοι λέκτροιο παλαιοῦ θεσμὸν ἔκοντο.

The remainder of the existing text, in their view, was a later addition, designed to satisfy the Greek hearer or reader, who naturally desired to know how the blood-feud created by the slaying of the Suitors was appeased, and how Ulysses was finally established in his kingdom. It is evident that that object is satisfactorily attained by the narrative of Od. 23. 197 ff., in which also a place is found for one more 'recognition'—the meeting of Ulysses with his father Laertes.

In this narrative, again,—which we may call the 'continuation'—there are two passages which, in the opinion of Aristarchus, were still later interpolations, viz.—(1) a brief summary, hardly more than a versified table of contents, of the adventures of Ulysses (23. 310–343); and (2) the Second Νέκυια (24. 1–204), or account of the descent into Hades of the ghosts of the Suitors.

The reasons for accepting the judgment of the ancient critics as to the 'continuation' of the *Odyssey* are to be found partly in the general character of the story, and partly in the many traces of post-Homeric language and ideas. The battle in which Ulysses with the aid of Telemachus and a few servants meets and vanquishes the united forces of Ithaca, is ill-conceived and improbable in the highest degree. After the great combat of the twenty-second book, which forms the real dénouement of the poem, a further scene of the same character could not be anything but an anti-climax. It has been urged that the relatives of the Suitors were under the obligation, which no ancient poet could ignore, of avenging the death of their kinsmen. It may surely be replied that the author of the *Odyssey*, if he had felt the necessity of saving his hero from this difficulty, would have found a better way of doing so.

In the μνηστηροφονία, as we have seen, nothing is more worthy of notice than the efforts which the poet makes to bring the incidents within the bounds of probability. He represents his hero as facing fearful odds, but he takes care at the same time to lay stress on the various circumstances that lessen or at least disguise the strangeness of the result. The Suitors are taken by surprise, they are unarmed,

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they are crowded together in a disadvantageous position, &c. But in the 'continuation' no such attempt is made to give the story an air of credibility. The consequence is that the concluding incidents are unnatural in themselves, and that they caricature the most important part of the poem. We pass from the crowning moment in the fortunes of Ulysses to the state of mind described by Horace in the words *quodcunque ostendis mihi sic incredulus odi*.

Most of the other traces of post-Homeric workmanship in the passage now in question have been noticed in the commentary: but it may be useful to add a brief summary of them here. They fall under the following heads:—

(1) Non-Homeric or doubtful forms: *ἦν* (23. 316., 24. 343), *ἐκείνος* (24. 288, 312, 437); the contractions *προῦπεμψα* (24. 360), *θάμβεις* (24. 394), *Ὀδυσσεὺς* (24. 398), *εὐπείθει* (24. 465), *τεύχεα* (24. 534).

(2) Grammar: the Optative in *oratio obliqua* (24. 237), the unemphatic use of *αὐτός* (24. 241, 282), enclitics misplaced (24. 247, 332, 335, 337), the later use of the article (24. 497).

(3) Metre: *ἐπιτέλλω* (23. 361): the synizesis in *οὐκ ὄγχνη οὐ πρασίη* (24. 247), the lengthening by position in *ἐπέεσσιν* (24. 240).

(4) Vocabulary: *Ἡριγένεια* (= *Ἥως*, 23. 347): *εὖ ἔχει* (24. 245), *ξενίη* (24. 286), *ὑπάρχω* (*ibid.*), *ἐπιχειρέω* (24. 386).

(5) Geography: the mention of *Σικανίη* (24. 307).

(6) Imitation of Homer: see the notes on 24. 235–240, 248, 368, 534, 535.

In the 'continuation,' again, is inserted the passage known as the Second *Néκυια*. The *junctura* is shown by the lines which form the transition to the *Néκυια* (23. 371–372), and back to the 'continuation' (24. 203–204). The words in 24. 205 *οἱ δ' ἐπεὶ ἐκ πύλῃος κατέβαν* refer back to 23. 370. The internal evidence for a post-Homeric date is not less strong than in the case of the 'continuation,' but it is of a somewhat different kind, turning not so much upon the forms of the language as upon traces of later ideas and beliefs. Thus the form *Ἑρμῆς* is probably later; but the same may be said still more decidedly of the epithet *Κυλλήνιος* and the attribute *ψυχοπομπός*, as well as of the admission to Hades of the souls of men who were unburied (24. 187), and indeed of the whole conception of the way to the under-world (see the note on 24. 11–12). The traces of borrowing or imitation of Homeric passages are frequent. The dialogue between Achilles and Agamemnon (24. 23–100) can hardly be uninfluenced by the scenes of the eleventh book, and (as Aristarchus observed) is not in place here. The speech of Amphimedon repeats

the passage about Penelope's web, which has already occurred twice (24. 128–146: see the note on 24. 128), as well as other incidents already familiar to the hearer (24. 150 ff.). Imitation of the *Iliad* may be seen in the use of *πρῶϊ* (24. 28), *ἀνάσσω* (24. 30), *φόβος* (24. 57), *ἡγεμονεύω* (24. 155), and the phrases *λελασμένος ἵπποσυνάων* (24. 40) and *οὐ καὶ πρόσθεν ἀρίστη φαίνεται βουλή* (24. 52). The mention of Clytemnestra as taking part in the murder of Agamemnon indicates a post-Homeric version of the event: but it is found also in the former *Néκυια* (11. 410, 453). The 'nine Muses' (24. 60) are not elsewhere heard of in Homer, who uses either the singular, as in the invocations at the beginning of the two great poems, or a vague plural. In this passage there is an abrupt change to the singular (24. 62 *Μοῦσα λίγεια*).

It will be seen that the arguments for the later date of these passages are overwhelming. The same may be said of the Song of Demodocus (8. 266–369), and of the incident of the gifts extorted from the Suitors by Penelope (see the notes on Od. 18. 158 ff.). These examples may serve to show the difficulty of making an interpolation or continuation of one of the Homeric poems without betraying the difference of date and authorship.

The general conclusion in these matters has never been better expressed than by Wolf himself, in the Preface to his *Homer* (Halis 1794), p. xxii:

'Quoties abducto ab historicis argumentis animo redeo ad continentem Homeri lectionem et interpretationem, . . . atque ita penitus immergor in illum veluti prono et liquido alveo decurrentem tenorem actionum et narrationum: quoties animadverto ac reputo mecum, quam in universum aestimanti unus his Carminibus insit color, aut certe quam egregie Carmini utrique suus color constet, quam apta ubique tempora rebus, res temporibus, aliquot loci adeo sibi alludentes congruant et constent, quam denique aequabiliter in primariis personis eadem lineamenta servantur et ingeniorum et animorum: vix mihi quisquam irasci et succensere gravius poterit quam ipse facio mihi, &c.'

And a little further on—

'Odyssea, ut dixi, longe admirabilior est virtutibus illis compositionis, atque numeris huius artis omnibus absolutior. Imprimis operis illius integritas tanta est, quantam vix ullum aliud epos habet.'

II. RELATION OF THE ODYSSEY TO THE ILIAD.

§ 1. *Influence of the Iliad on the narrative of the Odyssey.*

A brief sentence in the *Poetics* of Aristotle contains the germ of much of the thought that has been directed in ancient and modern times to the comparison of the two Homeric poems. 'The *Iliad*,' says Aristotle, 'is simple and pathetic, the *Odyssey* is complex, dealing throughout in recognitions, and ethical¹.' That is to say, the *Iliad* is a straightforward story, the essentials of which are the wrong done to the hero, and the grief suffered by him through the loss of his friend: the *Odyssey* is a story with a developed plot, in which the interest turns upon the play of character and the final triumph of right over wrong. Yet notwithstanding the difference in artistic aim and method implied by this pregnant criticism, it does not appear that Aristotle felt the least doubt of the *Iliad* and *Odyssey* being the work of the same great poet. The first trace of any such doubt among Greek scholars belongs (so far as is known) to the Alexandrian age.

In later times, when the heresy of the χωρίζοντες, or 'separators' of *Iliad* and *Odyssey*, had been confuted by Aristarchus², and no longer troubled the republic of letters, the critics and rhetoricians must have felt the need of a theory of some kind to account for the common authorship of the two poems. A specimen of such a theory may be seen in a celebrated passage of Longinus³, in which it is maintained that Homer wrote the *Iliad* in the prime of his life, the *Odyssey* in his declining years—when, like the setting sun, he had lost the intensity

¹ Arist. *Poet.* 1459 b 13 καὶ τῶν ποιημάτων ἑκάτερον συνέστηκεν ἡ μὲν Ἰλιάς ἀπλοῦν καὶ παθητικόν, ἡ δὲ Ὀδύσσεια πεπλεγμένον (ἀναγνώρισις γὰρ διόλου) καὶ ἠθική.

² In the treatise πρὸς τὸ Ξένωνος παράδοξον.

³ Longinus, *De Subl.* c. 9 δεικνύσι δ' ὅμως διὰ τῆς Ὀδυσσεύς (καὶ γὰρ ταῦτα πολλῶν ἕνεκα προσεπιθεωρητέον), ὅτι μεγάλης φύσεως ὑποφερομένης ἤδη ἰδίῳ ἐστὶν ἐν γῆρᾳ τὸ φιλόμυθον. δῆλος γὰρ ἐκ πολλῶν τε ἄλλων συντεθεικῶς ταύτην δευτέραν τὴν ὑπόθεσιν, ἀτὰρ δὴ καὶ τοῦ λείψανος τῶν Ἰλιακῶν παθημάτων διὰ τῆς Ὀδυσσεύς, ὡς ἐπεισὸς διὰ τὴν τοῦ Τρωϊκοῦ πολέμου, προσεπισφύρειν. οὐ γὰρ ἄλλο ἢ τῆς Ἰλιάδος ἐπίλογός ἐστιν ἡ Ὀδύσσεια.

ἐνθα μὲν Αἴας κείται ἀρήϊος, ἐνθα δ' Ἀχιλλεύς,
ἐνθα δὲ Πάτροκλος θεόφιν μῆστορ ἀτάλαντος,
ἐνθα δ' ἐμὸς φίλος υἱός.

ἀπὸ δὲ τῆς αὐτῆς αἰτίας, οἶμαι, τῆς μὲν Ἰλιάδος γραφομένης ἐν ἀκμῇ πνεύματος, ὅλον τὸ σωματικὸν δραματικὸν ὑπεστήσατο καὶ ἐναγώνιον· τῆς δὲ Ὀδυσσεύς τὸ πλέον διηγηματικόν, ὑπερ ἰδίῳ γῆρᾳ. ὅθεν ἐν τῇ Ὀδυσσεΐ παρειακάσαι τις ἂν καταδυομένη τὸν Ὀμηρον ἡλίῳ, οὐ δίχα τῆς σφοδρότητος παραμένει τὸ μέγεθος.

of his power, but not his greatness. We may be unable to accept this as a full explanation of the distinctive qualities of each of the two poems; but it is worthy of notice as a recognition of the critical problem which they present. And some at least of the considerations urged by Longinus are still valid as arguments for the later date of the *Odyssey*. There is much truth in the remark that the *Odyssey* serves up the broken fragments of the feast that was spread before us in the Trojan story. For most of the great figures of that war—Achilles and Patroclus, Ajax, Hector, Agamemnon—have passed away; and others, like Nestor and Menelaus, are ending their days in peace. In the *Odyssey*, along with the fortunes of the last Trojan hero, we have much gathering up of incidents or episodes, now only memories of past deeds; and generally a spirit of retrospect, such as befits the epilogue (as Longinus calls it) of the whole drama. Such a poem, it is evident, could not come into existence until the Trojan war had been celebrated, and that in song as well as in story.

The view of the *Odyssey* set forth in this passage will show that the ancients, who were guided by a poetical instinct rather than by definite reasons, were led some way in the direction of a 'separatist' theory of the two Homeric poems. It will also give an idea of the more or less fanciful speculation which enabled them to acquiesce in the traditional belief.

Among the modern scholars who have pursued a similar vein of inquiry, with the object of framing a theory of the relation of the *Odyssey* to the *Iliad*, one of the most suggestive is the German writer already quoted⁴. He has been especially successful in pointing out the peculiar *tacit* recognition of the *Iliad* which may be traced in the later poem. The *Odyssey*, he shows, is full of references to the story of the Trojan war—indeed it virtually ignores all the other cycles of legend—yet it never repeats or refers to any incident related in the *Iliad*. The incidents to which it does refer are in the style of the *Iliad*: they turn upon the same characters and *motifs*, but these characters and *motifs* are presented in new combinations. Thus, to take those in which Ulysses is an actor—

The πτωχεία, or visit of Ulysses in disguise, related by Helen in Od. 4. 240–264, is an adventure much in the manner of the Doloneia.

The story of the Wooden Horse, as told by Menelaus (Od. 4. 265 ff.), is meant to bring out another side of the character of Ulysses, viz. his firmness.

⁴ B. Niese, *Die Entwicklung der homerischen Poesie*, pp. 43–45.

The wrestling match in Lesbos (Od. 4. 342 ff., 17. 133 ff.) is or may be suggested by the mention of Lesbos in Il. 9. 129, 271.

The combat over the body of Achilles, referred to in Od. 5. 309-310, is evidently parallel to the combat over Patroclus in Il. 17. 717 ff. (see p. 358).

The quarrels that occupy so much space as *motifs* in the story—of Ulysses and Achilles (Od. 8. 75), of Ulysses and Ajax (Od. 11. 543 ff.), of Agamemnon and Menelaus (Od. 3. 136)—are apparently reflexions of the great quarrel of Achilles with Agamemnon⁸.

In other instances we recognize the desire to carry on the story beyond the point at which the *Iliad* left it, and in doing so to make use of any hint that the *Iliad* supplies. To this class of incident we may assign the story of the death of Achilles, of which the *Iliad* offers vague prophecies (Il. 21. 277., 22. 359): the coming of Thetis to lament her son: the contest for the arms of Achilles: the part played by Neoptolemus, who is only once mentioned in the *Iliad* (19. 327): the death of Antilochus: the murder of Agamemnon, and all the misfortunes of the return from Troy. Finally the actual capture of Troy forms a necessary complement to the siege described in the *Iliad*; though the story of the Wooden Horse is hardly one that we can suppose the author of the *Iliad* to have known or accepted in an epic narrative.

These examples seem to show that the influence of the *Iliad* upon the story and incidents of the *Odyssey* was of much the same kind as that which was exercised by the two Homeric poems upon the early post-Homeric epics. The remark applies especially to the earliest of the 'cyclic poets,' viz. Arctinus. In the works of that successor and 'disciple' of Homer, as will be pointed out⁹, there is not much direct borrowing from the master. His aim was rather to imitate and carry further the epic story which he found in the *Iliad* and *Odyssey*: even as the poet of the *Odyssey* seems himself to have dealt with the *Iliad*, and doubtless also with the other early epic poets of whom he has given us pictures in his Phemius and Demodocus.

Among the arguments which go to show the comparative lateness of the *Odyssey* these pictures certainly deserve a place. The *Iliad*, indeed, mentions κλέα ἀνδρῶν, 'stories of heroes' sung to the lyre (Il. 9. 189); and the adjective δαιδῖμος, 'matter of song,' is used in a way that implies narrative poetry (Il. 6. 358). But it is in the

⁸ Regarding the first-mentioned quarrel see the remarks on p. 296.

⁹ See the remarks on pp. 355, 377.

Odyssey that we first meet with the professional epic 'singer' (δαῖδός)⁷, occupying a clearly recognized place in the social system. This is a difference that can hardly be accounted for except as the result of a movement partly literary and partly social, which must have taken a considerable time. It was in fact the growth of a new calling.

§ 2. Passages of the *Iliad* borrowed or imitated in the *Odyssey*.

Among the characteristic features of Greek epic poetry nothing is more marked than the freedom with which it allows the repetition of language already used. Favourite epithets or phrases, lines or half-lines, and even long descriptive passages, recur as often as the poet has occasion for them. Sometimes we almost feel that the Homeric singer is not using a language of his own, but is ringing the changes on a stock of traditional verbiage, some of which has even ceased to convey a clear meaning⁸. If this were so it would be impossible, generally speaking, to draw conclusions regarding the comparative originality, and hence the earlier or later date, of identical passages. All would be equally derived from a conventional storehouse, accumulated in pre-Homeric times.

An examination of the numerous repetitions in the *Iliad* and *Odyssey* soon shows that they are not all of the same nature⁹. In many instances, no doubt, they arise from the epic use of conventional words and phrases, or conventional bits of description—a sacrifice, the arming of a warrior, his fall in battle, the landing from a ship, the setting forth of a god or goddess on a journey¹⁰. A few cases are due to the rule that a message is first given to the messenger, and is then repeated word for word to the person for whom it is intended.

⁷ The nearest approach to such a character in the *Iliad* is the singer Thamyris, who, however, is only mentioned in the Catalogue (Il. 2. 595). The δαῖδοί of the twenty-fourth book (Il. 24. 720) are not poets or reciters, but mourners employed to perform the lamentations (θρήνοι) that are in vogue in oriental countries. The δαῖδός who appears in modern texts of Il. 18. 604 has been foisted in against all the MSS.

It may be noticed that the calling of the ἱατρός seems to have undergone a similar development in the time between the *Iliad* and the *Odyssey*: see Od. 4. 231.

⁸ This feeling is expressed in an epigram of Pollianus, *Anthol.* xi. 130:

τοὺς κυκλίους τοὺτους τοὺς αὐτὰρ ἔπειτα λέγοντας
μισῶ, λωποδύτας ἀλλοτρίων ἐπίων.

They even go the length (the epigrammatist goes on to say) of 'conveying' μῆνιν ἀεῖδε θεά.

⁹ The chief monograph on the subject has been already referred to (p. 310), viz. the excellent work of Karl Sittl, *Die Wiederholungen in der Odyssee* (München 1882).

¹⁰ Od. 5. 44-49, Il. 24. 340-345 (of Hermes), Od. 1. 96-102 (of Athene).

Others, again, are spurious instances, arising from the interpolation of lines that belong to a different context. But many passages remain in which we have to recognize borrowing, or at least close imitation—passages, that is to say, in which the poet imitates a predecessor—even as Virgil imitates Homer and Lucretius, or as Persius imitates Horace. If, after rejecting repetitions that fall under other categories, we are able to point to a sufficient number of passages tending to show that the author of the *Odyssey* imitates the *Iliad*, and if no considerable instances can be produced of the converse, we obtain strong confirmation of the view taken above regarding the relative age of the poems.

In choosing examples from the long list in Sittl's book (pp. 10–61) it will be convenient to take no notice for the present of those parts of the *Iliad* and *Odyssey* which are generally regarded as later than the rest of the poem. Such are—in the *Iliad*, the Catalogue, the 'Doloneia,' the story of Nestor in 11. 670–762, the last book: in the *Odyssey*, the song of Demodocus (8. 266–369), the *Nekuia*, the 'continuation' (23. 297 ff.).

(1) Od. 1. 358–359 *μῦθος δ' ἄνδρεςσι μελήσει | πᾶσι, μάλιστα δ' ἐμοί, τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ*. Also in Od. 21. 352–353, with *τόξον* in place of *μῦθος*.

The original of both passages is evidently Il. 6. 492–493 *πόλεμος δ' ἄνδρεςσι μελήσει πᾶσιν, ἐμοί δὲ μάλιστα, τοὶ Ἰλίφ' ἐγγεγάασιν*. These clear and impressive words doubtless passed into a sort of proverb: the substitution of *μῦθος* or *τόξον* for *πόλεμος* is just such an adaptation as proverbial words are apt to suffer. See the note on Od. 21. 352.

(2) Od. 1. 398 *καὶ δμῶν οὓς μοι ληίσσατο διὸς Ὀδυσσεύς*.

Cp. Il. 18. 28 *δμῶαί δ' ἄς Ἀχιλεὺς ληίσσατο*, where the phrase implies that capture in war was the chief or only mode of obtaining slaves. This may be true for the *Iliad*, but is certainly not true for the *Odyssey* (1. 430, 14. 450).

(3) Od. 3. 245 *τρίς γὰρ δὴ μὲν φασιν ἀνάξασθαι γένε' ἀνδρῶν*.

This seems to come from Il. 1. 250–252, where it is said that Nestor lived for three generations, and was a king in the third—a not very improbable statement, of which the line in the *Odyssey* is an obvious exaggeration.

(4) Od. 3. 291 *ἔνθα διατμήξας τὰς μὲν Κρήτην ἐπέλασσε (of ships)*.

In Il. 21. 3 *ἔνθα διατμήξας τοὺς μὲν κτλ.*, applied to the cutting off of troops in the field, is more natural than when used of the scattering of ships in a storm. And, as Sittl observes, the reference of *τὰς* to *νηυσί*, four lines back, is somewhat harsh.

(5) Od. 4. 527 *μνήσαιο δὲ θούριδος ἀλκῆς*.

This is almost a fixed formula in the *Iliad*, imitated or borrowed in the *Odyssey*.

(6) Od. 4. 829 *ἢ νῦν με προέηκε τείν τάδε μυθήσασθαι*.

The use of *τάδε* where we expect *ταῦτα* is suspicious: in the parallel Il. 11. 201 *τάδε* refers to what follows.

(7) Od. 7. 197 *πέισται ἄσσα οἱ αἶσα κατὰ Κλωθῆς τε* (v. l. *Κατακλωθῆς τε*) *βαρεῖαι | γεινομένην νήσαντο λίνῳ, ὅτε μιν τέκε μήτηρ*.

Cp. Il. 20. 127 *τὰ πέισται ἄσσα οἱ αἶσα γεινομένην ἐπένησε κτλ.*

The addition of the *Κλωθῆς* (or *Κατακλωθῆς*) to the simple *αἶσα* of the *Iliad* is surely later. It brings us within sight of *Κλωθώ* and her sister Fates in Hesiod¹¹.

(8) Od. 8. 258 *ἐννέα πάντες ἀνέστην* (= Il. 7. 161).

That there were nine champions of the Greeks is part of the story in the *Iliad* (7. 161, 8. 266): but for the Phaeacian judges the number is arbitrary.

(9) Od. 9. 350 *σὺ δὲ μαίνεαι οὐκέτ' ἀνεκτῶς*.

In Il. 8. 355 *ὁ δὲ μαίνεται οὐκέτ' ἀνεκτῶς* is said of the furious career of a warrior in the field. It does not apply to the Cyclops.

(10) Od. 10. 162 *τὸ δ' ἀντικρὺ δόρυ χάλκεον ἐξεπέρησε*.

In Il. 16. 346 these words describe a spear passing through the neck of an antagonist. Sending a spear through the back of a stag would be an improbable feat.

(11) Od. 13. 5 *τῷ σ' οὗ τι παλιμπλαγχθέντα γ' οἶω | ἄψ' ἀπονοστήσειν*.

These words are hardly intelligible except as an imitation of Il. 1. 59 *νῦν ἄμμε παλιμπλαγχθέντας οἶω κτλ.*

(12) Od. 14. 156 *ἐχθρὸς γάρ μοι κείνος ὁμῶς Ἀἰῖδος πύλῃσι | γίγνεται*.

In Il. 9. 312 the verb is left unexpressed—to the advantage of the sense. In the *Odyssey* *γίγνεται* is a weak addition.

(13) Od. 14. 419 *οἱ δ' ἐν εἰσῆγον μάλα πῖονα πενταέτηρον*.

From Il. 2. 402 *αὐτὰρ ὁ βοῦν ἱέρευσεν . . . πῖονα πενταέτηρον*. 'Five years old' is right for an ox, but does not apply in the case of a pig, which at that age is too old for use¹².

¹¹ In regard to the two readings in Od. 7. 197 it may be observed that (1) the tmesis involved in taking *κατὰ* with *νήσαντο* in the next line is extremely harsh; (2) the root-nouns of the form *κλωθ-ες* are rare, but are not infrequent in composition, especially with prepositions: e.g. *ἀπορρώξ*, *παραπλήγ-ες*, *ἐπιβλής*, *σύζυξ*, *καταί-τυξ* (?), also the adverbial *ἐπὶδρα*, *ἐπικάρ*, *ἐπιμίξ*, &c.: (3) the name *Κλωθώ*, being in form a shortened name (*Kosename*), is more likely to be derived from a compound such as *Κατα-κλωθῆς* than from the simple *Κλωθ-ες*.

¹² 'Le bœuf immolé par Agamemnon a cinq ans: rien de mieux: mais un porc de cinq ans a depuis longtemps acquis toute sa taille, et n'a plus qu'une chair dure et coriace. On mange les porcs même dès avant la fin de la première année; et ils ne sont guère bons que jusqu'à trois ans' (Pierron, *a. l.*).

(14) Od. 15. 161 αἰετὸς ἀργὴν χῆνα φέρων ὀνύχεσσι πέλωρον.

This is an abbreviated imitation of Il. 12. 201-202 αἰετὸς . . . φοινήμεντα δράκοντα φέρων ὀνύχεσσι πέλωρον. The adjective πέλωρος is appropriate to a serpent, but the application of it to a goose gives a certain mock-heroic effect.

(15) Od. 15. 479 ἀντλῶ δ' ἐνδοῦπησε πεσοῦσ' ὥς κτλ.

This seems an adaptation of the conventional δούπησεν δὲ πεσών.

(16) Od. 17. 541 μέγ' ἔπτарεν, ἀμφὶ δὲ δῶμα | σμερδαλίον κονάβησε.

The phrase is used in the *Iliad* of the shout of an army (Il. 2. 334., 16. 277), of its tread (Il. 2. 466), of the rattle of armour (Il. 13. 498., 15. 648., 21. 255, 593). Applied, as here, to the sound of a sneeze it has the effect of a parody.

(17) Od. 21. 125 τρὶς μὲν μιν πελέμιξεν ἐρύσσεσθαι μενεαίνων.

These words are used here of the effort to string a bow, but in Il. 21. 176 of tugging at a spear to pull it out of the ground. It can hardly be doubted that this latter use gives a better sense to πελέμιξεν 'shook' and ἐρύσσεσθαι 'to pull to himself.'

(18) Od. 21. 335 πατὴρ δ' ἐξ ἀγαθοῦ γένος εὐχεται ἔμμεναι νῖός.

The origin of this pleonastic sentence is to be found in Il. 14. 113 πατὴρ δ' ἐξ ἀγαθοῦ καὶ ἐγὼ γένος εὐχομαι εἶναι. The words καὶ ἐγὼ had to be omitted, and νῖός was put in to fill the place in the verse.

(19) Od. 22. 73 ἀλλὰ μνησώμεθα χάρμης.

The phrase occurs in Il. 15. 477., 19. 148. The word χάρμη is quite common in the *Iliad*, but does not occur in any other place in the *Odyssey*. It is evidently a reminiscence of the *Iliad*.

(20) Od. 22. 233 παρ' ἔμ' ἵστασο.

This phrase, which is almost conventional in the *Iliad* (11. 314., 17. 179), would imply that Ulysses was to leave his place and go to Athene: whereas the reverse is the case.

(21) Od. 22. 296 ἦριπε δὲ πρηνής.

This is also taken from a battle in the *Iliad* (5.58), and is incorrect. Leiocritus, being struck in front, would not fall forwards. In the *Iliad*, as Sittl shows¹³, the rule is that those who are wounded in front fall *backwards*, and *vice versa*: except in Il. 12. 396 ff., where Sarpedon draws the spear from the wound, and the man falls with it.

(22) Od. 22. 308-309 τύπον ἐπιστροφάδην τῶν δὲ στόνος ὤρνυτ' αἰκῆς | κρᾶτων τυπτομένων, δάπεδον δ' ἅπαν αἵματι θύεν.

This couplet occurs in Il. 21. 20-21, with the difference that in place of κρᾶτων τυπτομένων we find ἄορι θευομένων—doubtless the original formula, altered because in the slaughter of the Suitors Ulysses was

¹³ *Op. cit.* p. 22, quoting Naber's *Quaestiones Homericae*, p. 48.

not armed with a sword. The substitution is not quite successful: κρᾶτων τυπτομένων has not a clear construction; and ἐπιστροφάδην does not suit a battle fought with the spear only.

(23) Od. 22. 494 μέγαρον καὶ δῶμα καὶ αὐλήν.

In Il. 6. 316 θάλαμον καὶ δῶμα καὶ αὐλήν expresses the three parts of a complete dwelling. Probably μέγαρον was substituted here, because that part especially needed purification: but the phrase thus became tautologous, since δῶμα is properly = μέγαρον.

(24) Od. 17. 57 (=19. 29., 21. 386., 22. 398) τῇ δ' ἄπτερος ἔπλετο μῦθος.

This half-line must have been formed as an allusion to the ἔπεα πτερόεντα of the *Iliad*. It is not intelligible on any other supposition.

In some other cases the spirit of parody is shown by the use of a lofty epic formula where the subject is unworthy of it. Thus the sties in the farm-yard of Eumaeus (14. 13-15) imitate the palace of Priam (Il. 6. 244 ff.: note πεντήκοντα and πλησίον ἀλλήλων). The epithet of the dogs, ὑλακάμωροι (14. 29), is a parody of the epic ἐγχεσίμωροι. Again, in the story of Irus, the language of the *Iliad* is borrowed or parodied: e.g. in 18. 5 πότνια μήτηρ (of the mother of Irus); 18. 46 ὀππότερος δέ κε νικήσῃ κτλ. (from the duel of Paris and Menelaus, = Il. 3. 92): 18. 65 Ἀντίνοός τε καὶ Εὐρύμαχος πεπνυμένω ἄμφω (from the τειχοσκοπία, = Il. 3. 148): 18. 105 ἐνταυθαῖ νῦν ἦσο (from Il. 21. 122 ἐνταυθαῖ νῦν κείσο).

§ 3. Comparison of the *Iliad* and *Odyssey* in respect of grammar.

If the *Iliad* and *Odyssey* are the work of different authors, separated from each other by a considerable interval of time, they will in all probability be found to present a corresponding divergence in respect of *dialect*—that is to say, in grammatical forms, in syntax, and in vocabulary. Hence, if such a divergence can be pointed out between the two poems, it will serve to strengthen the conclusions as to authorship and date which have been arrived at on other grounds.

Those who are acquainted with the thorny questions relating to the Homeric dialect will interpose here with one or two prior questions. The original language of Homer, they will say, is not the same as that of the traditional text. It has certainly undergone a process of modernising, the extent of which cannot now be exactly measured. In any case the loss of the *f* or labial spirant is only one change out of many. A long series of scholars, beginning with Bentley, have used their best endeavours to restore the primitive forms, and have

arrived at various results. Even on the question whether the language was Ionic or Aeolic they are not at one. How then can we compare the language of one Homeric poem with another, both being unknown quantities? These are questions to which we shall have to return when we come to deal with the history of the Homeric text. Meanwhile it may be answered that while the main features of the dialect are the same, so far as our limited knowledge extends, in the two poems—and indeed in all Greek epic poetry—there are many minute differences of syntax that can be traced back with certainty to the Homeric period. These are all the more valuable as evidence of authorship, inasmuch as they are not matters in which one poet would be likely to imitate another. Moreover, the argument to be derived from differences of vocabulary is not affected by the degree of uncertainty which attaches to the sounds and inflexions of the dialect.

The chief points in which the grammar of the *Odyssey* differs from that of the *Iliad* seem to fall under the following heads. In general it will be seen that the *Odyssey* makes some approach to the later Greek usage.

1. Uses of Prepositions.

ἀμφί with the Dative is common in Homer to express the object *over* which there is a contest or debate. In the *Odyssey* it is also found with verbs meaning to speak, think, ask, &c., *about* something. The construction of *περί* with the Genitive undergoes a like extension; *i.e.* it is used in the *Iliad* when a contest is implied, in the *Odyssey* (as in later Greek) without that restriction.

ἐπί with the Accusative is used of *motion over*, and in the *Odyssey* of *extent* (without a verb of motion)¹⁴. On the other hand the sense of *motion towards* a person is almost confined to the *Iliad*.

ἐξ in the derivative sense *in consequence of* is found in the *Odyssey* (and in *Il.* 9. 566).

2. Uses of Pronouns and Relative Adverbs.

The defining Article is much more frequent in the *Odyssey*—*ὁ ξείνος, τὸ τόξον, ἡ νῆσος*, &c. On the other hand the use to express a contrast (*Il.* 2. 217 *τὸ δὲ οἱ ὄμω κτλ.*) is commoner in the *Iliad*.

The use of *τό* = *for which reason* belongs to the *Iliad*: in *Od.* 8. 332 *τὸ καὶ μοιχάγρι' ὀφέλλει* (in the song of Demodocus), it is doubtless an imitation.

The full correlative *τό—δ*— (whence, by omission of *τό*, the

¹⁴ Also in the 'Doloneia,' *Il.* 10. 213 *κλέος εἶη πάντας ἐπ' ἀνθρώπων*, and the last book, *Il.* 24. 202, 535.

adverbial use of *δ*) survives in a few places of the *Iliad* only. The development by which *δ, ὅτι, ὥς, οὐνεκα* came to mean *in respect that, because*, and then simply *that*, may be traced in the two Homeric poems. Of the last stage of that development, viz. the use of these words = *that* after verbs of *saying*, there are two instances in the *Iliad*, fourteen in the *Odyssey*. The use of *οὐνεκα* after verbs of *saying, knowing* and the like appears first in the *Odyssey*.

The attraction seen, *e.g.* in *Od.* 10. 113 *τὴν δὲ γυναῖκα εὖρον ὅσην τε κορυφήν* (= *ὅση ἐστὶ κορυφή*) belongs to the *Odyssey*; cp. 9. 322, 325., 10. 167, 517., 11. 25., 19. 233.

The reflexive use of *ἐο, οἶ, εἰ* is much less common in the *Odyssey*, and is chiefly found in fixed combinations, such as *ἀπὸ ἐο, ποτὶ οἶ*.

The form *τύνη* is only found in the *Iliad*.

3. Uses of the Moods.

The Homeric use of the Optative with *κεν* of an *unfulfilled condition* (where in Attic we find the past indicative with *ἄν*) is chiefly found in the *Iliad*.

The *concessive* use of the First Person of the Optative with *κεν* or *ἄν* is found in the *Odyssey*, in such instances as *Od.* 15. 506 *ἤωθεν δὲ κεν ὄμω ὁδοιπόριον παραθείμην* (*I may furnish, = I am willing to furnish*), *Od.* 2. 219 *ἢ τ' ἄν τρυχόμενός περ εἴη τλαίην ἐνιαυτόν*.

The use of *εἰ* and the Optative after verbs of *telling, thinking, &c.* (as *Od.* 1. 115 *ὁσσόμενος πατέρ' ἐσθλὸν ἐνὶ φρεσὶν εἶ ποθεν . . . θείη*) is characteristic of the *Odyssey*. It is evidently an extension of the use of *εἰ*-clauses as final and object clauses (*H. G.* § 314).

4. Particles.

The forms *μάν* and *μήν* are found in the *Iliad* (*μάν* twenty-two times, *μήν* ten times), but are very rare in the *Odyssey*. The form *μὲν οὖν* belongs to the *Odyssey*.

5. Metre.

The neglect of lengthening by Position is perceptibly commoner in the *Odyssey*. In this respect the versification of the *Odyssey* is nearer to that of Hesiod, the Homeric Hymns, and the fragments of the Cyclic poets (*H. G.* § 370).

Hiatus is somewhat commoner in the *Odyssey*, especially the 'legitimate hiatus' in the so-called bucolic diaeresis. This may seem to be an exception to the general tendency to get rid of hiatus by elision or crasis. Possibly it may be due to the incipient loss of the *f*. The examples of hiatus produced by that loss would re-act on the metrical sense of the poets, and lead them to admit combinations which would have otherwise seemed intolerable.

§ 4. Vocabulary.

The vocabulary of a poem depends so much upon its subject-matter, the nature of the story, the scenery, &c., that we cannot be surprised to find many differences in this respect between the two Homeric poems¹⁵. The *Iliad*, it is evident, could not do without such words as ἀγός, φάλαγξ, ἐπικούρος, ἱππεύς, ἱπποσύνη, ἡνίοχος, ἀντυξ, πρυλείες, στίχες, φάλος, αἰχμή, ξύστον, κημίς, ζωστήρ. It was sure to be rich in terms for fighting and its various incidents: such as ὑσμίνη, φύλοπις, χάρμη, δαῖς, μόθος, μῶλος, κυδοιμός, κλόνος, λοιγός, φόβος (always meaning flight), γέφυρα (in the phrase πτολέμοιο γ.), with the verbs φέβομαι, χάζομαι, χωρέω, συλάω, μαιμάω, μαρμαίρω, παμφαίνω (of arms), ἐρείπω (of a falling warrior), ῥήγνυμι (of breaking ranks). The same words are naturally rare or wanting in the *Odyssey*. In like manner the special vocabulary of the *Odyssey* is largely made up of (1) words for sea, ships, islands, &c., and (2) words for objects of use or luxury under the conditions of peaceful life. Such are ἄλμη, ἄλμυρον (ὑδωρ): ἁμφιάλος, ἁμφίρυντος, εὐδείελος (of islands): ἀκραιῆς (of wind): πηδάλιον, κέλλω and ἐπικέλλω: ὑφορβός, συβάσια: and again ἐσχάρη, ἰστίη, κοῖτος, δέμνια, κῶας, ῥήγος, ἐσθῆς, ῥάκος, ἄρτος, βρώμη, ἀσάμυνθος, χέρνιψ¹⁶. These and similar words, though not without significance, are insufficient to prove difference of date or authorship.

But among the remaining instances of words peculiar to one or other of the poems there are two noteworthy groups:

(1) The language of the Homeric poems contains, as is well known, a large number of old poetical words, mostly preserved in certain fixed or traditional phrases, and often (as far as we can judge) only half understood by the poet himself. Of these words much the greater part are confined to the *Iliad*. Such are the epithets of Zeus, ἀστεροπητής, ἀργικέραυνος, ὑψίφυγος, Δωδωναίος, Πελασγικός: of Apollo, ἐκηβόλος, ἔκατος, ἐκάεργος, Σμυνθεύς: of Ares, θούρος, ἐνύαλιος, ἀνδρειφόντης, μαιφόνος, ταλαύρινος: of Here, βοῶπις: of Aphrodite, Κύπρις: of horses, μώνυχες, ἐριαύχενες, ὑψηχέες: also the epithets δῆϊος, ἀγχέμαχος, ἀγχιμαχητής, ζάθεος, ἐρεβεννός, ὠμηστής, ἑανός, λαίψηρός, μέρμερος, λοίγιος, ἐλίκωπες (Ἀχαιοί), ἐλικώπιδα (κούρη), πευκάλιμος, πευκεδανός, ἐχεπευκής, νηπίαχος, νηπύτιος, κυδιάνειρα, ταχύπωλος, φιλοπτόλεμος, μενεδήϊος, μενεχάρμης, ποδώκης,

¹⁵ On this subject see the dissertation of L. Friedländer, *De vocabulis Homericis quae in alterutro carmine non inveniuntur* (Regimonti, 1858-59).

¹⁶ Of these δέμνια, ῥήγος, κῶας, ἀσάμυνθος are found in the *Iliad*, but only in books ix, x, xxiv.

ἐλκεσίπεπλος, ἀλίστος: the verb χραισμεῖν: the adverbs εἶθαρ, ὑπαῖθα, ἀνδιχα, διαπρύσιον.

Besides these there are words which are common in the *Iliad*, but so rare in the *Odyssey* that they are probably only reminiscences: e.g. μέροπες, αἰγίς, ἐφετμή, ἦϋς and ἑϋς, ἀρηΐφιλος, ἀγέρωχος, βροτολογός, ἐκατηβόλος, ἀγκυλομήτης. So δηῖω and δηϊότης (which bears a new sense in Od. 12. 257 χεῖρας ἐμοὶ δρέγοντες ἐν αἰνῇ δηϊότητι), and δαΐφρων, which in the *Iliad* seems to be from δαῖς *strife*, in the *Odyssey* means *wise* or *skilful*. Note also ἐρίδουπος, which is commoner in the *Odyssey*, while the older ἐρίγδουπος is commoner in the *Iliad*: the two forms ἀλεγίζω (*Il.*) and ἀλεγύνω (*Od.*): and the adverb ἀντικρύ, which is only found in the *Odyssey* in lines adopted from the *Iliad*.

(2) On the other hand the *Odyssey* shows a marked increase in the words which express what we may call the ideas of civilisation. We may notice especially, as new:—

(a) Words denoting condition or occupation, βασιλεια (*queen*), δέσποινα, δημοεργός, αἰιδός, ὑφορβός, θῆτες (*θητεύω*), πτωχός (*πτωχεύω*), κεχρημένος, ἄλῃ, ἀλήμων, ἀλήτης (*ἀλητεύω*), γείτων, ἀλλόθροος.

(b) Words expressing moral and intellectual qualities, θεουδής, ἀγνός, ὁσίη, εὐνομία, ἀνάρσιος, πινυτός, περίφρων, ἀποφώλιος: with some words that denote states of mind, δύη, ἐλπίς, ἐλπωρή. Note also the greatly increased use of δίκαιος, ὅπις, ὕβρις (*ὑβρίζω*, *ὑβριστής*), ἀθέμιστος and ἀθεμίστιος.

(c) Social progress is indicated by the new words χρήματα (partly replacing the older κτήματα), πρῆξις *business* (in *Il.* 24. 524 it means *accomplishment*, *effect*), ἐσθῆς (of *dress* in general): οἴμη and ὕμνος: the increased use of ἄλβος (*ἄλβιος*), τέχνη (*τεχνάομαι*, *τεχνήεις*).

(d) Note also φήμη, φῆμις, φάτις, κληδών—terms expressing the mystery of ‘word’ or rumour: κάλλιμος (= *καλός*), πολυήρατος, νόστιμος (*νόστιμον ἡμᾶρ*), ἐπηετανός, ἀδευκής, νήποινος: and the form ἐξῆς (in the *Iliad* always *ἐξείης*).

§ 5. Mythology.

The picture of Olympus and its inhabitants which is presented to us in the *Odyssey* differs from that of the *Iliad* chiefly in the peaceful character of the assemblies now held there. Apparently the fall of Troy has put an end to the strife which divided immortals as well as mortals into two opposite camps. There is now an Olympian concert that carries on something like a moral government of the world. It is very different in the *Iliad*, where the gods are moved only by caprice, and neither gods nor men show any real sense of the moral

weakness of Agamemnon and Achilles, or of the moral superiority of Hector. In the *Odyssey*, on the contrary, the plot of the poem is a contest between right and wrong. The triumph of right in Ulysses, of virtue and patience in Penelope, makes the interest of the story.

Olympus in the *Iliad* (as Aristarchus observed) is a mountain in Thessaly. In the *Odyssey* it is a supra-mundane abode of the gods, described in the well-known passage (Od. 6. 42-45) as never shaken by winds or wetted by rain or covered with snow. We hear no more of Iris as the messenger of Zeus: the agent of his will is now Hermes, as also in the twenty-fourth book of the *Iliad*. Another difference is that in the *Iliad* the wife of Hephaestus is one of the *Χάριτες*: in the *Odyssey* she is Aphrodite. The trident is the weapon of Poseidon in the *Odyssey* and in Il. 12. 27 (a spurious passage).

It may be accidental that the worship of Apollo in the *Iliad* is mainly local, confined to the Troad and adjoining island of Tenedos. In the ninth book we are told of his sanctuary at Πυθώ, i. e. Delphi. In the *Odyssey* he appears in his sacred island of Delos (Od. 6. 162), and we hear for the first time of the Delphian oracle (Od. 8. 80). Indeed the resort to local oracles is distinctive of the *Odyssey*: other examples are the oracle of Zeus at Dodona (Od. 14. 327., 19. 296), and the νεκρομαντεία of Tiresias (Od. 10. 492, &c.). Hence the use of the word θέμιστες, in the sense of 'oracles,' is found in the *Odyssey* (16. 403), as in the Hymn to Apollo¹⁷.

§ 6. History, Geography, &c.

In turning from the *Iliad* to the *Odyssey* we leave a great and far-reaching war for a condition of profound peace. The change, doubtless, has some foundation in the political history of early Greece. Whoever the people may have been whose greatness is recorded or (perhaps we should say) reflected in the poetical shape of the empire of Agamemnon, we can well believe that their triumph would mean the establishment of a *pax Mycenaea* in the Mediterranean lands, for at least one or two generations. In such a period of peace the favouring conditions would be found for the material prosperity of which there are plain traces in the Homeric poems, and especially in the *Odyssey*. In the *Iliad*, indeed, we hear of the gold of Mycenae, of golden vessels such as the cup of Nestor, and (if the ninth book is Homeric) of the riches of Orchomenus and Egyptian Thebes.

¹⁷ Hom. H. Apoll. 394 θέμιστας Φοίβου Ἀπόλλωνος χρυσαύρου, ὅττι κεν εἴπῃ.

But it is when we turn to the *Odyssey* that we are struck by the signs of an active Phoenician commerce, and can admire the splendour shown in the palaces of Alcinous and Menelaus, and even (in its way) in the homestead of Eumaeus. The account of these things there given—confirmed as it is by remains of buildings and objects of art discovered in recent years—testifies to the existence of a 'golden age' of pre-historic Greece¹⁸, to which the term 'Mycenean' may fitly be applied.

The geographical knowledge shown in the *Odyssey* goes beyond that of the *Iliad* in more than one direction, but especially in regard to Egypt and Sicily. In the ninth book of the *Iliad* there is a mention of Egyptian Thebes, but hardly anything to show that the poet knew more than the name. In the *Odyssey* the voyage to Egypt is described more than once¹⁹, and with a fair approach to correctness. Sicily, again, is quite unknown to the *Iliad*: in the *Odyssey*, if we cannot say that the island is referred to²⁰, we at least hear of the Siculi as a people to whom men might be sold into slavery (Od. 20. 383). In the twenty-fourth book we again find the Siculi, and along with them the name Sicania, which is brought into the fictitious story told by Ulysses (24. 307). The name Thesprotia is also met with for the first time in the *Odyssey*. That country is important as lying on the westward route from Greece.

On the other hand there is no extension of knowledge eastward, towards the Propontis and the Euxine, such as we should expect to find in the age of Ionian colonisation. The acquaintance that the *Iliad* shows with the Troad, and with the peoples of Asia Minor—Phrygians, Maonians, Mysians, Carians—is no longer to be traced. On the contrary, the geography of these lands has fallen back into the mythical stage. As the island of Circe is the abode of the Dawn, and the place of the sun's rising²¹, it must lie to the east; consequently the Πλαγκταί or 'meeting rocks,' which the poet of the *Odyssey* places somewhere beyond that island, are to be sought in the same quarter. They are evidently the same as the Symplegades, which in the Argonautic story form the entrance to the Euxine.

¹⁸ See Mr. Gardner's *New Chapters in Greek History*, ch. v. His main view is that 'the art familiar to the authors of the *Iliad* and *Odyssey* is in many respects like the art revealed at Mycenae, but distinctly later, and showing clear evidence of comparative poverty and degradation' (p. 118). So far as the language of Homer is concerned, I cannot think that there is much evidence of decline in art.

¹⁹ Od. 3. 300., 4. 351., 14. 257., 17. 426.

²⁰ There does not seem to be any reason for connecting Θρινακίη with the name Trinacria, or for localising the Cyclops, or Scylla and Charybdis, in Sicily.

²¹ Od. 12. 3 ὅθι τ' Ἡοῦς ἡριγένειας οἰκία καὶ χοροὶ εἰσι καὶ ἀντολαὶ ἡελίου.

A geographical indication of date may perhaps be found in the use of the name Hellas. In Homer, as Thucydides observed, it is regularly applied to a part of Thessaly. In the ninth book of the *Iliad* this is still the case, though there is some discrepancy as to the boundaries of the district so called: see the notes on Il. 2. 683., 9. 447. But the phrase that is a commonplace of the *Odyssey*, καθ' Ἑλλάδα καὶ μέσον Ἄργος (Od. 1. 344., 4. 726, 816., 15. 80), seems to imply a less restricted use of the name.

An examination of the *land system* of Homeric times has been made to yield some further evidence of difference in date between the two poems. In the *Iliad*, as has been shown by Mr. Ridgeway²², there are clear references to the so-called Common Field system: and there is no trace of the existence of individual *wealth* in land. All words implying riches, possession, and the like²³ apply to chattels, not to landed property. But in the *Odyssey* the case is somewhat altered. The word κλήρος *lot*, which in the *Iliad*²⁴ means only the right to an 'allotment' in the common fields, has come to mean a portion of land bestowed by a master on a deserving slave: cp. Od. 14. 63-64:

οἶά τε ὃ οἰκῇ ἀναξ εὐθυμος ἔδωκεν,
οἶκόν τε κληρὸν τε πολυμήστην τε γυναῖκα.

Such a portion must have been cut out of a demesne or 'garth' belonging to the master: for he cannot have been able to give away rights in the common land. Moreover the word πολυκλήρος, which occurs in Od. 14. 211, implies an inequality in the matter of land that can only have arisen when it was often held in severalty. Finally, in the twenty-fourth book (Od. 24. 207) the use of the verb κτεαρίζω, in reference to the farm of Laertes, shows that the notion of property in land had then become familiar.

The plants and animals of Homer afford some little confirmation of the view now taken as to the later date of the *Odyssey*. Among the plants that are mentioned there, and not in the *Iliad*, are the fig (σῦκον, συκή), which was indigenous in Palestine and Syria²⁵; the laurel (δάφνη), which appears to have entered Greece by way of Thessaly—coming, as Hehn conjectured, from Asia Minor²⁶—and the date-palm (φοῖνιξ), which was quite an exotic on the northern

²² See his article on the Homeric land system, in the *Journal of Hellenic Studies*, vi. 319 ff.

²³ Viz. κτήματα, κτήσις, κτήρας, κτάομαι.

²⁴ e.g. in Il. 15. 498, where it goes with οἶκος as the possession of each warrior.

²⁵ See Hehn, *Culturpflanzen und Haustiere*², p. 84.

²⁶ Hehn, *op. cit.* pp. 195, 197.

shores of the Mediterranean²⁷. The introduction of the fig is perhaps not as early as the *Odyssey*, since the word only occurs in the description of the gardens of Alcinous (Od. 7. 116, 121), in the latter part of the νέκυια (Od. 11. 590), and in the 'continuation' (Od. 24. 341). On the other hand the wild fig-tree (ἐρινεός) is found in both poems. The cypress (κυπάρισσος, the Semitic *gopher*) appears in the *Odyssey* (5. 64., 17. 340), and in two names of places in the Catalogue (Κυπάρισσος in Il. 2. 519, Κυπαρισσήεις in Il. 2. 593): the cedar (κέδρος) in the *Odyssey* (5. 60) and in the twenty-fourth book of the *Iliad*.

The wild beasts of prey known to Homer are the lion (λέων, λῆς), the wolf (λύκος), the panther (πάρδαλις), and the jackal (θώς); and all these occur repeatedly in the *Iliad*. In the *Odyssey* the lion and the wolf are much less common, the panther occurs once (Od. 4. 457), the jackal not at all. In the interval between the two poems the progress of cultivation had doubtless made these animals much less familiar in Greek life.

It is probable that in the same period some progress was made in the use of the metals. In Homer, as is well known, iron (σίδηρος) is rarely mentioned in comparison with bronze (χαλκός): but the proportion is greater in the *Odyssey* (25: 80) than in the *Iliad* (23: 279)²⁸. The difference is still more marked if we leave out the two last books of the *Iliad*, in which iron is mentioned seven times. Moreover, some of the passages in the *Iliad* may be interpolations: e.g. Il. 4. 123., 6. 48., 8. 15., 9. 366., 11. 133., 18. 34—all of them lines that can be omitted without detriment to the sense. It is worth notice, too, as evidence of longer familiarity with iron objects, that the metaphorical use of the adjective σιδήρεος in the sense of 'hard, cruel' is nearly confined to the *Odyssey* and books xxiii-xxiv of the *Iliad*. It is found in Il. 22. 357., 23. 177., 24. 205, 521., Od. 4. 293., 5. 191., 12. 280., 23. 172. A similar latitude of use is observable in the phrases σιδήρεα δέσματα (Od. 1. 204), σιδήρεος οὐρανός (Od. 15. 329., 17. 565). If we could argue from the proverb ἐφέλκεται ἄνδρα σίδηρος (Od. 16. 294., 19. 13), it would be necessary to assign the *Odyssey* definitely to the Iron age. It seems probable, however, for the reasons stated in the note on 19. 1, that that passage is of later date.

It may be a mere accident that *tin* (κασσίτερος) is only mentioned in the *Iliad*. It comes into descriptions of armour, such as do not occur in the *Odyssey*.

²⁷ Hehn, *op. cit.* p. 231.

²⁸ Beloch, *Rivista di Filologia*, vol. ii (1874).

III. HOMER AND THE CYCLIC POETS.

§ 1. *The Epic Cycle.*

In the various discussions of Homeric subjects that have appeared of late years, it may have been observed that the 'Epic Cycle' has fallen rather into the background. It is not difficult, perhaps, to understand why this should be so. The recent study of Homer has been influenced by remarkable discoveries of Hellenic and pre-Hellenic monuments, and by the no less remarkable progress of linguistic science. Hence an investigation such as that of Welcker, which reaches Homer through the scanty remains of later and less illustrious poets, has lost much of its interest, even for scholars. Yet it may fairly be maintained that some of the most considerable steps towards a right understanding of the 'Homeric question' have been gained through this study. The difficulty of the question is certainly due in great measure to the obscurity which has been the lot of the 'cyclic' poets. It is an effect of the surpassing splendour of the *Iliad* and *Odyssey* that they are followed by a long period of darkness—a period which seems to throw them back into an inaccessible fore-time, out of relation to the subsequent course of Greek literature. To fill up this blank—to restore the lost outlines of post-Homeric poetry, to trace in it the development of poetical form, the growth of legend, the widening of knowledge, the movement of thought and sentiment, the invasion and spread of foreign superstitions—such was the aim that Welcker set before himself in his great book¹. It will be worth while to dwell for a few pages on the subject of the Epic Cycle, were it only for the purpose of directing attention afresh to a work which,

¹ F. G. Welcker, *Der epische Cyclus oder die Homerischen Dichter*, Bonn: vol. i, 1835: vol. ii, 1849: vol. i, second edition, 1865.

The questions connected with the Epic Cycle were discussed by Casaubon on Athenaeus, vii. 4 (p. 277), and by Heyne in an excursus on the second book of the Aeneid: also in separate treatises by F. Wüllner, *De cyclo epico poetisque cyclicis* (Monasterii 1825), and C. W. Müller, *De cyclo Graecorum epico et poetis cyclicis* (Lipsiae 1829). But the chief writer before Welcker was G. W. Nitzsch, who made it the main subject of successive works: *De historia Homeri* (Hannoverae 1830-37, Kiliae 1837-39), *Die Sagenpoesie der Griechen* (Braunschweig 1852), *Beiträge zur Geschichte der epischen Poesie der Griechen* (Leipzig 1862).

in its combination of learning and artistic feeling, is one of the most signal achievements of philology.

§ 2. *Sources.*

Our knowledge of the 'Epic Cycle' comes almost exclusively through a certain *χρηστομάθεια γραμματική*, the work of a grammarian of the name of Proclus (in Latin Proculus), probably to be identified with Eutychius Proclus of Sicca, instructor of the emperor Marcus Antoninus. This 'chrestomathy'—a kind of primer or *tableau* of Greek literature—is known partly from a notice in the *Bibliotheca* of Photius, partly from considerable fragments preserved in the Codex Venetus of the *Iliad* and some other manuscripts. From Photius² we learn that the 'Epic Cycle' was there described by Proclus as a sort of *corpus poeticum*—a collection or 'cycle' of poems (τοῦ ἐπικοῦ κύκλου τὰ ποιήματα)—drawn from various authors (ἐκ διαφόρων ποιητῶν συμπληρούμενος), and so far consecutive in its subject-matter (διὰ τὴν ἀκολουθίαν τῶν ἐν αὐτῷ πραγμάτων) as to furnish a complete versified 'history' of the world. It began with the primeval embrace of Heaven and Earth (whence sprang three hundred-handed Giants and three Cyclopes), and was brought down to the death of Ulysses. The extant Venetian fragments of Proclus answer to this description. Besides a short life of Homer—one of a group of biographies mentioned by Photius—they contain an account of the latter or Trojan part of the Epic Cycle, specifying the poems that composed it, with the names of the authors and the number of books in each, and giving an abstract or argument—except in the case of the *Iliad* and *Odyssey*, which are simply mentioned where they come in the series. The poems thus enumerated and described are as follows:—

² Photius, *Bibl. cod.* 239 (p. 319 Bekk.) γεγόνασι δὲ τοῦ ἔπους ποιηταὶ κράτιστοι μὲν Ὅμηρος, Ἡσίοδος, Πείσανδρος, Πανύσιος, Ἀντίμαχος· διέρχεται δὲ τούτων ὡς οἶόν τε καὶ γένος καὶ πατρίδας καὶ τινὰς ἐπὶ μέρους πράξεις· διαλαμβάνει δὲ καὶ περὶ τοῦ λεγομένου ἐπικοῦ κύκλου, δι' ἃρχεται μὲν ἐκ τῆς Οὐρανοῦ καὶ Γῆς μυθολογουμένης μίξεως, ἐξ ἧς αὐτοὶ καὶ τρεῖς παῖδας ἑκατοντάχειρας καὶ τρεῖς γεννῶσι Κύκλωπας· διαπορεύεται δὲ τὰ τε ἄλλως περὶ θεῶν τοῖς Ἕλλησι μυθολογούμενα, καὶ εἰ ποῦ τι πρὸς ἱστορίαν ἐξαληθίζεται· καὶ περατοῦται δ' ἐπικὸς κύκλος ἐκ διαφόρων ποιητῶν συμπληρούμενος μέχρι τῆς ἀποβάσεως Ὀδυσσεύς εἰς Ἰθάκην, ἐν ᾗ καὶ ὑπὸ τοῦ παιδὸς Τηλεγόνου ἀγροῦντος κτείνεται. λέγει δὲ ὡς τοῦ ἐπικοῦ κύκλου τὰ ποιήματα διασώζεται καὶ σπουδάζεται τοῖς πολλοῖς οὐχ οὕτω διὰ τὴν ἀρετὴν ὡς διὰ τὴν ἀκολουθίαν τῶν ἐν αὐτῷ πραγμάτων.

The only other express mention of the ἐπικὸς κύκλος is in a passage of Athenaeus (p. 277 e) to the effect that Sophocles took the subjects of his plays from it (κατ' ἀκολουθίαν τῇ ἐν τούτῳ μυθοποιῇ). The remark is made with reference to a word in the *Titanomachia*, an epic likely on other grounds to have been one of the poems of the Epic Cycle.

The *Cypria*; the authorship of which is reserved by Proclus for separate discussion.

The *Iliad* of Homer.

The *Aethiopis*, by Arctinus of Miletus.

The *Little Iliad*, by Lesches of Mitylene.

The Sack of Ilium (Ἰλίου πέρσις), by Arctinus.

The *Nosti* or 'Returns,' by Agias of Troezen.

The *Odyssey* of Homer.

The *Telegonia*, by Eugammon of Cyrene.

§ 3. The poems of the Epic Cycle.

The statement (quoted from Proclus) that these poems were chosen with a view to the mythical history contained in them (διὰ τὴν ἀκολουθίαν τῶν ἐν αὐτῷ πραγμάτων) brings us to a much-debated question. Were these poems taken into the Epic Cycle in their original form? In other words, was the 'sequence of events' of which Photius speaks attained by simply arranging the ancient epics in a certain order, or was there any process of removing parallel versions, smoothing away inconsistencies, filling up *lacunae*, and the like?

If we could argue from the silence of Proclus, we should be led to assume that 'the poems of the Epic Cycle' were the works of the ancient epic poets, retained in their primitive integrity. He nowhere gives any hint of omission or curtailment. The inference, however, would not be a safe one. Proclus may have dealt with the topic in a part of the chrestomathy now lost, or not sufficiently represented in the scanty notice of Photius*. Or it may be that Proclus only knew the poems in the Epic Cycle, not in their independent shape. On the other hand, it is unlikely that the continuity on which Proclus seems to have laid so much stress could have been brought about spontaneously, or by happy accident.

It is needless, however, to dwell upon arguments of this order if

* The natural place for Proclus to notice any changes made in the poems in order to fit them for a place in the Epic Cycle would be the passage in which he explained that they were 'preserved and valued not for their merit so much as διὰ τὴν ἀκολουθίαν τῶν ἐν αὐτῷ πραγμάτων.' It seems very possible that he there discussed the rejection of books or parts of poems, not merely of entire poems. Note that the sequence of events, according to Photius, was in the Epic Cycle (ἐν αὐτῷ), not in the poems which were chosen to form it.

It may be worth while noticing also that the form used by Proclus in introducing the several poems does not always expressly assert that the whole poem was before him, e.g. μεθ' ἣν ἔστιν Αἰθιοπίδος βιβλία ε' Ἀρκτίνου Μιλησίου περιέχοντα τάδε: and so of the *Little Iliad* and *Iliupersis*—the books, not the poem, are said to comprise so much matter.

there is enough independent testimony as to the contents of the several poems to furnish a basis for comparison with the abstract of Proclus. In one instance the evidence of this kind is abundant. The *Little Iliad* is discussed by Aristotle in the *Poetics*: several incidents in it are referred to by Pausanias in his account of a picture by Polygnotus: and a considerable number of fragments has been preserved. From all these sources it is easy to show that the poem which Proclus found under that title in the Epic Cycle had been very much shortened from the *Little Iliad* known to Aristotle and Pausanias. The proof is as follows:

In speaking of the unity which should characterize an epic poem, and of the great superiority of Homer in this respect, Aristotle⁴ notices that the *Iliad* and *Odyssey* supply far the fewest subjects for the stage. The reason is, according to him, that in poems of less perfect structure the successive parts of the action can be turned into so many tragedies: whereas in the *Iliad* and *Odyssey* there is a single main action, the parts of which have no independent interest, and are consequently not suitable for dramatic treatment. To illustrate this criticism he points to the number of tragic subjects taken from the *Cypria* and the *Little Iliad*. The latter, he says, furnished more than eight tragedies: and he enumerates ten, viz. (1) the *Judgment of the Arms*, (2) the *Philoctetes*, (3) the *Neoptolemus*, (4) the *Eurypylus*, (5) the *Begging* (Ulysses entering Troy in beggar's disguise), (6) the *Laconian women* (probably turning on the theft of the Palladium): (7) the *Sack of Ilium*, (8) the *Departure* (of the Greek army), (9) the *Sinon*, (10) the *Troades*. Now the first six of these subjects follow closely the abstract in Proclus, but there the agreement ends. The subsequent history, to which the last four subjects belong, is not given by Proclus under the *Little Iliad*, but under the *Iliupersis* of Arctinus. It follows with something like mathematical certainty that in the Epic Cycle the conclusion of the *Little Iliad*—including the sack of the city and the departure of the Greeks—had been left out; the compilers preferring the version which Arctinus gave of this part of the story in his *Iliupersis*.

⁴ Arist. *Poet.* 1459 a 30 καὶ ταύτη θεσπέσιος ἀν φανείη Ὅμηρος παρὰ τοὺς ἄλλους τὸ μὴδὲ τὸν πόλεμον, καίπερ ἔχοντα ἀρχὴν καὶ τέλος, ἐπιχειρήσαι ποιεῖν ὅλον· λίαν γὰρ ἀν μέγας καὶ οὐκ εὐσύνοπτος ἐμελλεν ἔσεσθαι· ἢ τῷ μεγέθει μετριάζοντα καταπελεγμένον τῇ ποικιλίᾳ. . . οἱ δ' ἄλλοι περὶ ἑνα ποιούσι καὶ περὶ ἑνα χρόνον καὶ μίαν πρᾶξιν πολυμερῆ, ὅσον δ' τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα· τοιγαροῦν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσεύας μία τραγῳδία ποιεῖται ἑκατέρως ἢ δύο μόναι, ἐκ δὲ Εὐρυπίου πολλαί, καὶ τῆς μικρᾶς Ἰλιάδος πλέον ὀκτώ, ὅσον Ὀπλων κρίσις, Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, Πτωχεΐα, Λάκαιναί, Ἰλίου πέρσις, καὶ Ἀπόλλωνος, καὶ Σίνων καὶ Τρωάδες.

This inference is confirmed by the description which Pausanias gives (10. 25-27) of a picture by Polygnotus, representing the taking of Troy. The details of this picture, as Pausanias shows from a large number of instances, were taken from the narrative of Lesches. It is true that he does not mention the *Little Iliad*; the only reference to a particular work of Lesches being in the words *καθὰ δὴ καὶ Λέσχεως ὁ Αἰσχυλίνου Πυρραῖος ἐν Ἰλίου πέρσιδι ἐποίησε* (Paus. 10. 25. 5). From this passage it has been supposed that there was an *Iliupersis* by Lesches distinct from the *Little Iliad*. But this is not at all probable. The phrase *ἐν Ἰλίου πέρσιδι* may equally well refer to *part* of a work, meaning simply 'in his account of the sack of Ilium'; as Herodotus says *ἐν Διομήδεος ἀριστείῃ* (2. 116), Thucydides *ἐν τοῦ σκῆπτρου τῇ παραδόσει* (1. 9). Now we know from Aristotle (*l. c.*) that the *Little Iliad* included the sack of Ilium, and it is therefore most unlikely that Lesches wrote a distinct epic on the subject.

Two quotations may be mentioned which support the same conclusion. The scholiast on Aristophanes (*Lys.* 155), says that the story of Menelaus letting fall his sword at the sight of Helen was told by Lesches in the *Little Iliad*. And Tzetzes (*ad Lycophr.* 1263) quotes from the *Little Iliad* five lines which describe Neoptolemus taking away Andromache as his captive, and throwing the child Astyanax from a tower. These events, being subsequent to the capture of Troy, prove that the original *Little Iliad* contained an *Ἰλίου πέρσις*.

Again, a passage of Pausanias (10. 28. 7), mentions, as the poems which contain descriptions of the infernal regions, the *Odyssey*, the *Minyas*, and the *Nosti*. As the abstract of the *Nosti* in Proclus says nothing of a descent into the infernal regions, the probability is that this episode was left out in the Epic Cycle—doubtless as superfluous, after the *νέκυια* in the eleventh book of the *Odyssey*.

Again, it is argued by Herodotus that the *Cypria* cannot be the work of Homer (as appears to have been commonly supposed in his time), because it contradicts the *Iliad* in an important particular. The *Iliad*, according to Herodotus, represented Paris as returning from Sparta by way of Sidon, whence he brought the Sidonian women mentioned in the sixth book (l. 290); whereas in the *Cypria* he returned in three days, with a fair wind and smooth sea. But according to the abstract of the *Cypria* in Proclus, a storm is sent by Here, Paris is driven out of his course, lands at Sidon, and takes the city—in perfect agreement with the construction put by Herodotus on the passage of the *Iliad*. Nothing can be plainer than that the

Cypria of the Epic Cycle had been altered. The voyage to Sidon was inserted, in consequence of the criticism of Herodotus, to harmonise the story with the account implied (or supposed to be implied) in the *Iliad*.

These conclusions, it is right to add, are opposed to the view of the Epic Cycle held by the scholar to whom this subject owes most of its interest. According to Welcker, the poems of the Epic Cycle were preserved in their original form; it is the information of Proclus that is defective. The object of Proclus, he maintains, was not to describe the poems which he found in the Epic Cycle, but to give a summary of the mythical history which they furnished: accordingly it is Proclus, and not the compiler of the Epic Cycle, who is responsible for the omissions on which we have been insisting. It seems difficult to uphold this view in face of the language of Proclus himself. His formula is that a poem succeeds or 'joins on' (*ἐπιβάλλει, συνάπτεται*) to the preceding one, and that there are so many books, comprising such and such matter. This manner of speaking can hardly be reconciled with the theory that he passed over large portions of the contents—that, for instance, he omitted from the *Little Iliad* of Lesches an amount of narrative equal to the whole *Iliupersis* of Arctinus, and sufficient to furnish four tragedies. Moreover, the abstract of Proclus is not merely silent about parts of the original poems: in one case at least it introduces new matter, viz. the voyage of Paris to Sidon in the *Cypria*. Apt as the framer of an abstract may be to leave out incidents, we can hardly suppose that he would give this story as an episode of the *Cypria* if he had not found it in the Epic Cycle.

The settlement of this point, however, does not very much affect the value of Proclus as the chief source of knowledge regarding the post-Homeric poets. In any case we have to reckon with the possibility that the abstracts or 'arguments' as given by Proclus are incomplete, if not erroneous—that they have been tampered with in the interest of historical teaching. Still less is it necessary for our present purpose to determine the questions relating to the date of the Epic Cycle, and the different meanings of the word *κύκλος* and its derivatives—*κύκλιος, ἐγκύκλιος, κυκλικός*. These questions have an important place in the history of Greek learning and education. From that point of view we should be glad to know whether the idea of a selection of epic poems, forming a continuous chronicle of the early age of the world, originated in the Athens of the Sophists, or in the Alexandria of Zenodotus, as Welcker maintained, or among the grammarians of the Roman empire, as seems much more probable. It would also be interesting to ascertain when the word *κύκλος* was

first applied to any such compilation, and who or what exactly is intended by Callimachus when he declares his hatred of 'the cyclic poem' (ἐχθαίρω τὸ ποίημα τὸ κυκλικόν), and by Horace when he contrasts the *scriptor cyclicus* with Homer⁵. But with the view of gaining light on the Homeric question our aim must be to study the individual poets that were most nearly contemporaneous with Homer. To these accordingly we now proceed.

⁵ On these points it may be permitted to refer the reader to an article which appeared in the *Journal of Hellenic Studies* (1883), on 'the fragments of Proclus' abstract of the Epic Cycle contained in the *Codex Venetus* of the Iliad.' The evidence seems to justify the following conclusions:

1. The opinion of Welcker that the Epic Cycle was the work of Zenodotus rests on no good ground. The scholium of Tzetzes on which Welcker relied ascribes to Zenodotus the arrangement and recension (διόρθωσις) of Homer and the other epic poets. It has been made clear by Ritschl (*Opuscula*, i. p. 138) that this refers simply to what Zenodotus did as an editor of Homer, and as the first head of the Alexandrian Library.

2. The use of κύκλος in the Alexandrian age is indicated by the κύκλος ἱστορικός of Dionysius of Samos, which was a body of mythical history, written in prose, but founded largely upon the poets. It appears also from the κύκλος of Phayllus, given by Aristotle (*Rhet.* p. 1417 a 15) as an example of a rapid summary of events.

In the same period the adj. κυκλικός meant 'returning in a circle,' 'common-place.' It was applied to the recurring formulas of epic poetry, and perhaps generally to anything trite and conventional. In a celebrated epigram it was employed by Callimachus as a literary catch-word, and was aimed at a rival school—that which sought to keep up the traditions of epic poetry—and in particular at Apollonius Rhodius. The same sense appears in the *scriptor cyclicus* of Horace (*Ep. ad Pis.* 136), probably also in his *vilis patulusque orbis* (*Ibid.* 132). It goes far to show that the use of the word for an epic 'cycle' or collection of early 'cyclical' poets had not then arisen. See Couat, *La Poésie Alexandrine* (p. 502).

3. In the two places in the Organon of Aristotle, *Post. Anal.* p. 77 b 32, *Soph. El.* p. 171 a 10, where κύκλος is given as an example of ambiguous Middle Term, I still think that the words τὰ ἐπη and ἡ Ὀμήρου ποιήσις must mean a particular poem ascribed to Homer, and probably mean the famous epitaph χαλκῇ παρθένος εἰμί κτλ. That in the lifetime of Aristotle there was a collection of poems like those of the Epic Cycle, and all passing under the name of Homer, seems quite incredible.

4. The phrase ἐπικός κύκλος does not occur before the (probable) time of Proclus. It is used by Athenaeus (p. 277 e), apparently as a collective term for the early epic poets. The word κύκλος seems to be used in certain scholia as = ἐπικός κύκλος: so in Schol. H on Od. 2. 120., 4. 248, 285., 11. 547, and the Schol. on Ar. Eq. 1051 and Eur. Or. 1392, also in a scholium on Clem. Alex. *Protr.* 30. But there is no trace of this in the scholia which come from Aristarchus and other Alexandrian scholars. And so in all writers of that period, and indeed down to the second century A.D.—including (e.g.) Strabo and Pausanias—the *Cypria*, *Little Iliad*, &c., are not quoted as parts of a cycle, but as separate poems.

5. The tendencies which led to the formation of an Epic Cycle—chief of which was the desire to make the study of poetry the basis of a comprehensive scheme of knowledge (ἐγκύκλιος παιδεία)—were shown also in the class of monuments of which the *Tabula Iliaca* of the Capitol is the best example. That work of art represents scenes from the Trojan war, with references to the poems from which they were taken. They were evidently intended as instruments of education, and belong to the early years of the Roman empire. See Wilamowitz, *Hom. Unters.* (p. 332).

§ 4. *The Cypria.*

The first of the poems which composed the Trojan part of the Epic Cycle was the *Cypria*. It was in eleven books, and was generally attributed to Stasinus of Cyprus, sometimes to Hegesias, or Hegesinus, of Salamis in Cyprus. The argument as given by Proclus is as follows:—

Zeus having consulted with Themis as to the lightening of the earth from the burden of its increasing multitudes, and being advised to bring about a great war, sends Discord to the marriage of Peleus and Thetis, and by means of the golden apple causes a quarrel between the three goddesses, Here, Athene, and Aphrodite. The quarrel is settled on Mount Ida by the 'Judgment of Paris.' Thereupon Aphrodite instigates Paris to build ships, and to set forth on the voyage to Sparta; in which he is accompanied by Aeneas, the son of Aphrodite. The voyage is undertaken in spite of prophetic warnings from Helenus and Cassandra. Paris is hospitably received on landing by the Dioscuri (Τυνδαρίδαι), and again in Sparta by Menelaus. He takes advantage of the absence of Menelaus in Crete, and returns to Troy, carrying off Helen and much treasure. On the return journey, according to Proclus' abstract, a storm was sent by Here, and Paris was driven out of his course as far as Sidon, which he took; but in the original poem, as we know from Herodotus (2. 117), he reached Troy in three days, with a fair wind and smooth sea. The story then returned to Sparta, and related the war of the Dioscuri with the Messenian twins, Idas and Lynceus, the death of Castor, and the alternate immortality granted by Zeus to Castor and Pollux. Then come the preparations for the war—Iris having been sent to tell Menelaus of the wrong done to his house. Menelaus goes for advice to Agamemnon, and then to Nestor, who relates the stories of Epopeus and the daughter of Lycus, of Oedipus, of the madness of Hercules, and of Theseus and Ariadne. They then make a circuit of Greece, and assemble the chiefs for the expedition against Troy. Ulysses, feigning madness to avoid serving, is detected by Palamedes. The fleet is mustered at Aulis in Boeotia, where the incident of the sparrows takes place, with the prophecy of Calchas founded upon it (Il. 2. 300 ff.). The Greeks then set sail, but land by mistake in Teuthrania, where they encounter the Mysians under Telephus. In this combat Telephus kills a certain Thersander, and is himself wounded by Achilles. On leaving Teuthrania the fleet is scattered by a storm, and Achilles is cast on the island of Scyros, where he

marries the daughter of Lycomedes. Telephus, on the advice of an oracle, comes to Argos, is cured of his wound by Achilles, and undertakes to serve as guide to the Greeks. The fleet is again assembled at Aulis, and this time we have the story of Iphigenia—ending, however, not with her death, but as in the version of the *Iphigenia in Tauris*. On the way to Troy Philoctetes is wounded by the serpent, and left behind on the island of Lemnos. Achilles quarrels with Agamemnon on a question of precedence at the banquet. On the Greeks landing in the Troad there is a battle in which Protesilaus is killed by Hector: then Achilles puts the Trojans to flight and slays Cycnus, son of Poseidon. Then follows the embassy mentioned in Il. 3. 205 ff.: then an attack on the walls of Troy (τειχομαχία): after which the Greeks ravage the Troad and take the smaller towns. Achilles desires to see Helen, and the meeting is brought about by Aphrodite and Thetis. He restrains the Greeks from returning home, and performs various exploits mentioned or implied in the *Iliad*—the raid on the cattle of Aeneas, the sack of Lyrnessus and Pedasus, the slaying of Troilus, the capture of Lycaon—ending with the division of spoil in which he obtains Briseis as his prize. Next comes the death of Palamedes, and the resolve of Zeus to aid the Trojans by withdrawing Achilles from the Greek side. Finally there is a catalogue of the Trojan allies.

The number of fragments given in Kinkel's edition is twenty-two (besides three doubtful references). About half of them are quotations, amounting in all to more than forty lines. The fragments add something to our knowledge of the details of the poem, and they serve (with the important exception of the passage of Herodotus mentioned above) to confirm the outline given by Proclus. Thus the opening lines (fr. 1 Kinkel) describe the 'counsel of Zeus' for the relief of the too populous earth: several fragments (5, 7, 9, 14) belong to the episode of the Dioscuri: from one of them we learn that Lynceus was endowed with superhuman powers of sight, so that he could see from Mount Taygetus over the whole Peloponnesus, and through the trunk of the oak in which the Dioscuri were hiding. Fr. 11 refers to the son born to Achilles in Scyros, and tells us that the name 'Pyrrhus,' which does not occur in Homer, was given by Lycomedes, the name 'Neoptolemus' by Phoenix. In fr. 16 we have the account given by the *Cypria* to explain how it happened that Chryseis, being a native of Chryse, was taken by Achilles in the sack of Thebe (Il. 1. 369). Regarding the death of Palamedes fr. 18 related that he was drowned, while fishing, by Diomedes and Ulysses.

There are also references in the fragments to the spear given by the gods to Peleus (fr. 2), the quarrel of Achilles and Agamemnon (fr. 13)⁶, the slaying of Protesilaus (fr. 14). There is also a notice (fr. 17) of a curious piece of mythology which does not appear at all in the argument of Proclus, viz. the story of Anius of Delos and his three daughters, called Οἰνώ, Σπερμώ, and Ἐλαίς. These names were given to them on account of their magical power of producing an infinite quantity of wine, seed (i.e. corn), and oil; so that once when the Greek army was threatened with famine, Agamemnon (on the advice of Palamedes) sent for them, and they came accordingly to Rhoeteum and fed the Greek army. Two fragments (3 and 4) in Athenaeus probably describe Aphrodite arraying herself for the Judgment of Paris. Another in the same author (fr. 6) relates how Nemesis, the mother of Helen, was pursued by Zeus, and changed herself into many and various shapes to avoid him.

Of the plan and structure of the *Cypria* we learn something from the *Poetics* of Aristotle, where it is given as an example of the poems that have 'one hero, one time, and one action, consisting of many parts' (περὶ ἑνα καὶ περὶ ἑνα χρόνον καὶ μίαν πράξιν πολυμερῆ)⁷. The hero is evidently Paris; the main action is the carrying away of Helen (Ἑλένης ἀρπαγή). The 'one time' is more difficult to understand, in a poem which begins with the marriage of Peleus and Thetis, and comes down to a late period in the Trojan war. Probably it means no more than that the action was *continuous* in respect of time. A further element of unity, however, is furnished by the agency of Aphrodite, which has very much the same prevailing influence over the course of events in the *Cypria* that the agency of Athene has in the *Odyssey*. This may be seen even in minor incidents, such as the visit of Achilles to Helen, and in the prominence given to Aeneas by associating him with Paris in the fateful expedition. The hero, accordingly, is the favourite of Aphrodite, just as Ulysses in the *Odyssey* is the favourite of Athene. We may gather, therefore, that the poem was characterized by a distinct *ethos*, or vein of moral feeling. On the other hand, it is proved by the testimony of Aristotle that the *Cypria* had much less unity of plan than the *Iliad* and *Odyssey*. It was not indeed one of the poems in which all the adventures of a hero are strung together, as in the later *Theseids* and *Heracleids* of which Aristotle speaks in another place (*Poet.*

⁶ Cp. also Arist. *Rhet.* p. 1401 b 16 διὰ γὰρ τὸ μὴ κληθῆναι δ' Ἀχιλλεὺς ἐμήνισε τοῖς Ἀχαιοῖς ἐν Τενέδῳ.

⁷ Arist. *Poet.* 1459 b 1: see p. 343, note 4.

1451 a 20). But the several parts of the action had an independent interest and artistic value, such as we do not find in the Homeric poems: they were not so completely subordinated to the main action as to be lost in it. In support of this criticism Aristotle points to the fact (noticed above, p. 343) that the story of the *Cypria* yielded a great many subjects for tragedies, whereas the *Iliad* and *Odyssey* did not lend themselves to this mode of treatment. Other reasons may have contributed to this result; it may be urged, for instance, that the battles and debates of Homer were beyond the resources of Greek stage machinery, and that most of the adventures of Ulysses are without interest of a tragic kind. But this need not affect the conclusion which Aristotle wishes to enforce, viz. the difference, in respect of unity of structure, between the *Cypria* and the Homeric poems. On such a matter his judgment can hardly be disputed. Moreover, it is confirmed by the argument of Proclus, and the fragments. The events which we there find in outline cover a space of several years, and are enacted in many places—the scene changing from Thessaly to Mt. Ida and Troy, then to Sparta, and back (with Paris and Helen) to Troy; then to Messenia, then over Greece with the chiefs who collected the Greek forces, and so to the meeting-place at Aulis; then to Mysia, Scyros, Argos, Aulis again, and so once more to the Troad. As regards the external unities of space and time, it is clear that the *Cypria* was formed on a different model from either of the Homeric poems.

Turning from the plan and structure of the *Cypria* to consider the details, we find, in the first place, that there is clear evidence, in the fragments as well as in the abstract given by Proclus, that the poem was composed with direct reference to the *Iliad*, to which it was to serve as an introduction. Thus the account of the βουλή Διός at the outset (fr. 1), as has been observed, is evidently founded upon the Homeric Διός δ' ἐτελείετο βουλή (Il. 1. 5), to which it gives a meaning which was certainly not intended by the poet of the *Iliad*. The story that when Thebe was taken by the Greeks Chryseis had come thither for a sacrifice to Artemis (fr. 16) is clearly a device to explain why she was not in her own city, Chryse, and so to reconcile an apparent contradiction in the first book of the *Iliad*. So the raid on the cattle of Aeneas and the taking of Lyrnessus and Pedasus (fr. 15) is suggested by Il. 2. 690., 20. 92; the giving of a spear to Peleus at his marriage (fr. 2) by Il. 16. 140; the presence of the gods at that marriage by Il. 24. 62; the ship-building of Paris, and the warnings of Helenus and Cassandra, by Il. 5. 62–64; the embassy to Troy by Il. 3. 205;

the portents seen at Aulis by Il. 2. 301 ff.; and the τειχομαχία by Il. 6. 435. We might add the slaying of Protesilaus (fr. 14), the landing of Achilles in Scyros, and birth of Neoptolemus (fr. 11), and the incident of Philoctetes; but in these cases it is possible that the poet took his story directly from a legend which survived independently of Homer. The catalogue of the Trojan allies, however, must have been intended to supplement the list given in Il. 2. 816 ff., which is so much briefer than the catalogue of the Greek army. Such an enlarged roll would be the natural fruit of increased acquaintance with the non-Hellenic races of Asia Minor.

Besides these direct references there are some instances in which the author of the *Cypria* imitates the *Iliad*, or borrows *motifs* from it. Such are, the quarrel between Achilles and Agamemnon (cp. also the quarrel of Ulysses and Achilles in Od. 8. 75), the stories told by Nestor, the association of Ulysses and Diomedes (also in the *Little Iliad*), the incident of Achilles restraining the Greeks from returning home, and the parts played by Aphrodite and Thetis.

On the other hand, it is no less apparent that a large proportion of the incidents of the *Cypria* belong to groups of legend unknown to Homer.

1. The train of events with which the poem opens—the purpose of depopulating the earth, the Apple of Discord, &c.—seems to be a post-Homeric creation. The only incident in the series to which there is an allusion in Homer is the Judgment of Paris, of whom it is said in Il. 24. 29, 30—

ὅς νείκεσσε θεὰς ὅτε οἱ μέσσαυλον ἵκοντο,
τὴν δ' ἦν ἡσ' ἢ οἱ πόρε μαχλοσύνην ἀλεγεινὴν.

Aristarchus obelized the passage on the ground (among others) that νείκεσσε is inappropriate, since it does not mean 'decided against,' but 'scolded,' 'flouted.' This, however, would rather show that the lines refer to a different version of the incident; and the same thing is suggested by ὅτε οἱ μέσσαυλον ἵκοντο, and πόρε μαχλοσύνην. These phrases lead us to imagine a story of Paris visited in his shepherd's hut by the three goddesses, spurning the two first and welcoming Aphrodite. This, we may reasonably conjecture, was the local form of the legend. It is parallel in some respects to the legend of Anchises (given in the Homeric hymn to Aphrodite), and to other stories, told especially in Asia Minor, of 'gods coming down in the likeness of men.' It is evident that the ordinary version of the Judgment of Paris is less simple, and might be created by the wish to fit it

into the main narrative of the Trojan war. In any case there is no hint in Homer that the action of Paris towards the goddesses had any connexion with his expedition to Sparta. Everything, in short, tends to show that the story was recast in post-Homeric times, with the view of enhancing the importance of Aphrodite in the Trojan story.

2. The episode of the Dioscuri appears to be a piece of local Spartan or perhaps Messenian legend. The Messenian Twin Brethren, Idas and Lynceus, are unknown to Homer. The apotheosis of the Dioscuri is inconsistent with the language of the *Iliad* (3. 243 τοὺς δ' ἤδη κάρτεχεν φυσίζους αἰῶ), and belongs to a distinctly post-Homeric order of ideas¹.

3. The landing in Mysia, with the story of Telephus, has all the appearance of a graft upon the original story, probably derived from local Mysian tradition. The awkward expedient of a second muster of the fleet at Aulis was evidently made necessary by this interpolation. The miraculous healing of Telephus by Achilles is not in the manner of Homer, and the account that makes him the guide of the Greeks on their way to the Troad is at variance with the *Iliad*, which assigns this service to Calchas.

4. The story of Iphigenia is non-Homeric. The daughters of Agamemnon, according to Homer (*Il.* 9. 145), are—

Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα.

Some later authorities supposed Iphigenia to be another name for Iphianassa, but the author of the *Cypria*, as we learn from the scholiast on Sophocles (*El.* 157), distinguished them, thus making four in all². This may be regarded as an attempt to reconcile the account of Homer with the legend of the sacrifice of Iphigenia.

The version given in the *Cypria* (if we may trust the argument of Proclus) was that of the *Iphigenia in Tauris* of Euripides, according to which Iphigenia was not put to death, but was carried off by Artemis to be the priestess of her Taurian altar, and as such to be immortal. This form of the story is necessarily later than the Greek settlements on the northern coasts of the Euxine.

5. Cycnus, the 'Swan-hero,' son of Poseidon, is a non-Homeric figure. In later accounts he is invulnerable, and can only be

¹ The lines about the Dioscuri in the *Névia* (*Od.* 11. 298-304) must be interpolated.

² This must be the meaning of the words of the scholiast ἡ ὡς δ' τὰ Κύπρια ποιήσας τέσσαρὰς φησιν, Ἰφιγένειαν καὶ Ἰφιάνασσαν, i.e. 'counting Iphigenia and Iphianassa.' With this punctuation it is unnecessary to emend as Elmsley proposed (reading δ' as διαφόρους, instead of the numeral τέσσαρας).

dispatched by being forced to leap into the sea. According to another version he is changed into a swan, like the *Schwanritter* of German legend. As the argument of Proclus merely says that he was killed by Achilles, we cannot tell how much of this marvellous character belongs to him in the *Cypria*. In any case he is a being of a fantastic kind, such as we might meet with in the adventures of Ulysses, but certainly not among the warriors who fought in the battles of the *Iliad*.

6. Palamedes is an important addition to the Homeric group of *dramatis personae*. In the *Cypria* he detects the feigned madness of Ulysses, and so forces him to join the Trojan expedition (Procl.). He is drowned while fishing by Ulysses and Diomedes (fr. 18). In later writers he appears as a hero of a new type, one of those who have benefited mankind by their inventions; and his fate thus acquires something of the interest of a martyrdom. As the enemy of Ulysses he represents the higher kind of intelligence, in contrast to mere selfish cunning; he is *sollertior isto, sed sibi inutilior*, in the words which Ovid puts into the mouth of Ajax (*Metam.* 13. 37). It is impossible to say how far this view of the character of Palamedes was brought out in the ancient epic poem. The story of his death certainly assumed a much more highly wrought and pathetic form, familiar to us from the reference to him in Virgil (*Aen.* 2. 81 ff.)—

quem falsa sub prodicione Pelasgi
Insontem infando indicio, quia bella vetabat,
Demisere neci; nunc cassum lumine lugent.

But the germ of all this, the contrast between the wisdom of Palamedes and the wisdom of Ulysses, with the consequent lowering of the character of Ulysses, is fairly to be traced to the *Cypria*. We must feel that the murder of Palamedes by Ulysses and Diomedes would be as impossible in Homer as it is in harmony with some later representations.

7. The prophecies in the *Cypria* deserve some notice. When Paris builds ships for his expedition, the consequences are foretold by Helenus. Again, before he sails he is warned by Cassandra, whose gift of prophecy is unknown to Homer. Telephus comes to Argos to be cured κατὰ μαντείαν. Finally, as Welcker pointed out, the prophecy of Nereus in Horace (*Od.* 1. 15) probably comes from the *Cypria*. The words—

Ingrato celeres obruit otio
Ventos

II.

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agree with the 'fair wind and smooth sea' of the quotation in Herodotus (2.117). The passage from which this quotation came is omitted (as we have seen) in the argument of Proclus; hence we need not be surprised if the prophecy of Nereus is also unmentioned there.

8. The statement that Helen was the daughter of Nemesis is peculiar to the *Cypria*. It may be connected, as Welcker thought, with the local worship of Nemesis in Attica. It is to be observed, however, that the author of the *Cypria* is fond of treating personifications of this kind as agents: compare the consultation of Themis, and the sending of Discord with the apple. Such figures occur in Homer, but are much more shadowy and impalpable. The notion of a 'purpose of Zeus' as the ground-work of the whole action shows the same tendency to put moral abstractions in the place of the simpler Homeric agencies.

The Protean changes of Nemesis when pursued by Zeus belong to a category already noticed as characteristic of the *Cypria*. Other examples are, the Apple of Discord, the healing of Telephus, the marvellous sight of Lynceus, the supernatural powers of the daughters of Anius. The notion of *magical* efficacy residing in certain persons or objects is one which in Homer is confined to the 'outer geography' of the *Odyssey*.

The attempt which has now been made to ascertain the relation between the *Cypria* and the Homeric poems has turned almost entirely upon points of agreement and difference between the *Cypria* and the *Iliad*. This, however, is only what was to be expected, since the *Cypria* and the *Odyssey* lie too far apart in respect of matter to furnish many points of comparison. Subject to this reservation the result seems to be to show, with cumulative and irresistible force, that between the time of Homer and the time of the *Cypria* great additions had been made to the body of legends and traditions available for the purposes of epic poetry; that that increase was due, in a large measure at least, to the opening up of new local sources of legend; that concurrently with it a marked change had come over the tone and spirit of the stories; and finally, that all this change and development had taken place in spite of the fact that the author of the *Cypria* wrote under the direct influence of Homer, and with the view of furnishing an introduction to the events of the *Iliad*.

§ 5. *The Aethiopis of Arctinus.*

As the *Iliad* was introduced by the *Cypria*, so it was continued in the *Aethiopis* of Arctinus of Miletus, a poem in five books, of which Proclus gives the following argument:—

The Amazon queen Penthesilea, daughter of Ares, comes as an ally of Troy. After performing great deeds she is killed by Achilles, and duly buried by the Trojans. There was a rumour that Achilles in the moment of victory had been seized by a passion for the fallen Amazon, and on this ground he is assailed in the Greek assembly by Thersites. He kills Thersites, and the deed provokes a quarrel in the army; thereupon Achilles sails to Lesbos, and having duly sacrificed to Apollo, Artemis, and Leto, is purified from the homicide by Ulysses. Then Memnon, son of Eos, arrives to aid the Trojans, with a panoply made by Hephaestus, and Thetis reveals to her son what the fortune of this new ally will be. Memnon slays Antilochus, and is slain by Achilles; thereupon Eos obtains for him the gift of immortality. In the rout of the Trojans which ensues, Achilles enters the city after them, and is killed in the Scaean gate by Paris and Apollo. His body is brought back after a stubborn fight by Ajax, who carries it to the ships, whilst Ulysses keeps off the Trojans. Then follows the burial of Antilochus, and Thetis, with the Muses and the Nereids, performs a lamentation for her son. When he has been placed on the funeral pyre she carries him off to the island Leuce. The Greeks having raised the sepulchral mound hold funeral games, and a quarrel arises between Ajax and Ulysses for the succession to the arms of Achilles.

The tablet known as the *Tabula Veronensis*¹⁰ (now in the Louvre) gives the following brief summary of the *Aethiopis*:—Πενθεσίλην Ἀμαζῶν παραγίνεται. Ἀχιλλεὺς Πενθεσίλην ἀποκτείνει. Μένων Ἀντίλοχον ἀποκτείνει. Ἀχιλλεὺς Μένωνα ἀποκτείνει. ἐν ταῖς Σκαίαις πύλαις Ἀχιλλεὺς ὑπὸ Πάριδος ἀναιρείται. It seems very probable that these five sentences answer to the five books into which we know that the poem was divided. If so, the argument may be distributed somewhat as follows:—

I. Arrival of Penthesilea—her ἀριστεία.

II. Slaying of Penthesilea—interval of truce, occupied on the Trojan side by her burial, on the Greek side by the Thersites-scene and the withdrawal of Achilles.

III. Arrival and ἀριστεία of Memnon—he slays Antilochus.

¹⁰ Welcker, *Ep. Cycl.* ii. p. 524; Jahn, *Bilderchroniken*, Tab. iii. D'.

IV. Achilles returns to the field, slays Memnon, and puts the Trojans to flight.

V. Death of Achilles in the gate—battle for the recovery of his body—*θρήνος* and apotheosis of Achilles—funeral games and contest for his arms.

From the statement of the scholiast on Pindar (*Isth.* 3. 53), that according to the *Aethiopis* Ajax killed himself about dawn, it would appear that the story was brought down a little further than Proclus gives it. The reason for the omission would be that the contest for the arms and the death of Ajax fell within the story of the *Little Iliad*¹¹.

The Townley scholia on the *Iliad* contain the statement that in the place of the line which ends the poem in all MSS.,

ὡς οἱ γ' ἀμφίεπον τάφον Ἑκτορος ἱπποδάμοιο

some copies had the two lines,

ὡς οἱ γ' ἀμφίεπον τάφον Ἑκτορος, ἦλθε δ' Ἀμαζών
Ἄρης θυγάτηρ μεγαλήτορος ἀνδροφόνου.

These lines are evidently meant to introduce the story of the *Aethiopis*, and were believed by Welcker to be the opening words of the poem itself (*Ep. Cycl.* 1², p. 199). Others, as Bernhardt, have thought that they were framed for the purpose of connecting the two poems in a collection or compilation, such as the Epic Cycle. The latter view is probably nearer the truth. There is a very similar passage of four lines at the end of the *Theogony* of Hesiod:—

αὐται μὲν θνητοῖσι παρ' ἀνδράσιν εὐνηθεῖσαι
ἀθάναται γείναντο θεοῖς ἐπιέκελα τέκνα·
νῦν δὲ γυναικῶν φύλον αἰεῖσατε, ἡδυπέπαι
Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο.

These lines are in the form of a transition from the *Θεογονία* to the Hesiodic *Κατάλογος Γυναικῶν*, and accordingly have been thought by some commentators to be in fact the first four lines of that poem. Two MSS., however, omit them altogether, and several others omit the last two of the four, thus leaving the clause *αὐται μὲν κτλ.* without an apodosis. Comparing these facts with the case of the two lines at the end of the *Iliad*, we see that the circumstances are almost exactly parallel. The single line which stands in our copies is incomplete. Like all the sentences in Homer that begin with *ὡς οἱ γε*, and the like, it is the first half of a formula of transition. The Townley scholia

¹¹ The quotation of eight lines assigned by Kinkel to the *Aethiopis* (fr. 3 in his edition), seems to me to belong to the *Ἰλίου πέρσις*; see p. 372.

have preserved the original form of the couplet. What then was the source of these lines? What is their date? We may be sure at least that they cannot have been the opening of the ancient 'Cyclic' *Aethiopis*. Apart from the silence of the scholia, and the difficulty of understanding why the lines should ever have appeared in manuscripts of the *Iliad*, it is impossible to suppose that the *Aethiopis* began with words which would be meaningless unless the hearer remembered the end of the *Iliad*. This would be something quite different from the general knowledge of and subordination to Homer which we trace in the 'Cyclic' poets. Both in the *Iliad* and in the *Theogony* the lines in dispute have the appearance of a sort of *catchword* added to prepare the reader for the next poem, as in printed books the heading of a chapter used to be placed at the foot of the preceding page. Such catchwords imply of course that the poems were read in a recognized order. The habit of inserting them may have begun in the Alexandrine age, when the chief works in each branch of literature were collected and arranged in a 'canon' or accepted list. After the formula had been confused with the text of the author, it was an easy further step to leave out the latter part of it, as being wholly irrelevant to the subject of the poem.

In passing from the *Cypria* to the *Aethiopis* we are struck at once with the greater simplicity and unity of the poem. The action falls within nearly the same limits of space and time as that of the *Iliad*. There are two days of battle, separated by an interval which need not be supposed to be a long one. The second battle is quickly followed by the funeral games, with which the concluding events are immediately connected. The hero of the poem is Achilles; the main event is his death, and to this the rest of the action, as far as we can judge, is kept in due subordination.

The proportion of incidents that can be regarded as directly founded upon passages in Homer is comparatively small. The death of Achilles takes place as foreshadowed in the prophecy of Hector (*Il.* 22. 359–360):—

ἤματι τῷ ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων
ἑσθλὸν ἔοντ' ὀλέσωσιν ἐνὶ Σκαίῃσι πύλῃσι.

This, however, is a circumstance which may well have been part of the ancient *saga*, anterior to the *Iliad* itself. The *Odyssey* refers to the beauty of Memnon (*11.* 522), and to the death of Antilochus at his hands (*4.* 187); but there is nothing in Homer to connect Memnon with the Aethiopians. The Amazons, again, are mentioned in the

Iliad, but (like the Aethiopians of the *Odyssey*) they belong to a distant and fanciful region. The funeral games held in honour of Achilles, and the lament for him performed by Thetis and the attendant Muses and Nereids, are described in the last book of the *Odyssey* (24. 36-97). The burning of the body, mentioned in the same passage of the *Odyssey* (24. 71-79), was replaced in the *Aethiopis* by a species of apotheosis in harmony with later religious and national feeling¹².

The representation in the *Aethiopis*—and also, as we shall see, in the *Little Iliad*—of Ajax carrying the dead body of Achilles, while Ulysses protected the retreat, is clearly taken from Il. 17. 715 ff., where, however, it is Ajax with his Locrian namesake who keeps the Trojans at bay. Aristarchus, who pointed out the imitation (see Schol. A on Il. 17. 719), added the remark that if Homer had related the death of Achilles he would not have made Ajax carry the body, as the later poets did. Another account actually exchanged the parts played by the two heroes: for on Od. 5. 310, where Ulysses speaks of this exploit—

ἤματι τῷ ὅτε μοι πλείστοι χαλκήρεα δοῦρα
Τρῶες ἐπέριψαν περὶ Πηλεΐωνι θανόντι,

the scholiasts add the comment that Ulysses and Ajax fought for the body of Achilles, and that 'the one (Ulysses) carried it, and Ajax protected it with his shield, as also in the case of Patroclus.' This variant, however, was evidently unknown to Aristarchus¹³.

¹² It will be remembered here that the twenty-fourth book of the *Odyssey* is later than the bulk of the poem. But the discrepancy noticed in the text seems to show that it is at least older than the *Aethiopis*.

¹³ (Ἡ διπλή) ὅτι ἐντεῦθεν τοῖς νεωτέροις δ βασταζόμενος Ἀχιλλεύς ὑπ' Αἴαντος, ὑπερασπίσαν δὲ Ὀδυσσεὺς παρήκται. εἰ δὲ Ὅμηρος ἔγραφε τὸν Ἀχιλλέως θάνατον, οὐκ ἂν ἐποίησε τὸν νεκρὸν ὑπ' Αἴαντος βασταζόμενον, ὡς οἱ νεώτεροι (Schol. A on Il. 17. 719).

ὅτι ὑπερεμάχησαν τοῦ σώματος Ἀχιλλέως Ὀδυσσεὺς καὶ Αἴας, καὶ δ μὲν ἐβάστασεν, δ δ' Αἴας ὑπερήσπισεν, ὡς καὶ ἐπὶ Πατρόκλῳ (Schol. B P Q on Od. 5. 310). Cp. the speech of Ulysses in Ovid, *Metam.* xiii. 282:

nec me lacrimae luctusve timorve
tardarunt quin corpus humo sublime referrem.

In this latter version Ajax remains true to his Homeric character as the chief hero of defence, wielding 'a shield like a tower,' and it is easy to suspect that it was the original account of Arctinus, although in the argument of Proclus the *Aethiopis* is made to agree with the current story of the *Little Iliad*. It is clear, however, that Aristarchus knew nothing of any such variant. Either therefore we must suppose that Aristarchus was unacquainted with the poems of Arctinus—and it is curious that we have no trace showing that he did know them—or we must explain the statement of the scholia on Od. 5. 310 as a mere mistake. The remark of Aristarchus that Homer would have told the story in a certain way may have been twisted into a statement that that was the true account.

Regarding the 'judgment of the arms,' which perhaps fell within the range of the *Aethiopis* (p. 356), two stories were told. According to the *Little Iliad*, as we shall see, the issue was made to depend upon the part taken by each hero in rescuing the body of Achilles. The Greeks sent spies to listen under the walls of Troy, and when these reported that in the opinion of the Trojan maidens Ulysses, who repelled the Trojan attack, did a greater service than Ajax, who carried the body of Achilles back to the camp, they awarded the arms to Ulysses. But the scholia on the *Odyssey* (11. 543 ff.) tell us that in the line in the *Nέκυια*—

παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη

the reference is to the Trojan prisoners, who served at the trial as a jury. The question put to them being whether Ajax or Ulysses had done them most harm, they gave their verdict for Ulysses. Apparently Athene herself acted as a dicast—as she did in the equally famous trial-scene of the *Eumenides*. This form of the story does not connect the 'judgment of the arms' in any especial manner with the combat over the body of Achilles, and so far it is simpler and more reasonable than the other. Also, it gives a better meaning to the passage of the *Nέκυια*, especially to the word δίκασαν. Regarding its source we are only told that it comes from the 'cyclic' history (ἡ ἱστορία ἐκ τῶν κυκλικῶν Schol. H). The most obvious conjecture is that it was the version of Arctinus. It should be noticed that the line παῖδες δὲ Τρώων κτλ. was rejected by Aristarchus, who apparently regarded both the current versions of the trial-scene as post-Homeric¹⁴.

These are perhaps the only cases in which Arctinus can be thought to have directly borrowed the matter of the *Aethiopis* from Homer. Nevertheless the whole course of the events on which the poem is founded is closely parallel to the story of the *Iliad*. The hero is the same, and he again quarrels with the Greeks and leaves them for a time. Thetis has the same part as in the *Iliad*—that of consoling her son and warning him of the future¹⁵. Antilochus apparently takes the place of Patroclus as the friend of Achilles. Like Patroclus, he is the warrior whose fate comes next to that of Achilles in tragic interest, whose death at the hands of the Trojan champion is immediately

¹⁴ The scene is especially suggested by Il. 2. 220 ἐχθιστος δ' Ἀχιλλεὺς μάλιστ' ἦν ἢ δ' Ὀδυσσεύϊ, τῷ γὰρ νεκείεσκε. As the *Iliad* shows Thersites in relation to Agamemnon and Ulysses, it was left to the *Aethiopis* to bring him on the stage with Achilles.

¹⁵ The prophecy about Memnon seems suggested by Il. 11. 795 (= 16. 37, 81) καὶ τινὰ οἱ παρ' Ἰφιδάμειον ἐπέφραδε πότνια μήτηρ.

avenged by Achilles himself. Achilles, again, when he has pursued the Trojans into the city, is killed by Apollo and Paris; as Patroclus, drawn too far in a like victorious course, was killed by Apollo and Hector. The contest which follows for the recovery of the body of Achilles is a repetition of the contest in the seventeenth book over Patroclus. There is also a scene with Thersites, as in the *Iliad*, but it has a more tragic issue. The armour of Achilles has its counterpart in the armour of Memnon, which is equally the work of Hephaestus. Achilles gives up the body of Penthesilea, as he gave up Hector to Priam. The battles of the poem are wound up by a *θῆνος*, a funeral, and funeral games.

In these points, as in the plan of the poem, we have to recognize not so much borrowing as *imitation*, that is to say, a close adherence to the *motifs* and artistic forms of the *Iliad*. The ancient tradition that Arctinus was a disciple of Homer (*Ὁμήρου μαθητής* Suid.) is fully borne out by what we know thus far of his work.

It may be objected here that the correspondences now insisted upon between the *Aethiopis* and the *Iliad* go to show that the two works belong to the same age or school, but do not prove that the *Iliad* is the original, of which the other is an imitation. This proof may be supplied by an examination of the various post-Homeric elements in the *Aethiopis*:—

1. The part which the Amazons take in the defence of Troy is evidently unknown to Homer¹⁶.
2. The Aethiopians of the *Odyssey* are far too remote from the known world of Homer to have taken part in the Trojan war. Both the Amazons and the Aethiopians are nations of a fabulous type that we do not meet with in the *Iliad* at all. Their appearance in the *Aethiopis* is evidently due to an inclination towards the romantic and marvellous, of which several examples have been already noticed in the *Cypria*.
3. The carrying away of Achilles to the island of Leuce is an incident which reminds us of the death of Sarpedon in the *Iliad* (16. 450, 667), but it is at variance with the account given in the last book of the *Odyssey* (24. 71–79), according to which his body was burned and the ashes placed in an urn, along with those of Patroclus. It is connected with the custom of hero-worship, the absence of which is so distinctive a mark of the Homeric age. For the choice of Leuce

¹⁶ Strabo (xii. 24, p. 552) speaks as if it were an established fact that the Amazons took no part in the Trojan war. He was probably unacquainted with the poems of Arctinus: see the remarks on p. 378.

as the abode of Achilles is significant. It was an island in the Euxine opposite the mouth of the Danube, and in historical times we find the worship of Achilles widely spread on the neighbouring coasts. Thus Alcaeus addresses him as presiding hero of Scythia¹⁷, and Herodotus (4. 55) describes the strip of land called *Ἀχιλλῆος δρόμος* near the mouth of the Borysthenes. This diffusion of Greek traditions and Greek religious ideas must have been mainly brought about by the numerous colonies of Miletus, which occupied the coasts of the Euxine in the early prosperous times of Ionia; it is therefore no accidental coincidence that a poet of Miletus should be the earliest witness of the fact. It has been doubted, indeed, whether the Leuce of the poet is the real island afterwards so called. According to the received chronology the period of Milesian colonisation is rather later than Arctinus. The original Leuce may have been purely mythical, the 'island of Light,' like the Elysian plain in the *Odyssey*. The name would naturally be attached in course of time to a real place, especially a place in the centre of a region over which the worship of the new hero extended. If we accept this view, which however is only necessary on the assumption that Arctinus is anterior to the Milesian settlements, the evidence of the *Aethiopis* is still good for Miletus itself. It will then serve at least to connect the *Aethiopis* with the time when the Ionian trading cities, of which Miletus was chief, had begun to adopt the new religious practices that grew up, after the Homeric age, in honour of the national heroes.

4. The immortality granted to Memnon is a further exemplification of the new ideas. It is true that two similar instances are found in our text of the *Odyssey*, viz. the immortality of Menelaus in the Elysian plain (Od. 4. 563), and the apotheosis of Heracles (Od. 11. 601). The latter, however, is almost certainly spurious, since it is inconsistent with all that is said of Heracles elsewhere in Homer. The passage about Menelaus may also be an interpolation; in any case it stands alone, and the *Iliad* (as we see especially from the case of Sarpedon) shows no trace of the notion¹⁸.

5. Another incident of a post-Homeric kind is the purification of Achilles from the guilt of homicide, after sacrifice to Apollo, Artemis, and Leto. There are references in Homer to compensation paid to the relatives of the slain man, but never to any purification by means

¹⁷ Ἀχιλλεὺς δὲ τῆς Σκυθικῆς νέμευς (Alc. fr. 49).

¹⁸ Hesiod (*Op.* 156 ff.) speaks as though many of the heroes of Troy had obtained this immortality:

τοῖς δὲ δῖχ' ἀνθρώπων βίονον καὶ ἦθε' ὀπάσας κτλ.
Another instance is Phaethon son of Eos (Hes. *Theog.* 987 ff.).

of ritual, nor is Apollo ever represented as deliverer from guilt (*καθάριστος*), which afterwards became one of his most prominent characters. The whole idea of *pollution* as a consequence of wrongdoing is foreign to Homer¹⁹.

It seems to follow from these considerations that the *Aethiopis* of Arctinus, like the *Cypria*, was a work of considerably later date than the *Iliad*. Probably also it was later than any part of the *Odyssey* (see the note on p. 358): but as to this the evidence, in the nature of the case, is less conclusive. And while it is apparent that the *Aethiopis* was materially different from the *Cypria* in point of artistic structure, and probably in style and spirit, we cannot but see on the one hand that it was influenced in the same degree by the example and authority of Homer, on the other hand that it showed equally decisive traces of change and progress, both in external circumstances and in moral and religious ideas.

§ 6. The *Little Iliad*.

The abstract of the *Little Iliad* given by Proclus represents it as a poem in four books, which related the events of the Trojan war from the award of the arms of Achilles to the bringing of the Wooden Horse into the city. The original poem, as has been shown (p. 343), brought the story down to the departure of the Greeks, and thus came into competition with the *Ἰλίου πέρσις* (*Sack of Troy*) of Arctinus. Proclus accordingly passes over the latter part of the *Little Iliad*—either because it was not taken into the Epic Cycle, or (on Welcker's view) because his object was to give the series of events rather than the contents of the different poems. The want is supplied in great measure by the statement of Aristotle (quoted above, p. 343) about the tragedies taken from the *Little Iliad*, and still more by the passage in Pausanias (10. 25–27) describing the celebrated paintings by Polygnotus in the *lesche* at Delphi. These paintings represented scenes from the capture of Troy, and we are expressly told by Pausanias that in them Polygnotus followed the account of the *Little Iliad*. From this source we learn more of the details of the poem than is known of any other part of the Epic Cycle.

The *Little Iliad* was generally ascribed to Lesches of Mitylene (or Pyrrha), but by some to Thestorides of Phocaea, by others (among

¹⁹ This was observed by the ancients: cp. Schol. T on Il. 11. 690 παρ' Ὀμήρῳ οὐκ οἶδαμεν φονέα καθαίρομενον, ἀλλ' ἀντιτίνοντα ἢ φυγαδεύομενον. The most famous example is in the story of Adrastus and Croesus (Hdt. 1. 35), from which Grote infers that the rites came to Greece from Lydia.

whom was the historian Hellanicus of Lesbos) to Cinaethon of Sparta, by others to Diodorus of Erythrae²⁰. There was also a story (like the one told of Stasinus and the *Cypria*) that Homer was himself the author, and gave it to Thestorides of Phocaea in return for lodging and maintenance (Ps. Hdt. *Vit. Hom.*, § 15 ff.).

Of the ten tragedies said by Aristotle to be founded upon episodes of the *Little Iliad*, the first six cover the same ground as Proclus' abstract of the poem. The account of Proclus, therefore, is verified by the high authority of Aristotle, down to the point at which Proclus—or the compiler of the Epic Cycle—deserted the *Little Iliad* for the *Iliupersis* of Arctinus. The agreement is so close that the titles in the Aristotelian list will serve very well as headings under which the argument of Proclus may be arranged. The incidents, then, were as follows:—

(1) The *Judgment of the Arms* (*κρίσις ὅπλων*). The arms of Achilles, by the influence of Athene, were adjudged to Ulysses; the madness and suicide of Ajax follow.

(2) The *Philoctetes*. Ulysses having taken Helenus prisoner, and obtained from him an oracle about the capture of Troy, Philoctetes is brought from Lemnos by Diomedes, is healed by Machaon, and kills Paris in single combat. The dead body of Paris is treated with indignity by Menelaus, then given up to the Trojans and buried. Deiphobus becomes the husband of Helen.

(3) The *Neoptolemus*. Ulysses brings Neoptolemus from Scyros and gives him the arms of Achilles. The shade of Achilles appears to him.

(4) The *Eurypylus*. Eurypylus, the son of Telephus, now comes as a fresh ally of the Trojans. After doing great deeds he is slain by Neoptolemus.

The Trojans are now closely besieged, and the Wooden Horse is made by Epeius, under the guidance of Athene.

(5) The *πτωχεία*. Ulysses maltreats himself, and enters Troy in beggar's disguise. He is recognised by Helen, with whom he confers regarding the capture of the city, and fights his way back to the camp.

(6) The *Λάκαιναί*. The Palladium of Troy is carried off by Ulysses and Diomedes²¹.

²⁰ C. Robert (*Bild und Lied*, p. 226) points out that the authority of Hellanicus tells strongly against Lesches. Had there been an old tradition of the Lesbian origin of the *Little Iliad*, Hellanicus as a Lesbian would probably have given it his support. It is worth notice that the poem is ascribed to authors belonging to all the great divisions of the Hellenic race.

²¹ We have no express statement as to the subject of the *Λάκαιναί*, but there

(7) The *Sack of Troy* (Ἰλίου πέρις).

The Greeks then man the Wooden Horse with the chief warriors and make their feigned retreat; the Wooden Horse is taken into the city, and great rejoicings are held by the Trojans over their fancied deliverance.

At this point the argument in Proclus breaks off.

The remaining plays mentioned by Aristotle are:—

(8) The *Departure of the Greeks* (ἀπόπλους), which is also the last incident in the *Iliupersis* of Arctinus.

(9) The *Sinon*—doubtless founded on the same story as is given in the argument of the *Iliupersis*, and with full detail in the *Aeneid*.

(10) The *Troades*, in all probability the extant play of the name, which turns upon events that immediately followed the capture.

It is worthy of notice that the two last plays are out of their chronological order, since they turn upon subordinate incidents belonging to the subject of the seventh, the *Sack of Troy*. This is not the only indication that they stand on a different footing from the rest—that they are of the nature of an after-thought. Aristotle begins by saying that there were 'more than eight' plays taken from the *Little Iliad*. We may gather that he had eight in his mind that were clearly taken from the poem, besides others that had been more or less altered in the process of fitting them for the stage.

About twenty lines of the *Little Iliad* survive, besides numerous references. The opening lines were—

Ἰλίου αἰδῶ καὶ Δαρδανίην εὐπωλον,
ἧς πέρι πολλὰ πάθον Δαναοὶ θεράποντες Ἄρης.

It was therefore an *Iliad* in the proper sense of the term. The subject was the fall of Troy, and the various episodes were necessary steps towards that end.

The next in the series of quotations (fr. 2) has the interest of being referred to by the poet Aristophanes, in a passage of the *Knights* (1056). It comes from the first part of the poem, the *Judgment of the Arms*. According to the *Little Iliad* the Greeks, on the advice of Nestor, sent spies to listen under the walls of Troy for some saying that would enable them to decide the quarrel. The spies heard the Trojan maidens disputing on the question at issue. One said that Ajax was by far the bravest—

is no room for doubt. The play is evidently named from the chorus, which consisted of the Spartan maidens in the service of Helen.

Αἴας μὲν γὰρ αἶρε καὶ ἔκφερε δηϊότητος
ἦρω Πηλεΐδην, οὐδ' ἤθελε δῖος Ὀδυσσεύς,

To which another answered, by the inspiration of Athene—

πῶς ἐπεφωνήσω; πῶς οὐ κατὰ κόσμον εἶπες;
καὶ κε γυνὴ φέροι ἄχθος, ἐπεὶ κεν ἀνὴρ ἐπιθείη.

These words were reported to the Greek assembly, and the decision given accordingly in favour of Ulysses. The last line is actually quoted in the text of Aristophanes; the rest comes from the scholiast. It is interesting to compare this form of the story with the version given above (p. 359) as probably that of the *Aethiopis* of Arctinus. The two versions agree in finding a meaning for the παῖδες Τρώων of Od. 11. 547. The notion of a jury of Trojan prisoners deciding on the merits of Greek heroes is not without dramatic effect, though it fails in dignity and verisimilitude. But the substitution of Trojan maidens overheard disputing about the question turns the whole into an absurdity. We can only suppose that it originated as a deliberate parody of the older and simpler story.

The *Little Iliad* is also quoted (fr. 3) for the statement that owing to the anger of Agamemnon the body of Ajax was placed in the coffin without being duly burned.

Two lines (fr. 4) relate how Achilles was driven by a storm to the island of Scyros. This is evidently to introduce the bringing of Neoptolemus²². The words describing the spear of Achilles (fr. 5) may belong to the same part of the story.

Four lines (fr. 6) are quoted from the history of a famous golden vine, which the author of the *Little Iliad*—differing somewhat from Homer—represented as having been given by Zeus to Laomedon by way of compensation for the loss of his son Ganymede:

ἄμπελον, ἣν Κρονίδης ἔπορην οἱ παῖδες ἄποινα,
χρυσείην φύλλοισιν ἀγανοῖσιν κομώσαν
βύτρυσι θ' οὐς Ἡφαιστος ἐπασκήσας Δαῖ πατρὶ
δῶχ', ὃ δὲ Λαομέδοντι πόρην Γανυμήδεος ἀντί.

These four lines probably come from the episode of Eurypylus. The vine appears to be referred to in the *Odyssey* (11. 521 ff.), where Ulysses relates how Eurypylus son of Telephus fell, 'and many Ceteians were slain around him, all because of a woman's gift' (γυναιῶν εἵνεκα δῶρων).

²² The bringing of Neoptolemus was probably directed by the oracle of Helenus (Milani, *Mito di Filottete*, p. 22). As to this, however, there may have been more than one account: see Philostr. *Imag.* p. 865 λογίου δὲ ἐς τοὺς Ἑλληνας ἐμπεσόντος ὡς οὐκ ἄλλῃ τῇ ἀλωτὸς ἔσοιτο ἢ Τροίᾳ πλὴν τοῖς Ἀλακίδαῖς.

The scholiasts on this passage tell us, on the authority of the ancient historian Acusilaus, that Priam sent a golden vine to Astyoche the mother of Eurypylus, and thus persuaded her to send her son to the aid of the Trojans. This explanation is borne out by Od. 15. 247, where the same thing is said of Amphiarus—

ἀλλ' ὅλετ' ἐν Θήβῃσι γυναίων εἵνεκα δώρων,

that is to say, he was forced to take part in the war of Thebes, in which he fell, because of the necklace given to his wife Eriphyle. If then the golden vine given to Astyoche was the same as that which Laomedon received from Zeus, it becomes easy to understand how the four lines in question came into the episode of Eurypylus. The poet of the *Little Iliad* had to relate the story of Priam sending the ornament as a bribe to Astyoche, and was naturally led to give its history in a short digression (after the manner of the σκήπτρου παράδοσις of Il. 2. 101-108). On this view we can almost complete the fragment. The next line would be something like—

αὐτὰρ Λαομέδων Πριάμῳ λίπε . . ,

and the apodosis (which is required by the grammatical form of the passage) must have said, 'this vine, then, Priam now gave to Astyoche, mother of Eurypylus.' The poetical value of a parenthesis of this kind is evident. It must have heightened the pathetic effect of the story to represent Priam, in the extremity of his need, giving away one of the great heirlooms of the royal house to buy the alliance of the Mysian king.

Among the deeds of Eurypylus not noticed in the argument was the slaying of Machaon (fr. 7). Other details to be added to this part of the narrative are, the wounding of Ulysses by Thoas (fr. 8), the name Anticlus in the list of the warriors who were in the Wooden Horse (fr. 10), and the full moon (fr. 11)—

νύξ μὲν ἔην μέσση, λαμπρὴ δ' ἐπέτελλε σελήνη.

The line comes from the description of Sinon giving the preconcerted signal to the Greek army. It was of great use to the scholars who sought to determine the exact date of the capture.

The remaining fragments (12-19) relate to the final battle and the division of the spoil. The picturesque incident of Menelaus letting fall his sword at the sight of Helen, referred to by Aristophanes (*Lysistr.* 155), came from this part of the *Little Iliad* (fr. 16). A quotation of five lines (fr. 18) relates that Neoptolemus obtained Andromache as his prize, and killed the young Astyanax by throwing him from the wall of Troy. Pausanias adds that Aeneas also was

given to Neoptolemus, and that the death of Astyanax was the act of Neoptolemus alone, not authorised by the decree of the army. Other incidents of more or less interest are derived from the chapters of Pausanias already mentioned (10. 25-27). From this source we learn that according to the *Little Iliad* (fr. 15), King Priam was not killed by Neoptolemus as he clung to the altar of his palace (as the story is told in Virgil), but at the door. Helicaon, son of Antenor, when wounded in the night battle was recognised by Ulysses, and his life was saved (fr. 13). Aethra, the mother of Theseus, who was one of the attendants of Helen, made her way to the Greek camp, and was recognised by her grandsons Demophon and Acamas; into whose hands Agamemnon, having first obtained the consent of Helen, delivered her free from her long bondage (fr. 17). Ajax, son of Oileus, was represented as taking an oath to purge himself of the sacrilege which he had committed in tearing Cassandra from the altar of Athene so that the image of the goddess was dragged after her (Paus. 10. 26. 1). Besides these there are various details, such as form the staple of the minor Homeric battles. Meges is wounded by Admetus, Lycomedes by Agenor (fr. 12); Admetus is slain by Philoctetes, Coroebus by Diomedes, Axion by Eurypylus (fr. 15); Astynous is struck down by Neoptolemus (fr. 14), and Eioneus and Agenor also fall to him (fr. 15). In the *Little Iliad* the wife of Aeneas is named Eurydice (as also in the *Cypria*)—not Creusa.

Such, then, were the multifarious events and personages of which the story of the *Little Iliad* was composed. For the plan of the poem and the degree of artistic unity which it possessed we must recur to the piece of Aristotelian criticism already quoted in reference to the *Cypria*. The *Little Iliad*, like the *Cypria*, is said by Aristotle to be about one person (περὶ ἑνα), one time, and one action consisting of many parts (περὶ μίαν πράξιν πολυμερῆ). The 'one action' is evidently the taking of Troy. The 'parts' of which it consists are the subordinate events, such as the arrival of Neoptolemus, the healing and return of Philoctetes, the theft of the Palladium. Each of these parts is necessary to the main action, but is also a story with an interest of its own, capable of furnishing the subject of an independent work; whereas in Homer the different episodes have not this independent character; their interest lies in their relation to the whole, and is lost when they are detached from it²³. The 'one hero' of the *Little Iliad*

²³ The Doloneia is an exception, but one that proves the rule, since it is undoubtedly an interpolation. In it Ulysses is a hero of the adventurous type that we find in the *Odyssey*.

is somewhat less obvious; but a review of the chief incidents leaves no doubt that Ulysses holds that place. The poem begins with his victory over Ajax, which meant that he was then acknowledged by the Greeks as their greatest warrior; and he is the chief actor, or at least the chief adviser, in most of the other affairs. His character (as in Homer) is that of the champion of stratagem and adventure; and as such he is contrasted with warriors of the type of Achilles and Ajax. With a hero of this stamp we should naturally assume that the poem was of a comparatively light and cheerful cast; and this impression is amply confirmed by the details, so far as they are known. Such scenes as the debate of the Trojan maidens on the wall (in the *ἔπλων κρίσις*), or Menelaus letting fall his sword at the sight of Helen, have an unmistakeable air of comedy. This will be brought out still further when we come to compare the *Little Iliad* with the treatment of the same narrative by Arctinus.

The *Little Iliad* is distinguished among the Cyclic poems by the large proportion of matter which may be regarded as derived from Homer, either directly or through earlier poems of the Homeric school. Thus, to take the episodes in Aristotle's list—

(1) The *Judgment of the Arms* is described in Od. 11. 543-562. It has been noticed above (in speaking of the *Aethiopis*) that the representation of Ajax carrying the body of Achilles, while Ulysses covered the retreat, is apparently taken from the battle over Patroclus in the seventeenth book of the *Iliad*: compare especially vv. 717-719, where Ajax says, addressing Menelaus—

ἀλλὰ σὺ μὲν καὶ Μηριόνης ὑποδύντε μάλ' ὄκα
νεκρὸν ἀείραντες φέρετ' ἐκ πόνου· αὐτὰρ ὕπισθεν
νῶϊ μαχησόμεθα Τρωσὶν τε καὶ Ἑκτορι δίῳ.

The rescue of Achilles and the part which Ulysses played in it is referred to in the *Odyssey* (5. 309-310):—

ἤματι τῷ ὅτε μοι πλείστοι χαλκήρεα δοῦρα
Τρῶες ἐπέρριψαν περὶ Πηλεΐωνι θανόντι.

The fanciful story of the spies overhearing the words of the Trojan maidens seems to be contrived to give a meaning to Od. 11. 547—

παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη,

a line of which other explanations were current (see p. 359).

(2) The bringing of *Philoctetes* from Lemnos is alluded to in Il. 2. 718, and his presence with the army is implied in Od. 8. 219.

(3) *Neoptolemus* is mentioned in Il. 19. 326, as being then in

Scyros: his coming to Troy under the charge of Ulysses in Od. 11. 506 ff.

(4) His victory over *Eurypylus* in Od. 11. 518 ff.

(5) The *πρωχία*, with the meeting between Ulysses and Helen, is sketched in Od. 4. 240-264.

(6) The theft of the Palladium is unknown to Homer. The adventure is in the manner of the tenth book of the *Iliad*, and may even be an imitation of it.

(7) The capture of Troy by means of the Wooden Horse was told in the song of Demodocus, Od. 8. 492 ff. Anticlus as the name of one of the heroes in the Wooden Horse (fr. 10) occurs in the story told in Od. 4. 285. That Deiphobus became the husband of Helen, and that he was killed by Menelaus, seems to be implied in Od. 4. 276., 8. 517 (cp. 4. 276). The recognition of Helicaon son of Antenor by Ulysses (fr. 13) is suggested by Il. 3. 207 ff., where Antenor is said to have entertained Ulysses and Menelaus. It is an example of *ξενία*, like the meeting of Diomedes and Glaucus. Coroebus coming as a suitor for the hand of Cassandra (fr. 16) seems to be a repetition of Othryoneus (Il. 13. 364)—

ὅς ῥα νέον πολέμοιο μετὰ κλέος εἰληλούθει,
ἦτε δὲ Πριάμοιο θυγατρῶν εἶδος ἀρίστην
Κασσάνδρην.

(8) The death of Astyanax, as it is related in fr. 18—

παῖδα δ' ἐλὼν ἐκ κόλπου εὐπλοκάμοιο τιθήνης
ρίψε ποδὸς τεταγὼν ἀπὸ πύργου,

is suggested by the words of Andromache in Il. 24. 734—

ἦ τις Ἀχαιῶν
ρίψει χεῖρὸς ἐλὼν ἀπὸ πύργου, λυγρὸν δλεθρον.

The sacrilege of Ajax son of Oileus may have been suggested by Od. 4. 502, where his death is connected with the hatred of Athene: cp. the reference to the anger of Athene as the cause of the disasters of the return, Od. 3. 135.

Of the additions made by the *Little Iliad* to the Homeric narrative the following are of interest:—

(1) The Palladium of Troy is unknown to Homer, but was mentioned by Arctinus. It has been already observed more than once that objects endowed with magical virtue are not Homeric.

(2) So of the arrows of Philoctetes: it would be unlike Homer to make the fate of a city depend upon anything of the kind.

(3) Sinon is not one of the Homeric *dramatis personae*, if we may argue from the silence of the *Odyssey*. He was a character in the *Iliupersis*.

(4) Aethra, the mother of Theseus, was said to have been carried off by the Dioscuri in their invasion of Attica. Accordingly in the *Little Iliad* she is in bondage to Helen, and is set free by her grandsons Demophon and Acamas, as is related in the passage of Pausanias quoted above (fr. 17). The only apparent trace of this in Homer is in Il. 3. 144, where the two attendants of Helen are—

Αἰθρη Πιθῆος θυγάτηρ, Κλυμένη τε βοῶπις.

It is impossible, however, to suppose that the poet of the *Iliad* knew the story of Aethra. There is no trace in Homer of acquaintance with the group of legend to which the story belongs. The two sons of Theseus are not among the warriors of the *Iliad*, and the few references to Theseus himself are probably interpolations. Even supposing Theseus to be known to Homer, he belongs to an earlier generation than the heroes of the *Iliad*, and the chronological difficulty of bringing his mother into the story of Troy is manifest. Hence, as Aristarchus pointed out, we have to choose between two suppositions. Either the line is an interpolation, inserted to suit the story of Aethra; or it is genuine, and the coincidence of name is accidental. Considering the freedom with which Homer introduces unimportant proper names into his descriptions, the latter seems the more probable alternative. It might seem, indeed, that the whole story of Aethra was based on the line of Homer: but Aethra, as the name of the mother of Theseus, more probably belongs to the local tradition. Naturally the later poets who found the name in Homer took advantage of it in order to find a place for the Attic heroes in the main body of epic narrative. Thus the story, as told in the *Little Iliad* (and also, as we shall see, in the *Iliupersis* of Arctinus), is an attempt to connect the Trojan war with the local Attic mythology—a mythology which was singularly late in finding its way into literature²⁴.

Besides these we find only a few such matters as the slaying of Machaon by Eurypylus (fr. 7), the slaying of Priam (fr. 15), the division of the spoil, in which Andromache and Aeneas fall to Neoptolemus (fr. 18), the name Eurydice for the wife of Aeneas (fr. 19), the meeting of Menelaus and Helen (fr. 16), with the minor incidents of the night-battle.

²⁴ In the bronze figure of the Trojan Horse on the Acropolis of Athens, the heroes represented as peeping out of it were Menestheus, Teucer (who expresses the Athenian claim to Salamis), and the two sons of Theseus (Paus. 1. 23. 10).

In style and character the *Little Iliad* followed the *Odyssey* rather than the *Iliad*. The spirit of adventure which runs through it, especially in the earlier part, is clearly inspired by the picture of Ulysses in the *Odyssey*. In the *Iliad*, indeed (with the marked exception of the Doloneia), this side of his character is not brought out. He is wise and eloquent, but hardly adventurous. On the other hand it is the most prominent feature in the Doloneia (which is certainly later than the rest of the *Iliad*): and so doubtless in the *πτωχεία*, the theft of the Palladium, and other parts of the *Little Iliad*. On the whole it would seem that if we imagine the *Little Iliad* as a poem of no great length—there were only four books according to Proclus—consisting of episodes in the manner of the Doloneia, we shall not be far from the truth.

§ 7. The *Iliupersis* of Arctinus.

According to Proclus the *Iliupersis* or 'Sack of Ilium' in the Epic Cycle was a poem in two books, the work of Arctinus of Miletus. The contents were as follows:—

The Trojans surround the Wooden Horse, and hold anxious debate. Some are for throwing it from the height of the city-wall, or burning it up: others say that it must be consecrated as an offering to Athene, and this opinion at length prevails. They then give themselves up to rejoicing over their deliverance. At this point two serpents appear, and kill Laocoon and one of his two sons. Alarmed by this portent, Aeneas and his followers withdraw to Mount Ida. Then Sinon lights the signal-fires, as agreed with the Greeks. They return from Tenedos, the warriors sally from the Wooden Horse, and the city is taken. Neoptolemus kills Priam in his house, on the altar of Zeus *ἐρκεῖος*. Menelaus takes Helen to the camp, killing her husband Deiphobus. Ajax son of Oileus, in attempting to drag Cassandra from the altar of Athene, drags away the image of the goddess; upon which the Greeks are ready to stone him, and he escapes by taking refuge himself at the altar. By this act of sacrilege Athene is incensed against the Greeks, and prepares disaster for them on their return. Before they sail Ulysses kills Astyanax; Neoptolemus obtains Andromache as his prize; Demophon and Acamas find Aethra and take her with them. Finally the Greeks burn the city, and Polyxena is sacrificed at the tomb of Achilles.

This argument represents the *Iliupersis* as taking up the story of the siege nearly at the point where the argument of the *Little Iliad* left

it, viz. the bringing of the Wooden Horse into the city. But as the *Little Iliad* is known to have included the later events, down to the departure of the Greeks, so it is possible that the poem of Arctinus began at an earlier point than the account of Proclus would lead us to suppose. Unfortunately the references to the *Iliupersis* are extremely few; but they go far to show that it gave some account of the events between the death of Ajax and the making of the Wooden Horse.

The scholia on the *Iliad* (11. 515) tell us that according to some critics the two Homeric *iatroi*, Machaon and Podaleirius, followed the two branches of the healing art—Machaon dealing with wounds, Podaleirius with disease. In support of this they quote a remarkable fragment from Arctinus' *Sack of Ilium* (ἐν Ἰλίου πορθήσει), which runs as follows:—

αὐτὸς γάρ σφιν ἔδωκε πατήρ . . Ἐννοσίγαιος
ἀμφοτέροισι, ἕτερον δ' ἐτέρου κυδίον ἔθηκε·
τῷ μὲν κουφοτέρας χεῖρας πόρεν, ἔκ τε βέλεμνι
σαρκὸς εἰλεῖν, τμηξαί τε καὶ ἔλκεα πάντ' ἀκέσασθαι.
τῷ δ' ἄρ' ἀκριβέα πάντα ἐνὶ στήθεσσι νύ ἔθηκεν
ἄσκοπά τε γινῶναι καὶ ἀναλθέα λήσασθαι·
ὃς ῥα καὶ Αἴαντος πρῶτος μάθε χωρόμενοι
ὄμματά τ' ἀστράπτοντα βαρυνόμενον τε νόημα.

It has been generally supposed, from the reference to Ajax, that these lines come from the *Aethiopis*, the scholiast having confused the two poems of Arctinus. This, however, is not in itself probable, and does not suit the wording of the passage. The two lines about Ajax are in form a parenthesis. The poet has been describing the surgery of Machaon and the medical skill of Podaleirius, and adds, by way of illustration, that Podaleirius was 'also' the first to perceive the symptoms of madness in Ajax (ὃς ῥα καὶ Αἴαντος πρῶτος μάθε κτλ.). Hence the main subject of the passage was not the case of Ajax, but some later part of the history in which the Asclepiadae were concerned. This later occasion must surely have been the healing of Philoctetes—which therefore must have been told in the *Iliupersis* of Arctinus²⁵.

It is worth noticing that the style of the lines is that of a speech rather than of a story told by the poet in his own person. The speaker seems to be arguing or explaining. He may be giving the reasons

²⁵ On this subject see the exhaustive monograph of L. A. Milani, *Il mito di Filottete* (Firenze, 1879), and Sir Richard Jebb's introduction to his edition of the *Philoctetes*.

why Podaleirius was charged with the healing of Philoctetes, either alone or in addition to Machaon.

Regarding the form which the episode of Philoctetes assumed in the *Iliupersis* there is no direct evidence. The circumstance that Podaleirius had to do with the healing would be a point of difference from the *Little Iliad*, where Machaon only is heard of. It agrees with the account in the *Posthomerica* of Quintus Smyrnaeus, who gives the work to Podaleirius²⁶. Again, according to Quintus the oracle which leads the Greeks to send for Philoctetes is not given by Helenus, but by Calchas²⁷. It seems not unlikely that the incident of Ulysses taking Helenus prisoner, &c., was an addition to the original story, due to the desire to exalt the importance of Ulysses. If so, the older and simpler form of the story probably came from the *Iliupersis*. It may be also that in the *Iliupersis*, as in the *Philoctetes* of Sophocles and most later sources, the return of Philoctetes was placed after the coming of Neoptolemus from Scyros. But it is at least equally probable that Sophocles himself made the change in the order of events, and that he did so merely because he wished to make use of Neoptolemus as one of the characters in his play²⁸.

It seems not unlikely, especially if the *Iliupersis* represented the recovery of Philoctetes as one of the exploits of Neoptolemus, that the poem began with the coming of Neoptolemus himself from Scyros. This would explain the mention of the *Scyria pubes* in Virgil (*Aen.* 2. 477). On this view the poem would embrace the whole career of Neoptolemus *πυρρίπορος*—the real captor of Troy.

²⁶ Sophocles speaks of the Asclepiadae (*Phil.* 1333), and even of Asclepius himself being sent to perform the cure (*Phil.* 1437).

²⁷ Quintus Smyrn. ix. 325 ff.

²⁸ The story was taken as the subject of a tragedy by all the three great dramatists of Athens, and something is known of the mode of treatment adopted in each case. In the *Little Iliad*, as we have seen, the return of Philoctetes was effected by Diomedes, at the instigation of Ulysses. In the *Philoctetes* of Aeschylus Ulysses himself took the chief part in the exploit. Euripides, whose play comes next in the order of time, brought back Diomedes, but as a *tritagonistes*, in subordination to Ulysses. He made other changes, especially the introduction of a Trojan embassy. It would be an error to look for the source of these variations in the ancient epic poems. The story in which Diomedes was the actor was evidently a simple narrative, with no *dénouement* giving room for force or fraud. Aeschylus must have felt the want of dramatic interest, and supplied it by the conflict which he created between the obstinate resentment of Philoctetes and the craft and eloquence of Ulysses. Such a part as that of Ulysses was now a necessity. It was skilfully developed by Euripides, in whose hands the *Philoctetes* became a fine example of the drama of intrigue and adventure. In the *Philoctetes* of Sophocles the introduction of the character of Neoptolemus was used to give an entirely new turn to the play. The interest was shifted from the contrivances of Ulysses—which were therefore doomed to failure—to the conflict of feelings and motives in the mind of the hero.

Dionysius of Halicarnassus tells us that according to Arctinus the Palladium carried off by the Greeks was only a copy. The true Palladium was in Troy to the time of the capture, kept in a secret place, while the copy was exposed to view. Hence it appears that the theft of the Palladium was related, or at least mentioned, in the *Iliupersis* (as well as in the *Little Iliad*). We also learn from Dionysius that Virgil followed Arctinus in the description of the Sack of Troy in the second book of the *Aeneid*. Thus the slaying of Priam at the altar of Zeus *Ἐρκείος* recurs in the *Aeneid* (2. 663)—

Natum ante ora patris, patrem qui obtruncat ad aras,
whereas in the *Little Iliad* (fr. 15) Priam is killed at the door of his palace. Hence it may be assumed that the *Iliupersis* is the source of Virgil's account of the fate of Creusa, in *Aen.* 2. 785-788:

Non ego Myrmidonum sedes Dolopumve superbas
Aspiciam, aut Graias servitum matribus ibo
Dardanis et divae Veneris nurus:
Sed me magna deum genetrix his detinet oris.

This is confirmed by a statement of Pausanias (10. 26. 1), to the effect that Creusa was delivered from slavery by Aphrodite and the Mother of the gods. As Pausanias adds that according to the *Little Iliad* and the *Cypria* the wife of Aeneas was named Eurydice, we can hardly be wrong in assigning the story of Creusa to the *Iliupersis*²⁹.

Pausanias also tells us (10. 25. 9) that according to the *Little Iliad* Astyanax was thrown from a tower by Neoptolemus, 'but not in pursuance of a decision of the Greeks' (οὐ μὲν ὑπὸ δόγματός γε Ἑλλήνων). This seems to imply that in another account—presumably that of the *Iliupersis*—there was such a decision, carried out by Ulysses and doubtless also advised by him, on the ground that *νήπιος δὲ πατέρα κτείνας παῖδας καταλείποι*.

It appears, then, that the story of the *Iliupersis* is to be reconstructed somewhat as follows. Neoptolemus, who is the destined conqueror in the Trojan war, is brought from Scyros to the Greek camp before Troy. He succeeds to the arms of Achilles, and kills the new Trojan champion, Eurypylus. Thus the important steps towards the capture

²⁹ Pausanias never mentions Arctinus, and seems not to have known of either the *Aethiopis* or the *Iliupersis*. He refers to Arctinus' version of the death of Priam, and of Astyanax (10. 25. 9), simply as the account from which Lesches differed. Similarly, when Pausanias (10. 27. 1) says that Coroebus was killed *ὡς ὁ πλείων λόγος* by Neoptolemus, but according to Lesches by Diomedes, the 'common account' doubtless is that of the *Iliupersis*, of which Neoptolemus was the hero.

of Troy are due to him—the Palladium having been a deception. He takes the leading part in the Wooden Horse, and again in the Sack; which ends with the slaying of Priam in the central and most sacred spot of the city. In the division of the spoil he receives the chief *γέρας*, the possession of Andromache. He is evidently, therefore, the hero of the poem. His character, as we should expect from the poet of the *Aethiopis*, is in many points a repetition of the character of Achilles. He is a triumphant Achilles—*παρὸς εὐτυχέστερος, τὰ δ' ἄλλ' ὁμοῖος*. As in the Theban story the older 'Seven against Thebes' fail and the 'Epigoni,' though less glorious, succeed, so Neoptolemus is an Achilles who succeeds. The *Iliupersis* stands to the *Aethiopis*, poetically speaking, as the *Epigoni* to the *Thebaid*.

With the fortunes of Neoptolemus for the main interest of the *Iliupersis*, we find, as a kind of underplot, the story of the flight of Aeneas. The death of Laocoon is not, as in Virgil, a warning to those who would destroy the Wooden Horse, but a sign of the approaching fall of Troy. The escape of one of the two sons—a trait peculiar to this version—was doubtless meant to signify that one branch of the Trojan royal house—that represented by Aeneas—might still survive the fall of the city and the extinction of the family of Priam³⁰. Thus the prophecy of Poseidon was to be fulfilled (Il. 20. 307-308),

νῦν δὲ δὴ Αἰνείας βίη Τρώεσσι ἀνάξει,
καὶ παίδων παῖδες τοὶ κεν μετόπισθε γένωνται,

—a prophecy which has long been recognised as a piece of local or family legend, connecting the later inhabitants of the Troad with Aeneas. The divine agents in these events were probably Aphrodite (who is also associated with Aeneas in the *Cypria*), and Cybele, the Idaean Mother, to whose sacred mountain the fugitives betook themselves. A trace of this remains in the story of Creusa, who evidently serves as a link of connexion between the Aeneas-legend and the local worship of Cybele. In that worship Creusa was doubtless a subordinate figure—taken into the service of the goddess as Ganymede by Zeus, or Iphigenia by Artemis. Another indication of local influence may be seen in the assertion of Arctinus that the Palladium taken by Ulysses and Diomedes was a copy³¹. The real Palladium was

³⁰ C. Robert, *Bild und Lied*, p. 193.

³¹ Arctinus certainly mentioned the true Palladium, probably in connexion with the flight of Aeneas; but the rest of the notice may possibly be due, as in some instances given by C. Robert (*Bild und Lied*, p. 231), not to the poet himself, but to commentators who sought to harmonise his account with the *Little Iliad*.

doubtless believed to have been carried off by Aeneas, and to have remained in the possession of the royal house that claimed descent from him.

Among the subordinate characters the chief place was probably given to Ulysses. As in the *Iliad*, he is the wise counsellor of the Greek host. His advice leads to the return of Philoctetes, and prevails in the question of Astyanax. He evidently served as a contrast, bringing into relief the heroic figure of Neoptolemus.

Although the *Iliupersis* ended with the victory of the hero and the success of his cause, it had a distinctly tragic character. The Nemesis of good fortune made itself felt. When the Greeks set sail Athene had withdrawn her favour, and had resolved to send disaster upon them in the course of their voyage (*φθορὰν αὐτοῖς κατὰ τὸ πέρατος μηχανᾶται*, Procl.). The misfortunes of the return were therefore indicated at the close of the poem. The thought that 'satiety breeds insolence' evidently coloured the representation of Arctinus, and gave the key-note to the treatment of the subject in later Greek literature.

As to the plan and structure of the *Iliupersis* it is difficult to form a satisfactory judgment. If we are right in the conjecture that it began with the arrival of Neoptolemus, the poet can hardly have given it the almost Homeric unity which he attained in the *Aethiopis*. Possibly he imitated the plan of the *Odyssey*, and put the story of the earlier adventures into the mouth of one of the *dramatis personae*. This is suggested by the fact pointed out above (p. 372) that the fragment about Machaon and Podaleirius has the appearance of belonging to some such *ἀπόλογος*. The shortness of the *Iliupersis* is a circumstance pointing in the same direction. A speaker in Homer—and therefore presumably in an epic of the school of Homer—can omit or abridge with a freedom that is not allowable in the poet's own narrative.

The incidents of the *Iliupersis* which appear to be taken from Homer—the Wooden Horse, the death of Deiphobus, the sacrilege of Ajax, the death of Astyanax, the disasters of the return to Greece—have been already noticed in speaking of the *Little Iliad* (see p. 369). Of the new or post-Homeric matter some portions are common to the two poems, viz. the treachery of Sinon, the slaying of Priam by Neoptolemus, and the story of Aethra. On the other hand the most important addition to the Homeric account, the story of the flight of Aeneas and his followers—of which the story of Laocoon is an integral part—is peculiar to Arctinus. According to

the *Little Iliad* Aeneas fell to the share of Neoptolemus, and was carried into slavery by him. The sacrifice of Polyxena, if we may argue from the silence of our authorities, was related in the *Iliupersis* only. It is one of the indications of the hero-worship of Achilles.

The points now enumerated will furnish data for comparing the *Iliupersis*, not only with Homer, but also with the *Aethiopis*, as a work of the same poet, and with the *Little Iliad*, as a different and (as is generally supposed) later treatment of the same subject.

In the *Iliupersis*, as in the *Aethiopis*, we have recognized the addition to the Trojan story of a considerable amount of legendary matter. Two main sources of new legend may be discerned. It was doubtless in the native traditions of Asia Minor that Arctinus found the figures of Penthesilea and Memnon, as well as the legend of Aeneas and the Trojan settlement on Mount Ida. In these matters we trace the influence upon the Greek colonists of the races with which they were brought into contact. And though this influence is perceptible in other 'cyclic' poems—e.g. in the story of Telephus in the *Cypria*, of Eurypylus in the *Little Iliad*, and (as we shall see) of Calchas in the *Nosti*—the most striking examples seem to be those which we find in the *Aethiopis* and the *Iliupersis*. Other post-Homeric elements in Arctinus receive light from the circumstances of the Ionian colonies, and from their religious ideas and practices, especially the practice of hero-worship. Under this head fall such things as the immortality of Memnon, of Achilles, of Creusa—the purification of Achilles from the guilt of homicide—his removal after death to Leuce, in the region of the Milesian settlements—and the sacrifice of Polyxena at his tomb. In the hands of Arctinus, in short, epic poetry has become more Asiatic. The centre of interest is no longer Mycenae or Thessaly or Boeotia. It has been carried eastward with the stream of Aegean colonisation.

In the *Little Iliad*, on the other hand, there is less of the spirit and method of the *Iliad*, but more dependence on Homer as an authority. The circle of legends which supplied material for epic poetry has become more restricted and more Hellenic. The later date given in our sources for the poet of the *Little Iliad* is borne out, therefore, by the probabilities of the case. It apparently belongs to an age when the Homeric poems had gained the position in the Greek world which is reflected in such writers as Xenophanes, Heraclitus, and Simonides.

It appears, then, as the result of our examination that the poems of Arctinus were composed in the tragic style of the *Iliad*, combined

with a vein of romance which belonged to the soil of Asia Minor: while the *Little Iliad* treated the same series of events in the lighter epic style, largely tempered by the romantic and adventurous element which is represented by the *Odyssey*, and within the *Iliad* by the 'Doloneia.' Thus the *Little Iliad* carried the Ulysses of the *Odyssey*, so to speak, back into the Trojan war: the *Aethiopis* and *Iliupersis* gave the chief place to Achilles and the heroes who were akin to him, Ajax and Neoptolemus. Finally, while Arctinus admitted much new matter, the growth of Ionian history, the author of the *Little Iliad* confined himself in general to the Homeric circle of myths, and sought rather for novelty in his manner of treatment and in the details of his narrative.

The *Aethiopis* and the *Iliupersis* are almost the only epics never attributed to Homer, and Miletus is almost the only important city which never claimed him. Perhaps the reason is simply that Arctinus was not sufficiently popular to give rise to a legend of the kind. His poems are not mentioned by any writer earlier than Dionysius of Halicarnassus; apparently they were unknown to Strabo (p. 360), to Pausanias (p. 374), perhaps even to the great Alexandrian critics (p. 358). Probably the name of Arctinus would not have survived at all if he had not been the earliest poet who related the escape of Aeneas from the destruction of Troy. Thus he became a witness to the Roman national legend, and the *Iliupersis* gained a species of immortality in the second book of the *Aeneid*.

§ 8. *The Nosti*.

The poem called the *Nóstoi*, or 'Returns' of the heroes from Troy, was in five books, and was generally ascribed to Agias of Troezen²². The contents as given by Proclus were these:—

Athene having stirred up a quarrel between Agamemnon and Menelaus on the subject of the voyage home, Agamemnon delays his departure in order to propitiate the goddess, Diomedes and Nestor are the first to start, and return safely: Menelaus follows them, but

²² Eustathius (p. 1796, 53) quotes 'the author of the *νόστοι*, a Colophonian,' for the statement that in the end Telemachus married Circe, and Telegonus Penelope. It has been thought that this refers to another poem on the subject of the 'Returns,' by a Colophonian poet. There is so much about Colophon, however, in the cyclic *Nosti* that it seems more natural to suppose that the author was thought by some authorities to be a Colophonian. It is in the style of Eustathius to give the city of an author without his name: cp. δ τὴν Τηλεγονίαν γράφας Κυρηναῖος.

encounters a storm which drives him to Egypt with five only of his ships. Calchas with Leonteus and Polypoetes goes by land to Colophon, where he dies and is buried. As Agamemnon is preparing to start with his followers, the shade of Achilles appears and warns him of the future. The fate of the Locrian Ajax is then described. Neoptolemus, on the advice of Thetis, goes home by land through Thrace, meeting Ulysses in Maroneia; Phoenix dies on the way and is buried: Neoptolemus reaches the Molossian country, and is recognised by Peleus. Finally, the death of Agamemnon at the hands of Aegisthus and Clytaemnestra is avenged by Orestes and Pylades, and Menelaus returns to Sparta.

According to Pausanias (10. 28. 7) the *Nosti* contained a *véκεια*, or descent into Hades, of which Proclus says nothing²³. Several of the references to the *Nosti* seem to belong to this part of the poem, especially a version of the story of Tantalus, quoted by Athenaeus (fr. 10), and three lines about Medea restoring Aeson (fr. 6); perhaps also the genealogical notices about Clymene (fr. 4), and Maera (fr. 6). Eustathius (p. 1796, 53), says that the author of the *Nosti* made Telemachus eventually marry Circe, and Telegonus, son of Circe, marry Penelope. This piece of eschatology lies beyond the period covered by the story of the poem, and probably Eustathius made a confusion between the *Nosti* and the *Telegonia*, see p. 382.

The death of Calchas at Colophon was the subject of a story told by Hesiod, and also by the logographer Pherecydes (Strabo xiv. p. 643). It had been foretold that he would die when he should meet with a mightier seer than himself, and such a seer was found in Mopsus, grandson of Tiresias, who presided over the oracle of the Clarian Apollo. It may be gathered that some form of this legend was adopted by the author of the *Nosti*²⁴.

The subject of the *Nosti*, according to the reference in Athenaeus (vii. p. 281 b), is the 'return of the Atridae' (ὁ γοῦν τὴν τῶν Ἀτρεΐδων ποίησας κάθοδον), and this phrase is evidently a correct description of the main argument. The poem opened with the separation of Agamemnon and Menelaus, and ended with the return of Menelaus, just as his brother's murder had been avenged by Orestes. Thus the plan of the poem seems to have resembled that of the *Odyssey*,

²³ On the *véκεια* of the *Nosti* see Kirchhoff, *Die hom. Odyssee*, p. 338 f.

²⁴ The MS. gives Τειρεσίαν ἐνταῦθα τελευτήσαντα θάπτουσι, where Τειρεσίαν must be a false reading for Κάλχαντα. The mistake may be accounted for if we suppose that the name Τειρεσίας occurred in the poem, and was wrongly put for Calchas in this place—perhaps by the grammarian who made the summary in Proclus. The Calchas story was known to Herodotus (7. 91).

in which the adventures of Ulysses and of Telemachus are carried on independently until they meet in Ithaca. The *Nosti*, however, must have been more complicated. It contained two chief threads of narrative—the diverse fortunes of the two Atridae—which are brought together at the close. In subordination to these there are two land journeys in opposite directions: Calchas going to Colophon, and Neoptolemus to Thrace and so to Epirus. Room is found also for the fate of Ajax the Locrian, who accompanies Agamemnon, and the uneventful return of Nestor and Diomedes. The arrangement of these episodes is worth notice; it follows the Homeric rule of filling up pauses or intervals of time by a subordinate piece of narrative, so as to avoid any sensible break in the action of the poem. Thus the pause made by the quarrel of Agamemnon and Menelaus is taken advantage of to introduce the return of Nestor and Diomedes. Again, the sailing of Menelaus to Egypt is immediately followed by the journey of Calchas, and the sailing of Agamemnon by the journey of Neoptolemus, because without such a change of scene a long voyage would have the effect of a blank space in the picture. So (e.g.) in the third book of the *Iliad*, when heralds are sent from the armies into Troy (l. 116), the scene changes to the walls, and the time during which they are on the way is filled by the *τειχοσκοπία* (ll. 121–244). By these contrivances the narrative of the *Nosti* doubtless attained a degree of continuity not inferior to that of the Homeric poems. The crisis is evidently the murder of Agamemnon, which is speedily followed by the vengeance of Orestes.

The moving force in the poem seems to have been the anger of Athene; as her favour and the anger of Poseidon are the moving forces in the action of the *Odyssey*. This is indicated, as we have seen, in the closing scenes of the *Iliupersis*; the general tone and character of the *Nosti* was evidently in keeping with this *motif*. The main events were essentially disastrous, and the playful and fanciful elements associated with the figure of Ulysses were wanting. Thus we may regard the *Nosti* as a tragic *Odyssey*—an *Odyssey* which marks the transition from Homer to the *Agamemnon* of Aeschylus.

Of the incidents of the *Nosti* a large proportion appear to be taken directly from Homer. Such are:—The quarrel caused by the anger of Athene between Agamemnon and Menelaus (Od. 3. 135 ff.); the return of Diomedes and Nestor (Od. 3. 166, 182); the voyage of Menelaus and his arrival in Egypt with *five* ships (Od. 3. 299 ἀπὸ τὰς πέντε νέας . . . Αἰγύπτῳ ἐπέλασσε); the fate of the Locrian Ajax (Od. 4. 499 ff.); the story of Agamemnon and Orestes. In one or two

cases we can trace the growth of new detail from Homeric suggestions:—

(1) Megapenthes is said in the *Odyssey* (4. 12) to be the son of Menelaus by a slave (ἐκ δούλης); in the *Nosti* (fr. 2) the name of the slave was given.

(2) The meeting of Neoptolemus with Ulysses in Maroneia is suggested by Od. 9. 39, 197 ff., where Ulysses is said to have been in that part of Thrace.

The chief additions to the Homeric account are the journeys of Calchas and Neoptolemus; the former of these is essentially post-Homeric in its character. The city of Colophon, like all the cities founded or occupied by the Ionian colonists, is quite unknown to Homer. The oracle of the Clarian Apollo belongs to the time when the Greek settlers in Asia Minor had adopted to some extent the religious ideas and practices of the native tribes: as a local oracle too, it is an institution of a post-Homeric kind. Its seer, Mopsus, claimed descent from Teiresias—just as the kings of the Ionian cities are found to claim descent from Homeric heroes, such as Agamemnon and Nestor. In this part of the *Nosti*, therefore, we trace the same relation to the history of Colophon which we found to subsist between the *Aethiopis* and the history of Miletus, and again between the *Iliupersis* and the later settlements in the Troad.

In the story of Neoptolemus we may recognise a post-Homeric element in the ethnical name of the *Μολοσσοί*, which implies some extension of geographical knowledge. It is the first indication of the claim of the kings of Epirus to the honour of descent from Achilles.

It does not appear that the *Nosti* added materially to the story of Orestes as told in the *Odyssey*. There is nothing to show for example that Clytemnestra was prominent in it (as later in the *Oresteia* of Aeschylus), or that Electra was introduced³⁵.

Of the remaining names the most important is that of Medea, whose magical powers were set forth (fr. 6). The notices in Pausanias (fr. 4, 5) and Apollodorus (fr. 1) refer to genealogical details which it is not easy to connect with the story of the poem. The mention of

³⁵ It has been shown by C. Robert (*Bild und Lied*, 163 ff.) that the later version comes mainly from the *Oresteia* of Stesichorus, which again was said to be taken from Xanthus (Athen. xiii. 513). According to Aelian (*V. H.* iv. 2–6) it was Xanthus who first mentioned Electra in the story. Thus the dream of Clytemnestra in the *Choephoroe* comes from Stesichorus (fr. 42 τῇ δὲ δράκον ἐδόκησε μολεῖν κτλ.); also the recognition scene, which must be older than Aeschylus, since it is found on an archaic relief of Melos, and the golden bow given to Orestes by Apollo (Eur. *Or.* 268), from which we may gather that the whole story of Apollo instigating Orestes to avenge his father comes from the same source.

the mother of Megapenthes (fr. 2) is a fact of the same kind. It may be inferred that the author of the *Nosti* was one of the poets who made it their business to furnish the genealogies connecting the Homeric heroes with each other, and with the leading families of later times.

The prophetic warning given by the shade of Achilles is an incident of a post-Homeric type; we may compare the appearance of Achilles to Neoptolemus in the *Little Iliad*. The immortality of Telemachus and Telegonus follows the precedent of Achilles and Memnon in the *Aethiopis*, the Dioscuri and Iphigenia in the *Cypria*.

§ 9. *The Telegonia of Eugammon.*

The *Telegonia* was a poem in two books only, by Eugammon of Cyrene, the last of the 'cyclic' poets. It was evidently composed as a sequel to the *Odyssey*, and conclusion of the heroic story. The argument in Proclus is as follows:—

After the burial of the suitors Ulysses sacrifices to the nymphs and then goes to visit his herds in Elis, where he is entertained by Polyxenus. The stories of Trophonius, Agamede and Augeas are related. After returning to Ithaca to perform the sacrifices prescribed by Tiresias, Ulysses goes to the country of the Thesprotians, marries their queen Callidice, and leads them in a war against the Brygi, in which Ares takes part on behalf of the Brygi, and Athene for Ulysses, while Apollo intervenes as a mediator. On the death of Callidice, Polypoetes, son of Ulysses, becomes king, and Ulysses returns to Ithaca; then Telegonus son of Ulysses by Circe, who has been seeking for his father, makes a descent upon Ithaca. Ulysses comes to repel the attack and is killed by his own son. Telegonus finds too late what he has done, and takes his father's body, with Telemachus and Penelope, to his mother Circe, who makes them immortal. Finally, Telemachus marries Circe, and Telegonus Penelope.

It is evident that this story was framed partly to satisfy curiosity as to the fate of the chief characters of the *Odyssey*, and partly to find a place for the genealogies of various families that claimed descent from Ulysses. The Thesprotian episode is clearly due to the latter of these motives.

The story of the cave of Trophonius is given by the scholiast on Aristophanes (*Nub.* 500). It is a variant of the Rhampsinitus story. The incident of the death of Ulysses at the hands of his son is equally

familiar from the story of Sohrab and Rustum. In these stories we have fresh instances of the kind of attraction by which a dominant group of legend, such as the *Troica*, draws in materials from other circles of popular mythology.

The burial of the Suitors, with which the argument of Proclus begins, has already been mentioned in the *Odyssey* (24. 417): but we cannot infer (as Kirchhoff seems to do, *op. cit.*, p. 340) that the 'continuation' of the *Odyssey* was unknown to the author of the *Telegonia*. The sacrifice to the nymphs may have been suggested by Od. 13. 358, where Ulysses promises to make them gifts. But the chief Homeric passage that bears on the closing scenes of the epic story is the prophecy of Tiresias (Od. 11. 119-137, 23. 267-284). The sacrifice to be offered to Poseidon is there expressly mentioned. The death of Ulysses at the hands of Telegonus, who has come 'from the sea' to make a descent upon Ithaca, is probably intended to satisfy the words of the prophecy *θάνατος δέ τοι ἐξ ἄλλος αὐτῷ κτλ.*

§ 10. *Other cyclic poems.*

Of the other ancient epics little is known that can throw light upon Homer. It will be enough to notice those which were sufficiently Homeric in character to be ascribed at one time or another to the poet himself. These were: the *Thebaid*,—also known as the 'expedition of Amphiaraus'—the *Epigoni*, the *Taking of Oechalia*, and the *Phocais*.

The *Thebaid* related the enterprise of the 'Seven against Thebes,' and seems to have been the poem that, next to the *Iliad* and *Odyssey*, had the best claim to be the work of Homer³⁶. The story was continued in the *Epigoni*, which accordingly began with the words *νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα, Μοῦσαι*. It is referred to by Herodotus (4. 32), who indicates doubt as to the Homeric authorship. There was also an *Oedipodeia*, attributed to Cinaethon of Lacedaemon, which was never attributed to Homer, and perhaps was a poem of the Hesiodic school.

It is impossible with the scanty materials at our disposal to reconstruct the plan of either of these poems, or to compare them in detail with Homer. In the *Thebaid* the leading figure was Amphiaraus, who stood to the Argive king Adrastus somewhat as Achilles to Agamemnon. Like Achilles, he fought in a cause

³⁶ Pausanias, 9. 9. 3.

not his own, and with full consciousness of impending fate. In other respects he is a hero of a new and very different type, one in which valour was united with prophetic wisdom³⁷. He occurs in the *Odyssey* (15. 244, 253), but not in the *Iliad*. His death is connected with the foundation of an oracle—one of those local oracles that are unknown in the *Iliad*, and rare in the *Odyssey*, but were rapidly multiplied in post-Homeric times. Similarly in the *Epigoni* it was related that after Thebes had fallen Manto, daughter of Tiresias, was sent as part of the spoil to Delphi, from which place she passed over to Colophon, and there founded the oracle of the Clarian Apollo³⁸. We may compare the story told of that oracle in the *Nosti* (p. 381). Another post-Homeric incident that is perhaps to be traced to the *Thebaid* is the institution of the Nemean games. In Homer we hear of funeral games, but not of periodical athletic contests forming part of a great religious festival. The mention of Hyperboreans in the *Epigoni* (Hdt. 1. c.) may also be regarded as an indication of lateness. Possibly they are akin to the Abii and Hippemolgi of Homer (*Il.* 13. 5); but the name is new.

The 'Taking of Oechalia' (Οἰχαλίας ἄλωσις) was a poem of the Heracles cycle, relating the expedition of Heracles against Eurystus king of Oechalia. It was generally ascribed to Creophylus; but there was a legend according to which it was given to him by Homer. It was the story of a single expedition, and doubtless was distinguished by a certain epic unity of treatment from such poems as the *Heraclea* of Pisander,—which related all the Labours of Heracles,—or the later Heracleids of which Aristotle speaks in the *Poetics* (c. 8).

The *Phocais* was a poem attributed to Thestorides of Phocaea, with the usual suspicion that Homer himself was somehow the real author. Regarding the subject of the poem we are left to conjecture. According to Welcker it was the same with the *Minyas*, and dealt with the conquest of Orchomenos by Heracles. Of the *Minyas* we know that it contained a *νέκυια*, in which Charon—who is a post-Homeric figure—had a place.

³⁷ Pind. *Ol.* 6. 15 ποθὶ στρατιᾶς ὀφθαλμὸν ἐμᾶς, ἀμφότερον μάντιν τ' ἀγαθὸν καὶ δουρὶ μάργασθαι. These words of Adrastus in praise of Amphiaraus are said by the schol. to have come from the *Thebaid*.

³⁸ Schol. Laur. ad Apoll. Rhod. i. 308.

IV. HISTORY OF THE HOMERIC POEMS.

§ 1. Sources.

The literary history of the poems which we are accustomed to associate with the name of 'Homer' is necessarily based, partly on *data* furnished by the testimony of ancient writers, partly on the internal evidence of the poems themselves. Under the latter head are to be included, not only the dialect in which the poems are composed, and the poetical structure that they exhibit, but also the whole historical setting in which we find them—the heroes and peoples that they celebrate, the literature that they can be shown to have influenced, the ideas and sentiments that they express, the civilisation of which they are the product, and therefore the mirror. Some of these matters we have already touched upon; others remain to be noticed. But before entering on this wider field it will be proper to attempt to ascertain how much is to be learned from the notices of 'Homer' scattered through the writings of ancient scholars and historians. As might be expected in the case of so commanding a personality, the number of these notices is very great, while their critical value is often extremely doubtful. They may be roughly classified somewhat as follows:

(1) Statements and allusions bearing upon the life of Homer—his date and birthplace, and the places where his poems were first produced.

(2) Statements regarding the agency by which his poems were brought from the place of origin—usually supposed to be in Ionia—and were made known in the mother country of Greece.

(3) Statements as to the recitation of the poems, and the contests of reciters (ῥαψῳδοί).

(4) Notices of the Homeridae of Chios.

(5) Stories of the confusion introduced into the poems, and of the collection and arrangement of them by Pisistratus.

(6) Notices of recensions or corrected texts, and generally of the work of ancient critics, down to the time of the Alexandrian grammarians.

§ 2. Life of Homer.

The earliest notices of Homeric poetry undoubtedly point to the cities of Ionia. The elegiac poet Callinus of Ephesus, who cannot be

later than the first half of the seventh century B.C., mentioned the *Thebaid*, and ascribed it to Homer¹. In the next century Xenophanes of Colophon condemned the mythological teaching of Homer and Hesiod, and especially deplored the use of Homer in education². Pythagoras of Samos and Heraclitus of Ephesus joined in this censure, though they quoted Homer (*i.e.* the *Iliad* and *Odyssey*) in a way that shows the ascendancy which his poetry then held in the Greek world³. Indeed the adoption of the hexameter by Xenophanes and other philosophers was simply carrying on the literary tradition established by the Homeric epic and continued in the didactic school of Hesiod.

It remains, however, to consider what weight can be attached to this testimony, if such it is, in favour of an Ionian origin of Homer. We may begin with a simple observation. It is highly significant that so many of the notices now in question are in a hostile vein. Here, as Heraclitus might have said, Strife has been a saving force. But for the 'ancient quarrel' of poetry and philosophy—that is to say, between the traditional fables of Homeric and Hesiodic poets and the higher morality which was the fruit of advancing reflexion,—but for this old and growing discord we should have been almost without evidence of the importance of Homer in pre-historic Greece. The strife was a consequence of progress, and therefore a sign of life. Even as a measure of time the observation is of value. How long was it, we may fairly ask, from the age that produced the Homeric poems to the age of their condemnation by all the foremost thinkers? Long enough, surely, for great movements, such as those which mark the beginning of Greek history—the Dorian conquest of Peloponnesus, the Ionian colonisation:—long enough, in any case, to make it very hazardous to argue from the state of things in the time of Xenophanes

¹ Paus. 9. 9. 5 ἐποιήθη δὲ ἐς τὸν πόλεμον τοῦτον καὶ ἐπὶ Θηβαῖς. τὰ δὲ ἐπὶ ταῦτα Καλλίνος, ἀφικόμενος αὐτῶν εἰς μνήμην, ἔφησεν Ὅμηρον τὸν ποιήσαντα εἶναι. Καλλίνος δὲ πολλοὶ τε καὶ ἀξιοὶ λόγου κατὰ ταῦτα ἔγνωσαν. Ἐγὼ δὲ τὴν ποιήσιν αὐτὴν μετὰ γε Ἰλιάδα καὶ τὰ ἐπὶ τὰ ἐς Ὀδυσσεῖα ἐπαινῶ μάλιστα.

² Xenophanes ap. Sext. Empir. ix. 193—

πάντα θεοὶ ἀνέθηκαν Ὅμηρος δ' Ἡσίοδος τε
δσσα παρ' ἀνθρώποισιν ὀνείδεα καὶ ψόγος ἐστίν.

And ap. Herodian. ii. 16, 20 (Lentz)—

ἐξ ἀρχῆς καθ' Ὅμηρον ἐπεὶ μεμαθήκασι πάντες.

³ Thus Pythagoras, in connexion with the belief in the transmigration of souls, claimed to be Euphorbus, who was killed by Menelaus (Il. 17. 51 ff.). He also quoted Od. 10. 239—

οἱ δὲ σὺν μὲν ἔχον κεφαλὰς φωνὴν τε τρίχας τε
καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος, ὥς τὸ πάρος περ.

Again, in Il. 1. 46 ἐκλαγξαν δ' ἄρ' οἷστοι κτλ. he identified the sound of the arrows of Apollo with the sound made by the sun in its course.

back to the conditions under which Homeric poetry was first heard in Greek lands.

If we are forbidden to place Homer in the Ionia of the early philosophers, it is still more incumbent on us to be on our guard in dealing with the series of definite statements made by writers of the fifth and succeeding centuries B.C. regarding the birthplace of Homer and the circumstances of his life.

Seven cities, according to the epigram⁴, contended for the honour of having given birth to Homer. The actual number of claimants mentioned by our authorities is somewhat greater. When we add that no one city gained the general assent of ancient scholars, or produced evidence of a kind that we should regard as convincing, it may be thought that enough has been said—that the conflict was one, not of evidence, but of patriotic assertion. Nevertheless it will be well to glance at the claims made. So many of the contending cities are Ionian colonies that the list has been held to favour the cause of Asiatic Ionia as a whole, if not of any one city. Aeolis, too, is represented in it, and the issue between these two divisions of the Hellenic nation still has its place among Homeric controversies. Moreover, some of the claims, if they do not prove anything about the *Iliad* or *Odyssey*, are not without bearing on the history of other poems once connected with the name of 'Homer.'

The claim of Chios has perhaps the greatest number of voices in its support. Simonides of Ceos, in the earliest known quotation from Homer, calls him Χίος ἀνὴρ⁵. Pindar divided his testimony between Chios and Smyrna. Anaximenes the philosopher said that Homer was a Chian. Of the logographers Acusilaus and Hellanicus connected him with a Chian family or *gens* (γένος) of Homeridae: Damastes also made him a Chian. Finally, in the Hymn to the Delian Apollo⁶, which is quoted by Thucydides as the work of Homer, the author describes himself as 'the blind old man of Scio's rocky isle' (τυφλὸς ἀνὴρ, οἰκεῖ δὲ Χίῳ ἐνι παιπαλοέσση).

Next to Chios we cannot be wrong in ranking SMYRNA. Pindar, as has been said, made Homer both a Smyrnaean and a Chian—perhaps distinguishing between his place of birth and his dwelling. The

⁴ Anthol. Planud. 4. 297:

ἑπτὰ ἐριδμαίνουσι πόλεις διὰ μέγαν Ὅμηρον,
Κύμη, Σμύρνα, Χίος, Κολοφών, Πύλος, Ἄργος, Ἀθήναι.

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⁵ Simonides fr. 85 Bergk.

⁶ Hom. H. Apoll. 172.

logographer Eugaeon of Samos said that Homer's true father was the Meles, the river of Smyrna. And one of the earliest professed students of Homer, Stesimbrotus of Thasos (a contemporary of Cimon and Pericles), made him a native of Smyrna, where he had a shrine, and was worshipped as a demigod.

The strength of the popular belief about Smyrna appears also in the so-called *Epigrams*, which are brief poems, of a folklore type, such as are found in most countries as 'popular rhymes.' The fourth epigram contains the complaint of a blind poet, in whose person the Muses desired to glorify that city—

Αἰολίδα Σμύρνην ἀλγείτονα ποικιλονακτον,
ἦν τε δι' ἀγλαὸν εἶσιν ὕδωρ ἱεροῖο Μέλῃτος.

But the citizens rejected the sacred voice, and the poet became a wanderer. He does not however name himself, and there is nothing to show when he was first identified with 'Homer.' Verses of this kind may have been current in Ionia and Aeolis long before they were drawn within the orbit of the Smyrnaean Homer legend.

The poet Bacchylides witnessed to the claim of Ios, and in the lost work of Aristotle *περὶ ποιητῶν*⁷ a story was related of the death of Homer in that island. Apparently his tomb was shown there.

A claim on behalf of Colophon was made by the scholar-poet Antimachus (pupil of Stesimbrotus and contemporary of Socrates); also by a certain Nicander of Colophon, who wrote *περὶ τῶν ἐκ Κολοφῶνος ποιητῶν*. The mock-epic *Margites*, which even Aristotle regarded as the work of Homer⁸, had a Colophonian poet as hero. The first line was—

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a native of SALAMIS in Cyprus. The ground for his contention may be found in the *Hymns*, three of which are addressed to Aphrodite in her character as Κύπρις (cp. H. Ven. 292 Κύπριον εὐκτιμένης μεδέουσα, H. vi. 2 ἡ πάσης Κύπρου κρήδεμνα λέλογχεν, and especially H. x. 4 χαίρε θεά, Σαλαμίνος εὐκτιμένης μεδέουσα). It may perhaps rest also on the poem called the *Cypria* (Κύπρια ἔπη), sometimes ascribed to Homer, which (as we have seen in ch. iii) chiefly turned upon the baleful influence of Aphrodite on the fortunes of Troy.

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Omitting one or two less well attested matters—such as the connexion with Phocaea, of which there are traces in a Thestorides, who shares with Homer the attribution of the *Little Iliad* and the *Phocais*¹⁰, or such as the Roman or the Egyptian Homer of some late authorities¹¹—we come to the name of ATHENS. The advocate in this case is no less than Aristarchus, and his opinion is based on the most scientific of tests, viz. that of language. It is unfortunately impossible to guess how he would have met the obvious objection that Athens and the Attic heroes are hardly mentioned in Homer except in doubtful or more than doubtful passages. If Homer had been an Athenian who, like the Smyrnaean poet of the *Epigrams*, had shaken off the dust of his native city, he could not have been more silent.

The preceding review seems to point to the conclusion that most of the places in Greece or its colonies that boasted of Homer's presence could appeal to the internal evidence of poems then generally accounted Homeric. The mythical biographies, when rationalised, assume the guise of a bibliography. The *Iliad* and *Odyssey* are so impersonal that they furnish no data for this purpose. Perhaps it was so also with the *Thebaid* and the *Epigoni*. But the *Hymn to Apollo* contained a clear announcement that Chios was the home of its author. An ancient objector could at most raise a doubt whether Homer was born in Chios, or only dwelt there. Again, the *Hymns* went far to connect Homer with Cyprus, especially with Salamis, and probably the *Cypria*

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strengthened the case. Again, the *Margites* seemed to be the work of a native of Colophon, and therefore to connect Homer with that place. The *Nosti* was also a poem of Colophonian authorship, and was ascribed at one time to Homer. The short hymn to Artemis (ix), which connects her with the Clarian Apollo, doubtless contributed. Similarly the *Little Iliad* and the *Phocais* were made the ground of a visit of Homer to Phocaea¹². Finally the *Epigrams* brought a nameless poet, identified in time with Homer, to Smyrna, to Cyme, to Neonteichos: and these cities—none of them known to the *Iliad* or *Odyssey*—gained a place in the Homer legend.

There is one remarkable exception, or *instantia negativa*, which does much to confirm the rule that the other instances suggest. Miletus never claimed to be the birthplace of Homer: it does not occur in any version of his life. And no work of a Milesian was ever ascribed to Homer. Yet Miletus has a great epic poet, Arctinus, and was a chief centre of civilisation in Ionia. This instance makes it probable that it was not simply the diffusion of epic poetry that led to stories of the birthplace of Homer. It was the diffusion (so to speak) of the *name* of Homer—the tendency to attribute all epic poems or fragments of poetry to him. At Miletus this tendency was met by a well-established local tradition, through which the name of Arctinus retained sole possession of the ground.

It is worth while to notice here that the *Aeolian* Smyrna is the city mentioned in the *Epigrams*. This helps to fix, roughly at least, the date of the verses in question. Smyrna was Aeolian, according to the account of Herodotus, down to the year 688 B.C., when certain Colophonian exiles who had been admitted into the city took possession of it by treachery. From that time it belonged to the Ionian confederacy, but was taken and destroyed by Alyattes about 627 B.C.¹³. It seems unlikely therefore that it was known as 'Aeolian Smyrna' after the seventh century B.C.

Besides disputing about Homer's birthplace, the early logographers concerned themselves with his date and genealogy. Pherecydes, Hellanicus and Damastes agreed in making him a descendant of Orpheus. According to Damastes he was also tenth in descent from Musaeus. A similar genealogy was framed for Hesiod, who (as Hellanicus asserted) was a cousin of Homer¹⁴. In these matters the

¹² Ps. Herod. *Vit. Hom.* 15, 16. It is conjectured by Usener (*De Iliadis carmine Phocaico*) that the eleventh book of the *Iliad* came from Phocaea. But his argument is hardly convincing.

¹³ Hdt. I. 16, 150: Paus. 7.5.1., 9.29.2.

¹⁴ Hellanicus (*Vit. Hom.* 8).

most interesting thing is the attitude of Herodotus. He does not condescend to notice the mythical figures of Orpheus, Linus, Musaeus and the like, beyond expressing his belief that the poets who are said to have been earlier than Homer and Hesiod were really later. At the same time he thinks that these two poets were not more than 400 years older than himself. Apparently it was the fashion to ascribe to them a considerably higher antiquity. It is strange to find even Herodotus speaking of 400 years as a short time (*πρῶν τε καὶ χθέρ* is his phrase). But Herodotus looked back upon a period which did not record or measure time. He had no means of forming a conception of the *rate* at which events take place. His testimony in this case is almost purely negative; but it has the great value of proving that there was then no other evidence bearing on the points at issue.

§ 3. *The poems brought from Ionia.*

If, then, the ancients imagined Homer as a wandering minstrel who went about among the Ionian cities, how and when could they suppose that his poems became known on the western side of the Aegean? They had to explain (*e.g.*) the favour which Homer enjoyed with the partly Dorian and partly Achaean population of Sicyon in the time of the elder Cleisthenes, and to understand how it came to pass that the Spartan envoy to Hiero of Syracuse expressed his indignation in words borrowed from the *Iliad*—in words, too, which implied that Sparta had succeeded to all the rights of the empire of Agamemnon¹⁵.

The first answer, so far as we know, was given about the end of the fifth century by Ephorus, who related that the Spartan legislator Lycurgus, in the course of his travels, met with Homer in the island of Chios, and obtained from him a copy of his poems¹⁶. In a version of this story preserved by Dio Chrysostom (ii. p. 87) the poems were brought by Lycurgus 'from Crete or Ionia.' According to another version, which goes back to Heraclides Ponticus (fourth century B.C.), Lycurgus found the poems in the possession of the descendants of

¹⁵ Hdt. 7.159 ἢ κε μέγ' οἰμῶμεν ὁ Πελοπίδης Ἀγαμέμνων πύθμενος κτλ. On the same occasion the Athenian appealed to the passage about Menestheus (II. 2. 553). As to Sicyon see p. 397.

¹⁶ Strabo x. p. 482 (quoting from Ephorus) ἐντυχόντα δ' ὡς φασὶ τινες καὶ Ὀμήρου διατρίβοντι ἐν Χίῳ. A trace of this story, or at least of the anachronism which it involves, is to be found in Cicero, *Tusc.* 5.3. § 7 Lycurgum cuius temporibus Homerus etiam fuisse ante hanc urbem conditam traditur.

Creophylus in one of the islands—variously given as Samos, Chios or Ios—and brought them back to Sparta¹⁷. The historian Timaeus thought that there were two statesmen of the name of Lycurgus, the elder of whom was contemporary with Homer¹⁸. The name of Creophylus was familiar at that time, as we see from the *Republic* of Plato, where he is mentioned as a sort of companion poet¹⁹. The explanation of all this is not far to seek. The oldest version told of a meeting between the two greatest men of early Greece. In it we have exactly the type of literary anecdote in which ancient historians delighted. Then came the reflexion that Homer was not later than the Dorian invasion, and therefore long anterior to the Spartan reformer. The difficulty was met by bringing in the Creophylus legend, which (like the Lycurgus story) was current in the fourth century B.C. The discrepancy as to the place where the poems were obtained arose in the most natural way. Chios appears in the original story, because it was known to have been the abode of Homer. Samos came in as the home of Creophylus. And if Homer's death took place in Ios, it was there that men would expect to find his treasures.

One late writer, Aelian (*V. H.* xiii. 14), relates that the poems of Homer were dispersed (*διηρημένα*), and that it was Lycurgus who first brought them in a collected form to Greece (*ἀθρόαν πρῶτον εἰς τὴν Ἑλλάδα κομίσαι τὴν Ὀμήρου ποιήσιν*). This is of course the story that afterwards gained so much vogue when told of Pisistratus. At first sight we are tempted to suppose that it originally belongs to Lycurgus, and was transferred to Pisistratus at a later time. On this view, however, it would be hard to see why this part of the Lycurgus anecdotes should have been unknown to writers such as Ephorus and Heraclides Ponticus, and yet have come to the knowledge of Aelian. More probably, therefore, it is an example of contamination. The comparatively late Pisistratus story was drawn into the group of anecdotes that had clustered round the greater name of the Spartan lawgiver.

¹⁷ Heraclid. Pont. *Pol.* 2 Λυκούργος ἐν Σάμῳ ἐτελεύτησε, καὶ τὴν Ὀμήρου ποιήσιν παρὰ τῶν ἀπογόνων Κρεαφύλου λαβὼν πρῶτος διεκόμισε εἰς Πελοπόννησον. So Plutarch (*Lyc.* 4), who adds an echo of the Pisistratus story, to the effect that in the time of Lycurgus the poems were already known in Greece, but only in parts and sporadically to not many persons. For Chios and Ios see n. 19.

¹⁸ Plut. *Lyc.* 1 (Timaeus thinks that there were two Spartans of the name of Lycurgus) καὶ τὸν γε πρεσβύτερον οὐ πόρρω τῶν Ὀμήρου γεγονέναι χρόνων, ἐνιοὶ δὲ καὶ κατ' ὄψιν ἐντυχεῖν Ὀμήρῳ.

¹⁹ Plato *Rep.* p. 600: cp. Strab. xiv. p. 638 Σάμιος δ' ἦν καὶ Κρεαφύλος, ὃν φασὶ δεξιόμενον ξενίᾳ ποτὲ Ὀμηρον κτλ. In the scholia on the *Republic* (*I. c.*) he is called a Chian; while according to Proclus (*Vit. Hom.*) it was in Ios that Homer was hospitably entertained by him.

In the pseudo-Platonic dialogue *Hipparchus*, which is usually supposed to be not later than the second century B.C., it is said that Hipparchus son of Pisistratus first brought the poems of Homer to Attica, and that he obliged the rhapsodists at the Panathenaic festival to recite consecutively, so that the people might hear entire poems, and not merely passages chosen at the will of the reciter²⁰. This regulation, as we shall see (§ 4), is also attributed to Solon. It undoubtedly existed, but we cannot tell to whom it was due. This is one of the points on which late writers make positive statements, while those whose testimony would have real weight are silent. But the assertion that there were no copies of the Homeric poems at Athens before the time of Hipparchus is a strange one. The Lycurgus story, though evidently unhistorical, was at least in harmony with other conditions. The explanation is doubtless to be sought in the character and aim of the *Hipparchus*, as a not very successful imitation of Plato. The author evidently desired to illustrate his theme by a myth in the Platonic manner. He adopted the historical type of myth seen in the *Politicus* and *Timaeus*, and chose for his period the government of the Pisistratidae. In this he was strongly influenced by the disposition among the literary men of the time to take a favourable view of 'tyrants,' and to see in them collectors of books and patrons of learning, like the Ptolemies and the Attalid princes. Accordingly he fixed upon Hipparchus, and gave an idealised description of him which perhaps had the effect of a paradox. He transferred to Hipparchus and Attica the story that Ephorus and others had told of Lycurgus and the Peloponnesus. It is worth noting that the *Hipparchus* falls into all the errors regarding the Pisistratidae that are pointed out by Thucydides²¹. The writer either blindly accepted floating tradition, or deliberately preferred an unhistorical version, in a case where he doubtless assumed that the literal truth was not called for. Our attitude towards his testimony must be based upon this appreciation. We cannot say, as Wolf said of the Pisistratus story, *historia loquitur*. But he shows us by example the sort of stories that were in the air.

²⁰ Ps. Plat. *Hipparch.* p. 228 B τὰ Ὀμήρου ἔπη πρῶτος ἐκόμισε εἰς τὴν γῆν ταυτηνί, καὶ ἠνάγκασε τοὺς ραψωδοὺς Παναθηναίους ἐξ ὑπολήψεως ἐφεξῆς αὐτὰ διέναι, ὥστε νῦν ἐτι οἶδε ποιοῦσιν.

And so of Solon, Diog. Laert. 1. 57 τὰ τε Ὀμήρου ἔπη ἐξ ὑποβολῆς γέγραφε ραψωδεῖσθαι, οἷον ὅπου ὁ πρῶτος ἐληξεν ἀρχεσθαι τὸν ἐχόμενον. See n. 24.

²¹ Thuc. 6. 54-59.

§ 4. *Recitation of Homer.*

In a striking passage of Wolf's *Prolegomena*²², it is pointed out that there must always be some relation or correspondence between the form of a literary work and the methods or channels by means of which it is brought before the public—the hearers, or readers, or spectators—to whom it is addressed. Thus in an age of oral literature, he goes on to argue, an epic poem like the *Iliad* or the *Odyssey* would be as much out of place as a great ship built on ground from which it could not be launched. The notices that we have of the recitation or rhapsodising (ῥαψωδία) of Homer, if they do not prove that the poems were impossible under such conditions, at least show that his contention is one of which it is very necessary to take account.

The term ῥαψωδός was applied in classical times to men who made it their business to recite epic poetry, especially that of Homer. Why they were called ῥαψωδοί, 'stitchers of song,' is a question that need not delay us here²³. They are described as going about to the great religious festivals of Greece, and contending for the prizes offered for this species of performance. At Athens there was a law that Homer should be recited at every quinquennial celebration of the Panathenaea. As has been mentioned, the rhapsodists were there obliged to follow the order of the text, so that the poems should be produced in their

²² Wolf, *Proleg.* xxvi. Quid? quod si forte . . . unus in saeculo suo Iliada et Odysseam hoc tenore pertexuisset, in ceterarum opportunitatum penuria similes illae fuissent ingenti navigio, quod quis in prima ruditate navigationis fabricatus in loco mediterraneo, machinis et phalangis ad protrudendum, atque adeo mari careret, in quo experimentum suae artis caperet. . . . Eodem pacto si Homero lectores decrant, plane non assequor quid tandem eum impellere potuisset in consilium et cogitationem tam longorum et continuo partium nexu consertorum Carminum.

²³ The derivation of the word ῥαψωδός which makes it = 'stitcher of song' (from ῥάπτω), is clearly more correct than the other that Pindar throws out (ῥαβδωδός for ῥαβδωδός, from the wand that they carried). But what did the expression 'stitcher of song' originally mean? Attempts have been made to explain it, in accordance with modern theories, of some process of arranging or 'stringing together' short 'lays' so as to form connected poems. But it is surely more probable that 'stitching' was simply a colloquial variation for composing or making, as in the lines quoted by the scholiast on Pind. *Nem.* 2. 1 as from Hesiod (fr. 221 Goettling):

ἐν Δῇλῳ τότε πρῶτον ἐγὼ καὶ θεῖος Ὀμηρος
μέλπομεν ἐν νεαροῖς ὕμνοις ῥάψαντες ἀοιδὴν.

If so, ῥαψωδός meant 'poet,' and only acquired the sense of 'reciter' when recitation took the place of original poetry in the poetical contests of Greece. Naturally, when the wand became the symbol of the competing rhapsodist the accidental likeness of ῥάβδος and ῥαψωδός led to a popular etymology by which they were associated. Of this Heraclitus took advantage when he said that Homer deserved to be cast out from the contests and beaten (ῥαψίζεσθαι instead of ῥαψωδεῖσθαι).

entirety²⁴. Elsewhere it would seem that they were more free, each one being allowed to choose a passage suited to the display of his powers. As 'rhapsody' was only one of several kinds of entertainment, the time allotted to each rhapsodist can hardly ever have been enough for the due appreciation of a poem of moderate length. Even the regulation said to have been enforced at the Panathenaea cannot have entirely remedied this evil. Moreover, the unfortunate conditions of the rhapsodic art reacted on the artists. We find a highly contemptuous estimate of them in the *Symposium* of Xenophon²⁵. The picture of a typical rhapsodist drawn for us in the *Ion* of Plato is hardly more flattering. The feature most dwelt upon is the highly theatrical style of the recitation, and the strong feeling that overmastered the performer as well as his audience²⁶. As Plato doubtless recognized, this effect was alien to the true character of Homeric narrative. Even the text of Homer suffered at their hands. If we are to believe the scholiast on Pindar (*Nem.* 2. 1) they mangled the poems sadly, and inserted many verses of their own.

Here an obvious question arises. If recitation by professional rhapsodists was so imperfect and unsuitable as a means of knowing and enjoying the poetry of Homer, how was it tolerated at all? Does it not bring out precisely that want of harmony between the work of art and its production upon which Wolf insisted? Does it not show that the original poems must have been, not epics like the *Iliad* and *Odyssey*, but 'lays' such as the rhapsodists would have found within the compass of their art?

The answer to this question is found in the profound difference—one that implies a very considerable interval of time—between the manner and circumstances of recitation in historical times and those

²⁴ The expression ἐξ ὑποβολῆς (ῥαψωδεῖσθαι) has given rise to much controversy. At first it seems to answer to ἐξ ὑπολήψεως, the phrase used in the *Hipparchus*, which clearly means 'taking up,' i. e. going on where the last man left off, or (in the words of Diogenes Laertius) ὅπου ὁ πρῶτος ἐληξεν ἐντεῦθεν ἀρχεσθαι τὸν ἐχόμενον. But this is inconsistent with the use of ὑποβάλλω and its derivatives, which have the sense of 'suggesting,' 'supplying' (with ideas or words), 'prompting' or 'dictating.' Hence the meaning in the passage in question is that each rhapsodist was 'given his cue,' and that this was done (presumably by the agonotheae) so that the recitations should follow the order of the text. The words ὅσον ὅπου ὁ πρῶτος κτλ. are not epexegetic of ἐξ ὑποβολῆς, but express the practical result of the ὑποβολή, i. e. of the *direction* to which the rhapsodists at the Panathenaea were subject.

²⁵ Xen. *Symp.* 3. 6 οἷσθ' ἂν οὖν ἔθνος, ἔφη, ἡλιθιώτερον ῥαψωδῶν; οὐ μὰ τὸν Δι', ἔφη ὁ Νικηράτος, οὐκ οὐκ ἐμοίγε δοκεῖ.

²⁶ Plato *Ion* p. 535 ἐγὼ γὰρ ὅταν ἐλεεινὸν τι λέγω, δακρύων ἐμπίπτανταί μοι οἱ ὀφθαλμοί. ὅταν τε φοβερὸν ἢ δεινόν, ὕρθαι αἱ τρίχες ἴστανται ὑπὸ φόβου καὶ ἡ καρδία πηδᾷ. And of the hearers, *ibid.* καθορῶ γὰρ ἐκαστοτε αὐτοὺς ἀναθεῖν ἀπὸ τοῦ βήματος πλείοντάς τε καὶ δεινὸν ἐμβλέποντας καὶ συνθαμβοῦντας τοῖς λεγομένοις.

which obtained in the Homeric age. To understand the full extent of this difference we have only to turn again to the 'singer' of the *Odyssey*. We find him attached to a great house, the palace of one of the 'kings' or *seigneurs* of the quasi-feudal period of Greece. He sings at the feast in the hall, day after day, to amuse the leisure of the 'king' and his guests and retainers. His song is accompanied by the *φόρμιγξ*—the Homeric instrument answering to the lyre of later times. The rhapsodists, on the other hand, went about to the various festivals, and competed for prizes, reciting passages in turn before the assembled crowd. Their performance was not musical, but was highly dramatic and sensational. Instead of the lyre they bore a wand (*ράβδος*); as in Homer a speaker in the assembly holds a *σκήπτρον*. Their recital did not produce the sense of charm (*κηληθμός*) that followed a well-told tale in Homeric days. Rather it roused the feelings of the vast audience to a species of madness.

This difference in the outward conditions of epic poetry is only part of the social and political changes that were brought about in the period now in question. The Greece of Homer, with its hereditary chiefs living in fortified palaces like those of Tiryns or Mycenae, had become more or less democratic. The occupation of a post like the rock of Tiryns was now tantamount to an attempt to overthrow the law and establish a 'tyranny.' The palaces were deserted: the acropolis was reserved for the temples of the gods. The amusements of the people underwent a corresponding change. New kinds of music and poetry—the Aeolian choric music, the Dorian tragedy, the Attic drama, shared in succession the vogue once confined to the epic. Great festivals arose, such as the *πανήγυρις* of Delos, and drew crowds from many cities. The minstrel's song, which was chief among the *ἀναθήματα δαιτός* in the olden time, no longer met the need. It is surely a proof of the vitality of the Homeric poems, and the hold they had gained over the people of Greece, that they still continued, though under different conditions, to form a large part of the entertainment at such gatherings.

It is worth while to compare the failure of 'rhapsody' as a vehicle for Homeric poetry with the objections taken to the poems themselves by the early Ionian philosophers. In both cases the poems suffered from a gradual change in their environment. As the quarrel of poetry and philosophy was due to the advance of moral and religious thought, so the inadequacy of the rhapsodists was due to the passing away of the society for which the poems were originally composed. In both cases we obtain something like a time-

measure—a process of development for which we have to find room in our chronology.

It would be interesting, in view of the considerations now put forward, if we could trace the rise of professional rhapsodising, or determine the time at which it first became popular in Greece. According to Aristotle it was comparatively late²⁷. It was, however, an established institution early in the sixth century B.C., if it is true that Cleisthenes of Sicyon (unlike the enlightened tyrants of learned imagining) put down the contests of rhapsodists in Sicyon 'on account of the poetry of Homer, because it is all about Argos and the Argives²⁸.' At Athens in the same century (if we may trust our information), a law was made prescribing and regulating the recitation of Homer as part of the Panathenaic festival. It is attributed by Diogenes Laertius to Solon, and by the writer of the pseudo-Platonic *Hipparchus* to Hipparchus son of Pisistratus. It is also referred to by the orators Lycurgus and Isocrates, but without mention of the statesman to whom it was due²⁹. As the laws of Solon are generally quoted with his name, it may be suspected that the author of this regulation was unknown. It was however a thing of long standing in the time of Isocrates; and the contests which it was designed to regulate were doubtless still older. Another probably ancient seat of Homeric 'rhapsody' was the *Brauronia*³⁰, a festival held at Brauron in Attica, where we are told that the *Iliad* was recited. There is also a notice of rhapsodic contests at the Dionysia: but we are not told which festival of that name is intended³¹.

Rhapsodists are referred to in two passages of Pindar, viz. in *Nem.* 2. 1–3 'Ομηρίδαι ρυπτῶν ἐπέων αἰδοί, and in *Isthm.* 3. 56 κατὰ ράβδον ἔφρασεν θεσπεσίων ἐπέων (said of Homer celebrating the prowess

²⁷ Arist. *Rhet.* iii. 1. 3 (p. 1403 b) τρίτον δὲ τούτων, ὃ δύναμιν μὲν ἔχει μεγίστην, οὕτω δ' ἐπιχειρήματα, τὰ περὶ τὴν ὑπόκρισιν· καὶ γὰρ εἰς τὴν τραγικὴν καὶ ραψωδιᾶν ὅψις παρήλθεν. Cp. Max. Tyr. 23. 5 ὅψις μὲν γὰρ ἡ Σπάρτη ραψωδεῖ, ὅψις δὲ ἡ Κρήτη.

²⁸ Hdt. 5. 67 ραψωδοὺς ἔπαυσε ἐν Σικυῶνι ἀγωνίζεσθαι τῶν Ὀμηρείων ἐπέων εἵνεκα, ὅτι Ἀργεῖοί τε καὶ Ἄργος τὰ πολλὰ πάντα ὑμνεῖται.

²⁹ Diog. Laert. i. 57 (see note 20).

Lycurg. *Leocr.* p. 209 βούλομαι δ' ὑμῖν καὶ τὸν Ὀμηρον παρασχέσθαι ἐπαινῶν· οὕτω γὰρ ὑπέλαβον ὑμῶν οἱ πατέρες σπουδαῖον εἶναι ποιητὴν, ὥστε νόμον ἔθεντο καθ' ἑκάστην πενταετηρίδα τῶν Παναθηναίων μόνου τῶν ἄλλων ποιητῶν ραψωδεῖσθαι τὰ ἔπη.

Isocr. *Paneg.* p. 74 οἶμαι δὲ καὶ τὴν Ὀμήρου ποιήσιν μείζω λαβεῖν δόξαν, ὅτι καλῶς τοὺς πολεμήσαντας τοῖς βαρβάροις ἐνεκωμίασε, καὶ διὰ τοῦτο βουλευθῆναι τοὺς προγόνους ἡμῶν ἐντιμὸν αὐτοῦ ποιῆσαι τὴν τέχνην ἐν τε τοῖς τῆς μουσικῆς ἀθλοῖς καὶ τῇ παιδείᾳ τῶν νεωτέρων.

³⁰ Hesych. *Brauroniois*: τὴν Ἰλιάδα ἦδον ραψωδοὶ ἐν Βραυρωνί τῆς Ἀττικῆς.

³¹ Athen. vii. p. 275 b (from the account of a certain ἐορτή given by Clearchus, scholar of Aristotle) ἐξέλιπε δὲ αὕτη, καθάπερ ἡ τῶν ραψωδῶν, ἣν ἤγον κατὰ τὴν τῶν Διονυσίων· ἐν ᾗ παρίοντες ἕκαστοι τῷ θεῷ ὅλον τιμὴν ἀπετέλουν τὴν ραψωδίαν.

of Ajax). The allusion to the word *ῥαψῳδός* is marked, and all the more so since the poet seems to shrink from using it himself. Perhaps it was a new expression, or too colloquial, and not sanctioned by poetical usage. According to the scholiast on the former of these two passages one of the earliest of the rhapsodists was Cynaethus of Chios, who recited Homer for the first time at Syracuse in the sixty-ninth Olympiad. The evidence for poetical contests goes back somewhat farther. They are clearly implied in the boast of Thamyris 'that he can conquer even the Muses in song' (Il. 2. 597). That passage is, however, in the *Catalogue*, and therefore of doubtful antiquity. The author of the *Hymn to Apollo* describes himself as taking part in the great Ionic *πανήγυρις* in the island of Delos, and as begging the Delian maidens to declare his songs to be the best³². Another Homeric hymn ends with the formula *ὅς δ' ἐν ἀγῶνι νίκην τῷδε φέρεσθαι, ἐμὴν δ' ἔντυνον ἀοιδήν*³³. In some at least of these cases the contest was apparently not one of rhapsody in the technical sense, but the competitors were poets who recited their own verses. It may be that contests of this kind formed the transition between the Homeric minstrel 'in whose heart the Muse had put many songs,' and the unintelligent rhapsodist of the age of Plato.

§ 5. The Homeridae.

It has often been supposed that the preservation of the Homeric poems before the time when writing was in general use and written copies began to be multiplied may be accounted for by the services of a family or *gens* (*γένος*) settled in Chios and calling themselves 'Ομηρίδαι. Such a family, if it existed, might well have carried on the recitation of Homer as a hereditary craft, even as the Asclepiadae carried on the profession of medicine, or as the Daedalidae seem to have kept up the art of making certain mechanical contrivances. It is therefore necessary to examine the evidence that there is for the existence of the Homeridae, and for their connexion with the recitation of Homer in early times.

The earliest mention of Homeridae is in Pindar, who applies the word to the rhapsodists, in *Nem.* 2. 1-3:

ὄθεν περ καὶ Ὀμηρίδαι
ῥαπτῶν ἐπέων τὰ πολλὰ δαοῖοι
ἄρχονται Διὸς ἐκ προοιμίου κτλ.,

³² Hom. H. Apoll. 165-172: Thuc. 3. 104.

³³ Hom. H. v. 20: cp. x. 5., xiii. 5.

'whence the sons of Homer, the singers of stitched song, mostly take their prelude, from Zeus.' This, however, need not mean that the rhapsodists of Pindar's time belonged in a literal sense to a family of Homeridae. On the contrary, the real subject of the sentence is the word which the poet wraps up in a periphrasis, viz. *ῥαψῳδοί*, and 'Ομηρίδαι is a descriptive epithet, to be understood metaphorically. Such a manner of speaking is most natural in Greek. Homer himself speaks of 'the race of singers' (*φῦλον ἀοιδῶν*), and of physicians as 'the brood of the god of healing' (*ἡ γὰρ Παιήονός εἰσι γενέθλης*, Od. 4. 232). Hereditary occupation was so familiar that the family or *gens* became a form under which any group of the kind could be imagined and spoken of. We may compare the modern use of the term 'school,' which is extended to a group that *might have been* formed by common teaching. There is no difficulty in supposing that Pindar applied the phrase 'kindred of Homer' to the rhapsodists of his day in this indefinite sense.

This interpretation of Pindar's 'Ομηρίδαι is borne out by the Attic use of the same word. It is found in three passages of Plato and one of Isocrates, in all of which it can have nothing to do with recitation, but must mean 'students of Homer,' 'Homer worshippers,' or the like³⁴. In these writers it is still somewhat esoteric or poetical, answering to the more prosaic 'Ομηρικοί of Aristotle³⁵. This use, it is hardly necessary to remark, is inconsistent with the survival of a family of Homeridae known as rhapsodists. Indeed if the term Homeridae had ever been generally used as an equivalent for 'rhapsodists,' it is unlikely that it would have acquired so different a meaning. In the time of Plato and Isocrates the true 'children of Homer' were not the reciters but the students of the poet.

Further, this view is supported by an ancient commentary on the passage of Pindar. The following are the scholia in question:

(1) 'Ομηρίδας ἔλεγον τὸ μὲν ἀρχαῖον τοὺς ἀπὸ τοῦ Ὀμήρου γένους, οἱ καὶ τὴν ποίησιν αὐτοῦ ἐκ διαδοχῆς ἤδον· μετὰ δὲ ταῦτα καὶ οἱ ῥαψῳδοί, οὐκέτι τὸ γένος εἰς Ὀμηρον ἀνάγοντες· ἐπιφανείς δὲ ἐγένοντο οἱ περὶ Κύναιθον, οὗς φασὶ πολλὰ τῶν ἐπῶν ποιήσαντας ἐμβαλεῖν εἰς τὴν Ὀμήρου ποίησιν. ἦν δὲ ὁ

³⁴ Isocr. *Hel.* § 65 λέγουσι δὲ τινες καὶ τῶν Ὀμηριδῶν ὡς ἐπιστάσα νυκτὸς Ὀμήρου προστάξαι ποιεῖν περὶ τῶν στρατευσαμένων ἐπὶ Τροίαν.

Plato, *Rep.* p. 599 E (Homer is not known as a legislator) οὐκ οὐκ λέγεται γὰρ οὐδ' ὑπ' αὐτῶν Ὀμηριδῶν.

Ion p. 530 D καὶ μὴν ἄξιόν γε ἀκούσαι, ὦ Σώκρατες, ὡς εὖ κεκόσμηκα τὸν Ὀμηρον· ὥστε οἶμαι ὑπὸ Ὀμηριδῶν ἄξιός εἶναι χρυσῷ στεφάνῳ στεφανωθῆναι.

Phaedr. p. 252 B λέγουσι δὲ οἶμαι τινες Ὀμηριδῶν ἐκ τῶν ἀποθέτων ἐπῶν δύο ἔπη εἰς τὸν Ἔρωτα.

³⁵ Arist. *Metaph.* xiv. 6 (p. 1093 a 27).

Κύναιθος Χίος, δε καὶ τῶν ἐπιγεγραφομένων Ὀμήρου ποιημάτων τὸν εἰς Ἀπόλλωνα γεγραμμένον ὕμνον λέγεται πεποιηκέναι. οὗτος οὖν ὁ Κύναιθος πρῶτος ἐν Συρακούσαις ἐρραψέδῃσε τὰ Ὀμήρου ἔπη κατὰ τὴν ἐξηκοστὴν ἐνάτην Ὀλυμπιάδα, ὡς Ἱππόστρατος φησιν.

(2) Then follows a scholium on the etymology of *ῥαψῳδός*: then—

(3) ἄλλως Ὀμηρίδαι πρότερον μὲν οἱ Ὀμήρου παῖδες, ὕστερον δὲ οἱ περὶ Κύναιθον ῥαβδῳδοί· οὗτοι γὰρ τὴν Ὀμήρου ποίησιν σκεδασθεῖσαν ἐμνημόνεον καὶ ἐπήγγελλον· ἐλυμήναντο δὲ αὐτὴν πᾶν.

‘Originally,’ the scholiast says, ‘the name *Homeridae* denoted the actual descendants of Homer, who sang his poems in hereditary succession: but afterwards the rhapsodists who were not descended from him. Chief among these were Cynaethus and his followers (οἱ περὶ Κύναιθον), who, they say, foisted many verses of their own making into the poetry of Homer. Now Cynaethus was a Chian, who is said to have been the author of the hymn to Apollo that is ascribed to Homer. This Cynaethus was the first who recited the poems of Homer at Syracuse, in the 69th Olympiad, as Hippostratus says³⁶.’ As Cynaethus was older than Pindar, this statement implies that the rhapsodists of Pindar’s time were no longer of the family of Homer,—so that they could only be *Homeridae* in a poetical sense.

It may be urged here that the scholiast does not confine himself to the negative statement that the rhapsodist Cynaethus and his like were not of the *Homerid gens*. He says that anciently—in the times before Cynaethus—the descendants of the poet sang his verses. On this point, however, it is difficult to believe that he had any evidence going back so far. He gives us no information about the-supposed *gens*. He does not even seem to know that they were of Chios,—which is the more remarkable since he says that Cynaethus was a Chian. It seems much more likely that his assertion is merely an inference from the patronymic form of the word. He had some information about the career of Cynaethus which probably did not justify his saying more than that the word *Homeridae*, if it once implied descent from Homer, had ceased to do so in the time of Cynaethus, and *a fortiori* in the time of Pindar.

So far we have had to do with Pindar and his scholiasts, and with statements as to the claim of rhapsodists to the name *Homeridae*.

³⁶ Hippostratus is quoted by the scholiast on Pindar (*Pyth.* 6. 4) as δ τὰ περὶ Σικελίας γενεαλογῶν. Hence his notice of the rhapsodising of Cynaethus at Syracuse probably comes from a local source. On the other hand it is unlikely that Cynaethus, if he recited Homer so late as the 69th Olympiad, was the real author of the *Hymn to Apollo*. Cp. also the scholia on Pind. *Ol.* 2. 8. 16 and Theocr. 6. 40.

We have now to turn to notices about a family that certainly bore the name of *Homeridae*, and to ask what right they had to claim kindred with the poet.

The *locus classicus* is the article Ὀμηρίδαι in the *Lexicon* of Harpocration, which is as follows:

Ὀμηρίδαι· Ἰσοκράτης Ἑλένη· Ὀμηρίδαι γένος ἐν Χίῳ, ὅπερ Ἀκουσίλαος ἐν γ, Ἑλλάνικος ἐν τῇ Ἀτλαντιάδι ἀπὸ τοῦ ποιητοῦ φησὶν ὠνομάσθαι· Σέλευκος δὲ ἐν β περὶ βίων ἀμαρτάνειν φησὶ Κράτητα νομίζοντα ἐν ταῖς ἱεροποιαῖς Ὀμηρίδας ἀπογόνους εἶναι τοῦ ποιητοῦ· ὠνομάσθησαν γὰρ ἀπὸ τῶν ὁμήρων, ἐπεὶ αἱ γυναῖκες ποτὲ τῶν Χίων ἐν Διονυσίοις παραφρονήσασαι εἰς μάχην ἦλθον τοῖς ἀνδράσι, καὶ δόντες ἀλλήλοις ὄμηρα νυμφίους καὶ νύμφας ἐπαύσαντο, ὧν τοὺς ἀπογόνους Ὀμηρίδας λέγουσιν. (So, but with abridgments, Photius *Lex.*, Timaeus *Lex. Plat.*, Suidas.)

From this article, then, it appears that there was a family called Ὀμηρίδαι in the island of Chios, and that two conflicting accounts were current regarding their origin. One, which was given by the logographers, Acusilaus and Hellanicus, derived them from the poet. This view was also adopted by Crates in a work on sacrifices (ἐν ταῖς ἱεροποιαῖς is clearly a reference to the title of a book)³⁷. The other, which was maintained against Crates by Seleucus (probably the Homeric critic of the first century B.C.), derived them from the hostages (ὄμηρα) exchanged after a war which once took place between the men and women of Chios. It was told that on the occasion of a Dionysiac festival the women were seized with madness, and fought with the men: then that, when they made peace, they gave each other as hostages certain bridegrooms and brides, whose descendants thenceforth were called *Homeridae*. This singular legend, it may be conjectured, was devised to explain some ritual usages of the local Dionysia, in which the *Homeridae* had a traditional part to play. However this may be, the existence of the legend shows that the connexion of the *Homeridae* with Homer was not accepted as a matter of course. If there had been any evidence of it—if the *Homeridae* had been reciters of Homer, or had performed sacred rites to him as their ancestor—the claim would hardly have been doubted. As it is, all that we can be said to know is that there was a family bearing that name in Chios. The derivation from Homer is only one of many possible sources of the word.

The sceptical view is borne out by indications showing that the

³⁷ This may be the grammarian Crates of Mallos, the celebrated rival of Aristarchus. But there was another Crates who wrote περὶ τῶν Ἀθηνησὶ θυσιῶν, which may be the same as the work on *ἱεροποιαῖς* now in question.

Homeridae of Chios were unknown to various writers who might be presumed to be well informed on such a matter. It has already been noticed that the scholiast on Pindar, who tells us a good deal about Cynaethus of Chios and the rhapsodists, evidently did not know that there were Homeridae in Chios. Moreover, the existence of descendants of Homer is ignored in the stories about Creophylus—stories that are alluded to as matter of common knowledge in the *Republic* of Plato. According to the usual account, which comes from the fourth century B.C.³⁸, Lycurgus got the Homeric poems from the descendants of Creophylus in Samos. This obviously implies that Homer had no descendants of his own.

On the whole it appears that the series of notices that has been thought to prove the existence of a family of Homeridae, claiming Homer as their eponymous ancestor and reciting his poems, is really a combination or 'conflation' from two sources, neither of which bears out any such hypothesis. These sources are:

(1) The scholiast on Pindar, who gives us some information, derived from Hipponostratus, about Cynaethus of Chios, but knows nothing of the Homeridae. What he says of them is arrived at by taking Pindar's poetical use of the word in a literal sense.

(2) The lexicon of Harpocration, which brings together notices of the Chian Homeridae, but tells us nothing of their recitation of Homer. In this case also the claim to Homeric descent seems to be a mere inference from the patronymic form of the name.

Our conclusion then must be that the only use of the word *Ὀμηρίδαι* known to Attic usage is as a half-poetical term meaning 'students of Homer.'

§ 6. *The rhapsodists and the text—Pisistratus.*

The rhapsodists, as we have just learned, are charged with having done much to corrupt the text of Homer. One scholium on Pindar *Nem.* 2.1 speaks of Cynaethus and his followers (*οἱ περὶ Κύναιθον*) as eminent rhapsodists, 'who, they say, made many of the verses and put them into the poetry of Homer.' Another says of the same rhapsodists, 'they kept in memory and made known the poetry of Homer when dispersed: but they greatly mangled it³⁹.' It appears, then, that they did mischief in two ways. They broke up the text into

³⁸ Plato *Rep.* p. 600: cp. note 17.

³⁹ Cp. also Bekker, *Anecd.* ii. p. 766 *οἱ γὰρ μεθ' Ὀμηρον . . . περιερχόμενοι καὶ ᾄδοντες τὰ αὐτοῦ οὐκ ἐφεξῆς, ὥς νῦν κείνται οἱ στίχοι, οὕτως ἔλεγον ἀκολούθως ἐνλείπνυμενοι, ἀλλ' ἐντεῦθεν κάκειθεν.*

fragments (presumably *ῥαψῳδίαι*, or portions suited for recitation at festivals); and they introduced many interpolations.

The known conditions under which the art of the rhapsodists was exercised render these accusations intrinsically probable. Moreover, they are borne out by the law that regulated the public recitations at Athens, and also, as will be seen, by the later history of the text. It is not necessary to suppose that Homer at one time only survived in a fragmentary state, or in much interpolated copies. The continuous recitation insisted upon at Athens implies the possession of a complete text. Whether the Athenian authorities were equally on the watch against spurious additions (except such as tended to the glory of the city) does not now appear. In any case the regulation of the rhapsodists by public officials shows that there was risk of abuse, and also that steps were taken to guard the purity of the Homeric tradition.

So much may be regarded as resting on the ground of historical fact, namely the law for which we have the testimony, not merely of late compilers like Diogenes Laertius, but of the Attic orators, Lycurgus and Isocrates, besides the more shadowy author of the *Hipparchus*. But besides these we have to deal with a series of statements, of a circumstantial and occasionally marvellous character, describing much more considerable services as having been rendered to Homer by the Athenian 'tyrant' Pisistratus.

The earliest of these meets us in an unexpected author, namely Cicero, who (in a passage of his treatise *De oratore*, iii. 34. § 137) dilates on the learning of Pisistratus, 'qui primus Homeri libros confusos antea sic disposuisse dicitur ut nunc habemus.' The earliest Greek writer who refers to this story is Pausanias (7. 26. 6)⁴⁰, who says that when Pisistratus collected the poems of Homer, then known only in fragments scattered about in various places, he (Pisistratus) or one of his companions in ignorance changed the name *Δονόεσσαν* in *Il.* 2. 573 into *Γονόεσσαν*. Who these 'companions' were is a question to be considered presently. The story is told in an epigram said (contrary to all historical probability) to have been inscribed on the base of a statue of Pisistratus at Athens. In it he is made to speak of himself as—

τὸν μέγαν ἐν βουλαῖς Πεισίστρατον, δὲ τὸν Ὀμηρον
ἤθροισα, σποράδην τὸ πρὶν αἰδόμενον.

⁴⁰ Paus. 7. 26. 6 Πεισίστρατον δὲ ἦν ἵνα ἐπη τὰ Ὀμήρου διεσπασμένα τε καὶ ἄλλα ἀλλαχοῦ μνημονεύμενα ἤθροισε, τότε αὐτὸν Πεισίστρατον ἢ τῶν τινα ἑταίρων μεταποιῆσαι τὸ ὄνομα ἐπὶ ἀγνοίας.

It is a probable conjecture, though unsupported by external evidence, that this epigram is the source, directly or indirectly, of all the other versions⁴¹.

So far the authorities only speak of Pisistratus and certain 'companions.' In Byzantine times we are surprised to find credence given to the story that the work of restoring the integrity of Homer was carried out under the direction of Pisistratus by a body of seventy-two grammarians, the chief of whom were Aristarchus and Zenodotus. This account is quoted from Heliodorus the grammarian by Tzetzes, who had himself formerly accepted it as true (*Prolegomena* Περὶ Κωμωδίας), also from Diomedes⁴², and is given by Eustathius, except that he does not specify the number of the grammarians employed. Speaking of the division of the *Iliad* into βιβλία or books, Eustathius says—

οἱ δὲ συνθέμενοι ταύτην κατ' ἐπιταγὴν ὥς φασὶ Πεισιστράτου τοῦ τῶν Ἀθηναίων τυράννου γραμματικοὶ καὶ διορθωσάμενοι κατὰ τὸ ἐκείνοις ἀρέσκον, ὧν κορυφαῖος Ἀρίσταρχος καὶ μετ' ἐκείνον Ζηνόδοτος κτλ. (Eust. p. 5. 31).

An interesting notice—apparently the earliest reference to this version of the story—is to be found in the poet Ausonius (*Epist.* 18. 27), who said in praise of a certain grammarian of his time that he was one—

Quem sibi conferret Varro, priorque Crates,
Quique sacri lacerum collegit corpus Homeri,
Quique notas spuris versibus apposuit.

The two unnamed grammarians are Zenodotus and Aristarchus⁴³: and it is Zenodotus who is said to have 'collected the torn body of sacred Homer.' The words are obviously inapplicable to the real work of Zenodotus, but answer exactly to the language of the Pisistratus story⁴⁴. Hence, although Ausonius does not name Pisistratus, he must be regarded as one of the witnesses to the Homeric services of which Pisistratus had the credit, and to the association with him of the two great Alexandrian scholars.

A curious variant of the story as regards the assistants or 'companions' of Pisistratus rests upon the single authority of Tzetzes, and

⁴¹ Nutzhorn, *Die Entstehungsweise der homerischen Gedichte*, p. 40.

⁴² Villosion, *Anecd. Gr.* ii. 182: Bekker, *Anecd. Gr.* ii. p. 767.

⁴³ Cp. Ausonius, *Sept. sap. praef.* 11 Censor Aristarchus, normaue Zenodoti: also *Prof.* 13. 3 esset Aristarchi tibi gloria Zenodotique, Graiorum antiquus si sequeretur honos.

⁴⁴ It is needless to discuss Welcker's opinion that Zenodotus was here proclaimed as the compiler of the Epic Cycle. It is impossible to admit that Ausonius meant by 'Homer' anything but the poems that we have now.

has met with an amount of attention on the part of scholars to which that grammarian was hardly entitled. It was first discovered in Latin, in the document well known as the *Scholium Plautinum*⁴⁵, and is to the effect that Pisistratus was aided by four persons, Onomacritus, Zopyrus of Heraclea, Orpheus of Croton, and a fourth, whose name was written as Conculus. Then similar comments were found in Greek manuscripts, and at length the original treatise of Tzetzes was found and published⁴⁶. It will be enough to quote a few words in which he explains his error and the correction:

εἶπον συνθεῖναι τὸν Ὅμηρον ἐπὶ Πεισιστράτου ἐβδομήκοντα δύο σοφούς, ὧν ἐβδομήκοντα δύο εἶναι καὶ τὸν Ζηνόδοτον καὶ Ἀρίσταρχον· καίτοι τεσσάρων ἀνδρῶν ἐπὶ Πεισιστράτου συνθέντων τὸν Ὅμηρον, οἵτινές εἰσιν οὗτοι· ἐπικόγκυλος (sic), Ὀνομάκριτος Ἀθηναῖος, Ζώπυρος Ἡρακλεώτης καὶ Ὀρφεὺς Κροτωνιάτης.

He goes on to reproach Heliodorus with having led him into the gross anachronism of making Zenodotus and Aristarchus contemporaries of Pisistratus. Regarding the corrupt ἐπικόγκυλος, which conceals one of the four names given by Tzetzes, the most probable suggestion is that of Comparetti⁴⁷, who has restored the name of the Pythagorean philosopher Ocellus Lucanus. Apparently the corruption extended to all existing manuscripts of Tzetzes, for it is found in the few subsequent notices that refer to him. Thus one grammarian⁴⁸, after saying that Zenodotus and Aristarchus arranged and corrected (διωρθώσαντο) the poetical books of the Alexandrian library, goes on to say:

καίτοι τὰς Ὀμηρικὰς ἐβδομήκοντα δύο γραμματικοὶ ἐπὶ Πεισιστράτου τοῦ Ἀθηναίου τυράννου διέθηκαν οὕτως ὅτι σποράδην οὖσας τὸ πρὶν ἐπεκρίθησαν δὲ κατ' αὐτὸν ἐκείνον τὸν καιρὸν ὑπ' Ἀριστάρχου καὶ Ζηνοδότου, ἄλλων δὲ τούτων τῶν ἐπὶ Πτολεμαίου διορθωσάντων. οἱ δὲ τέσσαρσι τισὶ τῶν ἐπὶ Πεισιστράτου διόρθωσιν ἀναφέρουσιν, Ὀρφεὶ Κροτωνιάτῃ, Ζωπύρῳ Ἡρακλεώτῃ, Ὀνομακρίτῃ Ἀθηναίῳ, καὶ κατ' ἐπὶ κογκυλῷ (sic).

This scholium puts the history of the matter into a nutshell. First there is a statement of the real service that the great Alexandrian librarians and scholars did for Homer—Zenodotus the first and Aristarchus the greatest διορθωτής. Then their work is distorted, exaggerated, and thrown back into the half-mythical times of Pisis-

⁴⁵ Ritschl, *Die Alexandrinischen Bibliotheken* (*Opuscula Philologica* I. 4).

⁴⁶ By Keil, in the *Rhein. Mus.* VI. n. F. pp. 108 ff., 243 ff.

⁴⁷ Comparetti, *La commissione omerica di Pisistrato ed il ciclo epico* (Torino, 1881).

⁴⁸ Cramer, *Anecd. Par.* I. 6. According to Kaibel (*Die Prolegomena* Περὶ Κωμωδίας, Berlin 1898) this comes from an earlier work by Tzetzes himself.

tratus. Then a reconciliation is attempted: Pisistratus was assisted, not by the Alexandrian Zenodotus and Aristarchus, but by two scholars bearing the same names. Finally it is added that 'some' (viz. Tzetzes) refer the earlier recension to a commission formed of four Pythagorean philosophers.

The last statement surely has very little claim on our belief. It is entirely unheard of before Tzetzes, that is to say, for fifteen centuries: and it seems to have been forgotten again in the time of Eustathius. Tzetzes does not give his authority, and it can scarcely be imagined that he had access to sources unknown to the generality of Byzantine scholars. Everything points to the conclusion that the statement is a mere fabrication. The materials were doubtless at hand in the literature of Pythagoreanism—a school in which legend and tradition always had a large place.

Apart from fabulous details and rationalised versions, is the story of Pisistratus in its main outlines worthy of belief? This question still divides scholars, and affects their judgment, not perhaps of the Wolfian theory, of which it was once the mainstay, but in regard to the history and fortunes of the Homeric text.

It is admitted that there is no hint of the story in any of the tolerably full accounts that we have of Pisistratus. It is unknown to Herodotus, to Thucydides, and to Aristotle (including the author of the *Ἀθηναίων πολιτεία*). It is excluded by the account adopted in the pseudo-Platonic *Hipparchus*, which does not leave room for any collection of Homeric verses. It is never referred to in the scholia of the *codex Venetus*, and may be shown to be unknown to the Alexandrian grammarians. For example, take the line about Ajax, Il. 2. 558:

στήσε δ' ἄγων ἴν' Ἀθηναίων ἴσταντο φάλαγγες.

Aristotle (*Rhet.* 1. 15) simply says that the Athenians quoted it to prove their title to Salamis. Aristarchus condemned the line because he observed that in the narrative of the *Iliad* (3. 230., 4. 251) Ajax is placed with Idomeneus, not with the Athenians: but he says nothing of a supposed author of the interpolation. In Strabo (ix. p. 394) it is said that some ascribed it to Pisistratus, some to Solon (so Diog. Laert. i. 48). Again, the three lines describing Menestheus (Il. 2. 553–555), which were appealed to by the Athenians on the question of the supreme command against Persia (Hdt. 7. 159), were rejected by Zenodotus. They are discussed by Aristarchus without any hint of the possible agency of Pisistratus. Again, the line Od. 11. 631 (Θησεία Πειρίθοόν τε θεῶν ἐρυκιδέα τέκνα) was said by Hereas of Megara to have

been interpolated by Pisistratus: and the same historian accused Pisistratus of having left out the verse in Hesiod (fr. 123 Goettl.)—

δεινὸς γὰρ μιν ἔπειρεν ἔρως Πανοπηίδος Αἰγλῆς,

as being a reproach to Theseus. But this information comes from Plutarch, not from the scholia. Once more, the Harleian scholium on Od. 11. 604 says that that verse was interpolated by Onomacritus. It comes from Hes. *Theog.* 952, and has no specially Athenian interest. In these places, if anywhere, we expect the scholia that represent the teaching of Aristarchus to make some reference to so important a matter as the collection of the poems by Pisistratus. In fact they do not even go so far as to hint at the probability that interpolations relating to heroes like Theseus and Menestheus may have been due to Athenian influence.

One important piece of evidence still remains to be considered, viz. the well known passage of Diogenes Laertius (i. 57), who says of Solon:

τά τε Ὀμήρου ἐξ ὑποβολῆς γέγραφε ῥαψωδεῖσθαι, οἷον ὅπου ὁ πρῶτος ἔληξεν ἄρχεσθαι τὸν ἐχόμενον. μᾶλλον οὖν Σόλων Ὀμηρον ἐφώτισεν ἢ Πεισίστρατος, ὥς φησι Διευχίδας ἐν πέμπτῃ Μεγαρικῶν· ἦν δὲ μάλιστα τὰ ἔπη ταυτί· οἱ δ' ἄρ' Ἀθήνας εἶχον καὶ τὰ ἐξῆς.

In this passage there is evidently a lacuna. The sentence ἦν δὲ μάλιστα κτλ. clearly implies that something has just been said about verses of Homer. And considering the subject of the lines referred to (Il. 2. 546 ff.), and the mention of a Megarian writer, we cannot doubt that the missing words contained something to the effect that according to Dieuchidas of Megara certain verses tending to the glory of Athens were foisted into Homer by an Athenian statesman. We may compare the similar charge made by Hereas of Megara in regard to Od. 11. 631; also the notices in Strabo about Il. 2. 558, and in Pausanias about Il. 2. 573 (cp. p. 403). So far, be it observed, we have only to do with one of the charges of interpolation that were freely made against rhapsodists as well as statesmen. There is no necessary reference to a collection of the Homeric poems by Pisistratus, or even to a recension made by his order. But Diogenes Laertius doubtless knew the Pisistratus story, and if so he must have referred to it in this context. On these grounds, then, Ritschl⁴⁰ filled up the lacuna as follows:

μᾶλλον οὖν Σόλων Ὀμηρον ἐφώτισεν ἢ Πεισίστρατος, (ὅσπερ συλλέξας τὰ Ὀμήρου ἐνεποίησέ τινα εἰς τὴν Ἀθηναίων χάριν), ὥς φησι Διευχίδας κτλ.

⁴⁰ Ritschl, *op. cit.* i. 54.

But can we rest satisfied with a restoration yielding a sense such as this: 'By the continuous recitation instituted at the Panathenaea Solon did more to spread abroad the fame of Homer than Pisistratus did by inserting verses to the glory of Athens'? Notwithstanding the opinion of Lehrs⁵⁰ we can hardly think that Diogenes Laertius (or the author from whom he borrowed) had no better argument to found on the law of Solon. His reasoning, surely, was directed against the claim made on behalf of Pisistratus to the credit of collecting and arranging 'Homer.' The strongest point must have been that Solon's law implied the existence of complete copies of the Homeric poems, and therefore cut the ground from under any such claim. This said, he apparently went on to notice a charge of interpolating the text of Homer, and quoted the historian Dieuchidas of Megara in reference to it. This was to the point, since interpolation is a process that postulates a text in which the additional verses can be inserted. It is not a means of diffusing knowledge of Homer, but of turning to use the fame and authority that Homer already enjoyed.

Owing to the lacuna, however, it is not quite certain that the charge was made against Pisistratus. Elsewhere Solon is made the object of similar suspicions. It will be evident that if Solon made interpolations—taking advantage of his control over the rhapsodists—the Pisistratus story becomes *a fortiori* impossible.

If these suggestions are accepted, the question of the date of Dieuchidas, which has been argued with his usual acuteness by Wilamowitz⁵¹, is comparatively unimportant. The chief interest will lie in determining whether the lines in the *Catalogue of the Ships* that bear upon Athens are interpolated there, or are not rather part of the proof that the whole *Catalogue* is post-Homeric. In the former case they are probably due to the unbidden action of Attic rhapsodists rather than to any stroke of state-craft.

The preceding lines were in type before the writer had the advantage of seeing Mr. Leaf's discussion of the matter in the *Prolegomena* to his new edition of II. i–xii. It is a satisfaction to find that he agrees in rejecting the supplement proposed by Ritschl. He himself proposes to complete the passage somewhat as follows:

μᾶλλον οὖν Σόλων Ὀμηρον ἐφώτισεν ἢ Πεισίστρατος· (ἐκεῖνος γὰρ ἦν ὁ τὰ ἐπη εἰς τὸν Κατάλογον ἐμπούσας, καὶ οὐ Πεισίστρατος) ὥς φησι Διευχίδας κτλ.

This restoration appears to supply at least the most important part of the words which have fallen out, and also to furnish a probable

⁵⁰ Lehrs, *De Aristarchi Studiis Homericis*, p. 446.

⁵¹ Wilamowitz-Moellendorf, *Hom. Untersuchungen*, p. 240.

cause of the lacuna, viz. the repetition of the word Πεισίστρατος. But does the passage as so restored prove that Dieuchidas had any knowledge of the *collection* of scattered Homeric poems said to have been made by Pisistratus? His testimony refers to the *interpolation* that has just been mentioned, and need not extend further back. On the contrary, the natural sense of the completed words is something like this: 'It was this law of Solon that made Homer known, rather than any (alleged) collection of his poems by Pisistratus: and so too it was Solon who interpolated the lines in the *Catalogue* supporting the Athenian claims against Megara,—not Pisistratus, as the Megarian Dieuchidas pretends.'

To sum up: the evidence in this and similar cases seems to belong to three tolerably well marked periods:

(1) Alexandrian; in which verses are questioned as spurious, and are discussed by critics on the ground of internal consistency, &c., but without reference to political or other motives.

(2) Early post-Alexandrian; when allegations begin to be made about Solon, Pisistratus, Onomacritus, and the like.

(3) Roman and Byzantine; when the full-blown Pisistratus myth makes its appearance,—οὐρανὸν ἐστήριξε κάρη καὶ ἐπὶ χθονὶ βαίνει.

If the result of the foregoing inquiry is to show that there is no good evidence for the story told of Pisistratus, it only remains to consider whether there is a reasonable αἴτιον τοῦ ψεύδους—whether, that is to say, there was anything to suggest such a story, and to give it currency among the learned of Roman and Byzantine times.

The elements and *motifs* of the story lie open to our view. They seem to be these:

(1) The great critical work of the Alexandrians, especially of Zenodotus and Aristarchus, to which later scholars looked back with veneration, but not always with much knowledge.

(2) The existence of much textual corruption, especially interpolation. The evidence for this has always been considerable, and has been augmented in quite recent years. The services of the great Alexandrians in dealing with it were magnified, or rather were distorted and turned into senseless marvels, by ignorant γραμματικοί.

(3) The influence of Athens in the fifth and fourth centuries as a literary centre; including, in particular, such institutions as the regular and complete recitation of Homer. This no doubt helped to attract to Attica the stories about the preservation and diffusion of Homer which were originally told of other parts of Greece.

(4) The desire to think well of 'tyrants' and monarchs generally, as friends of letters. This led to the prominence of Pisistratus, where an earlier age would have rather looked to Solon.

Such were the causes and conditions through which the age of the Ptolemies came to be reflected in the myth—for so we must call it—of Pisistratus and his grammarians, 'of whom Zenodotus and Aristarchus were the chief.' Let us understand it as a myth, and not think, by leaving out the anachronisms and the marvels, to turn it into history.

§ 7. *Ancient criticism—the fifth century B.C.*

The systematic study of Homer can be traced back to the beginning of prose writing in Greece. The 'ancient quarrel' with philosophy—that is to say, with the advancing reason and morality of the nation—came to a height in the attacks of Xenophanes and Pythagoras. Following closely on these—towards the end of the sixth century B.C.—attempts at reconciliation began to be made. The first of these, so far as we know, was the allegorical explanation put forward by Theagenes of Rhegium, who lived in the time of Cambyses, king of Persia—which was also (roughly speaking) the time of the earliest logographers. Theagenes, it is said, was the first who 'wrote about Homer.' With him began *ἡ νεωτέρα γραμματική*, the New Grammar, that which studied the language and narrative of Homer, and did not confine itself to reading and writing. Whether he rendered any service to the purity of the text does not appear. He is quoted on one place, viz. Il. i. 381 *ἐπεὶ μάλα οἱ φίλος ἦεν*, where he is said to have read *ἐπεὶ ῥά νύ οἱ* (with the Cyprian and Cretan editions). The statement, however, seems doubtful⁵¹. The chief passage quoted from him is the explanation of the *θεομαχία* in the *Iliad*, given by Schol. B on Il. 20. 67. It is to the effect that the different gods stand for elements or powers of nature or man: Apollo is the *sun*⁵², Hephaestus *fire*, Poseidon and Scamander *water*, Artemis the *moon*, Here *air*, Athene *wisdom*, Ares *folly*, Aphrodite *desire*, Hermes *λόγος*.

⁵¹ It does not seem likely that a writer of the period of Theagenes would be quoted for the difference between *ἐπεὶ μάλα* and *ἐπεὶ ῥά νύ*. Perhaps the name was that of some much later grammarian. If so, *προφέρεται* may have the meaning *προφέρεται ὡς Ἀριστάρχου*, as sometimes in the scholia.

⁵² At this point I have ventured to make a correction. According to the MS. *Ἀπόλλων*, *ἥλιος*, and *Ἡφαίστος* stand for fire. But *ἥλιος* is not one of the actors in the story. And if Artemis is the moon, Apollo is naturally the sun. Hence for *τὸ μὲν πῦρ Ἀπόλλωνα καὶ ἥλιον καὶ Ἡφαίστον* read *τὸ μὲν πῦρ Ἡφαίστον τὸν δὲ ἥλιον Ἀπόλλωνα*.

The philosopher Democritus of Abdera (unlike his rival Heraclitus) was on the side of Homer in the great conflict. Among other treatises on poetry and music he wrote *περὶ Ὀμήρου ἢ ὀρθοσπείης καὶ γλωσσέων*, and seems to have dealt especially with the Homeric meanings of words—perhaps anticipating Aristarchus in that field—and the various senses that the same word may have (*τὴν ὁμωνυμίαν τῶν πολυσήμων λέξεων*). These few indications point to the beginning of a really scientific treatment of Homeric language.

The allegorical system of interpretation was carried farther by the philosophers of the age of Pericles. Anaxagoras is said to have been the first to explain Homer as *moral* allegory, while his friend and follower Metrodorus of Lampsacus sought rather for *physical* explanations⁵⁴. But a more important name in this period is that of Stesimbrotus of Thasos, who lived about the time of Cimon and Pericles. He is mentioned by Xenophon (*Symp.* 3. 6) as one of those who could explain the hidden meanings (*τὰς ὑπονοίας*) of Homer; also in the *Ion* of Plato (p. 530) as an author of interpretations (*διάνοιαι*). He is associated in the latter passage with Metrodorus, whence it has been inferred that he was one of the allegorising school. This, however, is not borne out by the specimens of his method that have been preserved in the scholia. He is quoted (with Crates) about the division of the universe between the three sons of Κρόνος, especially about the line *γαῖα δ' ἔτι ξυνὴ πάντων καὶ μακρὸς Ὀλυμπος*: but the scholium is corrupt. Il. 11. 637 *Νέστωρ δ' ὁ γέρον ἀμογητὶ ἄειρεν*, he pointed out, was put in simply to account for Nestor's long life. On Il. 21. 76 *πάρ γάρ σοι πρώτῃ πασάμην Δημήτερος ἀκτὴν* he accounted for *πρώτῃ* on the ground that barbarians only ate *barley*, so that Lycaon had really eaten *wheat* for the first time with Achilles. Stesimbrotus also wrote *περὶ τελετῶν*, probably on the Mysteries of the neighbouring Samothrace. References are quoted from it to the Idaean *Δάκτυλοι*, the Cabiri and the Corybantes, the name *Διώνυξος*, &c. A third work was historical, viz. 'on Themistocles, Thucydides, and Pericles.'

The island of Thasos boasts of two other Homeric students of the fifth century, viz. Hippias, two of whose emendations are mentioned in the *Poetics* of Aristotle (c. 25), and Hegemon, who first ventured to parody Homer. Other *Ὀμηρικοί* of the same brilliant period are

⁵⁴ Diog. Laert. ii. 11 (of Anaxagoras) *δοκεῖ δὲ πρῶτος (καθὰ φησι Φαβαρίνος ἐν Παντοδαπῇ Ἱστορίᾳ) τὴν Ὀμήρου ποιήσιν ἀποφύνασθαι εἶναι περὶ ἀρετῆς καὶ δικαιοσύνης· ἐπὶ πλείον δὲ προστῆναι τοῦ λόγου Μητροδωρον τὸν Λαμψακηνόν, γινώσκοντα αὐτοῦ, ὃν καὶ πρῶτον σπουδάσαι τοῦ ποιητοῦ περὶ τὴν φυσικὴν πραγματείαν.*

Anaximander (coupled with Stesimbrotus in Xen. *Symp.* 3. 6), Glaucôn (similarly mentioned among Homeric scholars by Plato, *Ion*, p. 530, and probably the same as the Glaucôn of Arist. *Rhet.* iii. 1. 3, *Poet.* 25), and Hippias of Elis, the celebrated sophist, introduced in the Platonic dialogue *Hippias minor*. It is needless to add the names of those who dealt indirectly with Homer: such, for instance, as Gorgias of Leontini and other rhetoricians (many of them his pupils), who took Homeric subjects as themes for declamation. These rhetorical exercises—of which we have a good specimen in the *encomium Helenae* of Isocrates—do not belong to the history of serious Homeric studies; but (like the imitations and allusions in the poets) they serve to complete the picture of the supremacy of Homer in Greek literature and thought.

Among the philosophers who drew their inspiration from Socrates the chief writer on Homeric subjects appears to have been Antisthenes the Cynic. In the list of his works we find many names taken from the *Odyssey*: *περὶ Ὀδυσσεύς*, *Ἀθηναὶ ἢ περὶ Τηλεμάχου*, *περὶ Ἑλένης καὶ Πηνελόπης*, *περὶ Πρωτίως*, *περὶ μέθης ἢ περὶ τοῦ Κύκλωπος*, *περὶ Κίρκης*, and the like. The *Iliad* is represented by a treatise *περὶ Κάλχαντος*, and perhaps a few others. These titles, however, do not lead us to infer that Antisthenes was an authority on the criticism or interpretation of the poet. They point rather to treatises in which Homeric personages were taken as types of character, or used as pegs on which to hang the discussion of moral and political questions. Thus the Cyclops evidently served as an example of the vice of drunkenness: and the treatise on Helen and Penelope must have dwelt on the striking moral contrast suggested by these two names. This is a mode of treatment which does not imply minute study of the text of Homer, and indeed is not very different from the use of Homeric subjects in the *encomia* and other rhetorical exercises of the early sophists. It would seem, however, that Antisthenes was one of the earliest writers who made it their business to account for the apparent contradictions to be found in the Homeric poems, and that his key was the familiar antithesis of 'truth' and 'seeming' (*ὅτι τὰ μὲν δόξα τὰ δὲ ἀληθεία εἴρηται τῷ ποιητῇ*). According to Dio Chrysostom this distinction was largely employed afterwards by Zeno to explain contradictions, but he adds that it was first put forward by Antisthenes. In this point, then, as in others, the Stoics carried on the ideas and methods of the earlier Cynic school.

Hitherto the authors with whom we have had to do have been either philosophers, concerned with the speculative truth or falsehood

that they discovered in Homer, or else historians, who dealt with the scanty records of his life. A new type appears about the end of the fifth century in Antimachus of Colophon, a pupil of Stesimbrotus, and nearly contemporary with Socrates. Antimachus was an 'editor' or *διορθωτής* of Homer, and also himself an epic poet of the first rank⁵⁵. He was thus the prototype of the learned poets so numerous in Alexandria under the Ptolemies, and formed a link between them and the great poets of earlier times. His chief work was a *Thebaid*, said to be referred to by Horace in the line⁵⁶—

Nec reditum Diomedis ab interitu Meleagri.

A poem beginning with the death of Meleager and consequent flight of Tydeus to Argos, and coming down to the return of Diomedes from the war of the Epigoni, was certainly not Homeric in structure, however valuable as a storehouse of mythical history. It was to poems of this learned character that the epithet *κυκλικός* came to be applied in Alexandrian times, and indeed Antimachus (if we may believe the scholiast already quoted) was himself known as *ὁ κυκλικός par excellence*. It was apparently also of this *Thebaid* that Callimachus uttered the celebrated saying *μέγα βιβλίον μέγα κακόν*⁵⁷.

The edition of Antimachus is referred to about twelve times in the *Iliad*, and once in the *Odyssey* (1. 85, where he read *ᾠγυλίην* for *ᾠγυλίην*). Several of his readings represent a good tradition: such as *μαχίσσομαι* (Il. 1. 298), *κατὰ δαῖτα* (Il. 1. 424, so Aristarchus), *οἰνοχόει* (Il. 1. 598), *κεκοπών* (Il. 13. 60), *Τρωάς* (Il. 5. 461). It also appears from the fragments of his own poems that he read *ἦδυμος* (for *νῆδυμος*), *ἐπίηρα* (not *ἐπὶ ἦρα*), *φή* (Il. 2. 144., 14. 499), *διὰ σπιδέος* (Il. 11. 754), *ἀδόροις* (Od. 2. 354, for *δοροῖς*). On the other hand he seems to have made or adopted some arbitrary emendations: Il. 21. 607 *πύλαι δ' ἐμπληντο ἀλέντων* (for *πύλαι δ' ἐμπληντο*): 22. 336 *ἐλκήσουσι κακῶς* (for *αἰκῶς*): 24. 71 *κλέψαι μὲν ἀμήχανον* (for *εἰάσομεν*—not seeing that *εἰάω* means *omit*, *give up*).

There was a tradition, which has reached us in very late sources, that a recension of Homer was made by Euripides—not the tragic poet, but perhaps a contemporary (Suid. s.v. *Εὐριπίδης*, Eust. on Il. 2. 865). If such an edition existed, it had no place, so far as we know, in the critical apparatus of the Alexandrian scholars.

Before leaving the fifth century we may notice some writers who

⁵⁵ The 'canon' of epic poetry consisted of the five names, Homer, Hesiod, Pisander, Panyasis, Antimachus.

⁵⁶ See the scholia on Hor. *Ep. ad Pis.* 146.

⁵⁷ Athen. iii. p. 72 a.

were not professedly Homeric students, but whose references to Homer are none the less worthy of attention.

Herodotus and Thucydides are almost alone among historians in expressing no opinion about Homer's birthplace or genealogy. Even as regards his date Herodotus merely protests against the excessive antiquity which some claimed for him (Hdt. 2. 53). The most interesting notices are those which show that the early epic poems, in particular the *Cypria* (Hdt. 2. 116) and *Epigoni* (4. 32), were still commonly assigned to 'Homer.' Thucydides refers several times to the *Iliad* and *Odyssey*, and quotes the *Hymn to Apollo* as Homeric, but does not allude to any 'cyclic' poem. It is probable, therefore, that in his time the Homeric canon was nearly what it ultimately became. He makes the important remark that in Homer Greece was not called 'Ἑλλάς, and similarly that non-Greeks were not yet brought under the general designation βάρβαροι. He also observed that piracy was regarded as honourable (referring to Od. 3. 71, &c.). Generally his tone in regard to Homer is sceptical. Thus he gives the size of the Greek armament before Troy ὡς Ὅμηρος τοῦτο δεδήλωκεν, εἴ τῳ ἱκανὸς τεκμηριώσαι. Sicily, he says, was originally inhabited by Κύκλωπες καὶ Λαιστρυγόνες, about whom he declines to say anything himself (6. 2). The notice of Corinth as ἀφνειός, ὡς καὶ τοῖς παλαιοῖς ποιηταῖς δεδήλωται, refers to Il. 2. 570 ἀφνειὸν τε Κόρινθον. Thus his attitude was one of protest against the undue authority which Homer exerted, and which the limitation to the *Iliad* and *Odyssey* doubtless made more sensible.

Direct references to Homer in the later poets must necessarily be rare. Difference of literary form and treatment forbids imitation such as we find (*e.g.*) in Apollonius Rhodius and Virgil. Nevertheless Homer is mentioned by name in three or four passages of the Epinician Odes of Pindar. In *Pyth.* 4. 277 ἄγγελον ἐσλὸν ἔφα τιμὰν μεγίσταν πράγματι παντὶ φέρειν we must surely recognise a *poetical* quotation of Il. 15. 207 ἐσθλὸν καὶ τὸ τέτυκται ὅτ' ἄγγελος αἶσιμα εἶδῃ. So in *Isthm.* 4. 37 there is a clear reference to the speech of Ajax in Il. 7. 198-199⁵⁸. In *Nem.* 7. 20 Pindar speaks of the Homeric stories of Ulysses and his exploits in language that is almost in the sceptical vein of Thucydides.

In tragedy, for obvious reasons, direct references to Homer cannot occur. Yet ancient scholars were impressed with the profound

⁵⁸ The speech of Ajax is in fact addressed to the Greeks, not to Hector, as Pindar's language would imply. This, however, is due to a mere lapse of memory, and proves nothing about Pindar's knowledge of the Homeric text. See Mr. Bury's note *ad loc.*, also the *Classical Review*, vol. vi. p. 3.

influence exercised by Homer on the great tragic poets. Aeschylus was believed to have spoken of his plays as 'slices (τεμάχη) from the great repasts of Homer' (Athen. viii. c. 39). Sophocles was called φιλόμηρος (Eust. 440. 38), μαθητὴς Ὁμήρου (*Vit. Soph.* 1. 97), and was said to have taken the subjects of many dramas from Homer, especially from the *Odyssey*⁵⁹. There may be some exaggeration in this: Aristotle, as we have seen (p. 339), was struck rather with the fewness of the plays that it had been possible to take from the two great poems. It should be noticed, however, that the subjects of Satyric dramas are not uncommonly Homeric. We know of the *Κίρκη* and *Πρωτεύς* of Aeschylus, the *Κρίσις* and *Ἑλένης γάμος* of Sophocles, the *Cyclops* of Euripides. Evidently the attraction of these plays lay in the familiarity of the audience with the poems of which they were virtually parodies.

The element of *parody* or burlesque held a large place in Greek comedy, especially in its earlier periods⁶⁰. Accordingly we are not surprised to find that many of the subjects are connected with the story of the Trojan war; and of these a considerable proportion must have been taken from the *Iliad* and *Odyssey*. Thus we find—

Epicharmus: *Σειρήνες*, *Ὀδυσσεὺς ναυαγός*, *Τρῶες*, *Χεῖρων*, *Φιλοκτήτας*.

Cratinus: *Ὀδυσσεύς*.

Theopompus: *Ὀδυσσεύς*, *Πηνελόπη*, *Σειρήνες*.

Philyllius: *Πλύντριάς ἢ Ναυσικάα*.

Callias and Diocles: *Κύκλωπες*.

Plato: *Μενέλαος*.

These examples belong to the period of the Old Comedy, and in nearly every case the subjects come from the *Odyssey*—the poem which leant itself more readily to treatment in a playful vein. In the Middle Comedy freer use seems to be made of the *Iliad*: we meet with the titles *Ἑλένη*, *Ἀχιλλεύς*, *Πάνδαρος*, *Δόλων*, *Μελέαγρος*, *Βελλεροφόντης*, *Ἄντεια*, *Ἀγχίσης*, as well as *Ὀδυσσεύς*, *Κύκλωψ*, *Ναυσικάα*, *Κίρκη*, *Καλυψώ*. With the introduction of the New Comedy came a change of fashion, and Homeric subjects thenceforth were very rare.

The influence of Homer may be traced, not merely in the choice of subjects, but also in allusions and reminiscences of all kinds. Here also there is a curious difference of usage or fashion between the different periods in question. In the Old Comedy these Homeric

⁵⁹ *Vit. Soph.* 1. 90 τοὺς μύθους φέρει κατ' ἔχνος τοῦ ποιητοῦ καὶ τὴν Ὀδύσειαν δ' ἐν πολλοῖς δράμασιν ἀπογράφεται.

⁶⁰ Parody of Homer is said to have begun with Hipponax, in the sixth century B.C.: see Athenaeus (p. 698 b).

reminiscences are frequent: in the Middle Comedy they become comparatively few: in the New Comedy they practically disappear. Cratinus, for example, who is perhaps the most representative poet of the Old Comedy, was the author of a play, the *Ὀδυσσῆς*, which was simply a burlesque of the *Odyssey* (διασυρμός τῆς Ὀμήρου Ὀδυσσεύς Platonius p. xxxv). It contained such adaptations as—

ἐπ' ἀριστέρ' αἶε τὴν Ἄρκτον ἔχων λάμπουσιν ἔως ἂν ἐφείρῃς,
from Od. 5. 276–277 τὴν (sc. Ἄρκτον) . . . ἐπ' ἀριστερὰ χειρὸς ἔχοντα.

τῇ νῦν τόδε πίθι λαβὼν ἦδη, καὶ τοῦνομά μ' εὐθὺς ἐρώτα,
from Od. 9. 347 Κύκλωψ, τῇ πῖε οἶνον, and l. 355 καὶ μοι τεὸν οὔνομα εἰπέ.
So in the *Λάκωνες* of Cratinus—

φοβερὸν ἀνθρώποις τὸδ' αὖ
κταμένοις ἐπ' αἰζηοῖσι καυχᾶσθαι μέγα (Od. 22. 412):

and in the *Πυλαία* fr. 2 αὐτοὺς ἐπαίδευσεν ἔθρεψέ τε δημοσίοις χρήμασιν
εἰς ἡβὴν ἵνα οἱ ποτε λοιγὸν ἀμύναντο, from Il. 9. 495 (παῖδα) ποιεύμεν ἵνα
μοί ποτ' αἰκέα λοιγὸν ἀμύνης. Cp. also the imitation in the *Χείρων* of
Pherecrates, fr. 8—

δώσει δέ σοι γυναῖκας ἐπὶ Λεσβίδας (Il. 9. 270):
and in the *Δῆμοι* of Eupolis, fr. 15. 6—

οἷς ὥσπερὶ θεοῖσιν ἡνύχμεσθα (Il. 22. 394, &c.).
Pure parody is seen in Metagenes (incert. 2)—

εἰς οἶωνός ῥιςτος ἀμύνεσθαι περὶ δείπνου.
as in Ar. *Lys.* 538 πόλεμος δὲ γυναῖξί μελήσει. When however we turn
to the fragments of the Middle Comedy, allusions of this kind are no
longer to be found⁶¹. The change is one which it is not easy to account
for. The knowledge of Homer possessed by an average Attic audience
in the period of Middle Comedy cannot have been less than it was
in the time of Cratinus. Possibly the cause is to be seen in a general
advance of refinement. The popular taste may have turned against
parodies of the almost sacred poetry of Homer, just as it discarded
the coarseness and personalities of the Aristophanic stage.

§ 8. Fourth century B.C.

The progress of Homeric studies in the fourth century shows itself
in several different directions. The students and admirers of Homer
now form a recognised class or sect, the *Ὀμηρίδαι* or 'clan of Homer'

⁶¹ W. Scherrans, *De poetarum comicorum Atticorum studiis Homericis* (Regi-
monti, 1893), pp. 46–50.

spoken of in the passages of Plato and Isocrates already quoted
(p. 399). They are doubtless the same with the *Ὀμηρικοί* of whom
Aristotle says that they see the small differences and fail to see
(παρορῶσι) the great ones⁶². But apart from this inner circle of
devotees, it is evident that the poems of Homer—not the mass of
epics once connected with his name, but definitely the *Iliad* and
Odyssey—had become one of the chief factors in the intellectual life
of Greece. They had been familiar for some time as the staple of
education: they now shared in the general awakening of the scientific
spirit. Theories and opinions on the interpretation of Homer, on the
condition of the text—of which there were many new recensions⁶³—,
on the historical authority of the poems, and similar topics, now found
their way into the common stock of knowledge.

Plato is not one of the writers on Homer: but he is full of Homeric
quotations and allusions, and he contributes in several ways to our
knowledge of the Homeric movement of his time. In the *Ion* he
draws a picture of the manner in which Homer was listened to and
enjoyed by his countrymen. In the *Cratylus* he gives us specimens
of the grammatical and linguistic speculation that was growing out of
the Homeric studies of the philosophers. The *Republic* furnishes
a measure of the importance of Homer as a moral influence in Greece.
And the same dialogue, in the curious reference to Homer's friend
or *alter ego* Creophylus, witnesses to the fresh crop of mythical
anecdotes that had then sprung up. As we have already seen (p. 391),
the notices that come from historians of the fourth century—such as
Ephorus, Timaeus, Heraclides Ponticus—tell us much of Lycurgus
and Creophylus: even as the logographers told of Smyrna and the
Meles, and as later informants tell of Pisistratus and Zenodotus.

From Plato it seems an easy step to Aristotle: yet the difference
is hardly to be measured. For the scientific treatment of poetry it
means the transition from infancy to mature knowledge. The moral
difficulties that stood in the way of a just estimate of Homer, the
allegorising fancies that obscured his meaning, are now brushed aside.
They are phantasms that have no place in the dry light of Aristotelian
thought. In the few pages given to Homer in the *Poetics* the study
of epic poetry as a form of literature stands on the highest level

⁶² Arist. *Met.* 1093 a 27. Cp. also the passage from the Comic poet Strato
(quoted in Athenaeus), describing the cook who was *Ὀμηρικός* and constantly
used Homeric γλῶσσαι (Meineke, *Fragm. Com.* iv. 545).

⁶³ Cp. the saying attributed to Timon: φασὶ δὲ καὶ Ἄρατον πυθέσθαι αὐτοῦ πῶς
τὴν Ὀμήρου ποιήσιν ἀσφαλῶς κτήσασιν τὸν δὲ εἰπεῖν, εἰ τοῖς ἀρχαίοις ἀντιγράφοις
ἐντυγχάνοι, καὶ μὴ τοῖς ἤδη διαρρωμένοις (Diog. Laert. ix. 113).

ever attained. On such matters as the structure of the *Iliad* and *Odyssey* (*Poet.* c. 8, c. 23), or the essential characteristics that distinguish the two poems (c. 24), we feel that a final verdict has been pronounced. Great scholars have sometimes failed to understand the teaching of Aristotle: none have surpassed his critical insight. Moreover, Aristotle was in a position from which he could survey not only the Homeric poems but the whole of Greek epic literature. He could compare Homer with the early Ionian poetry that had once been regarded as all more or less Homeric, and again with the comparatively recent writers, such as Antimachus and Choerilus. With these advantages a modern scholar could do infinitely more for linguistic and historical science. But in the field of pure literary criticism Aristotle was doubtless able to make the fullest use of his materials, and his results may be accepted by us as ascertained truth.

There is a story in Plutarch⁶⁴ of a recension of Homer made by Aristotle for the use of Alexander the Great. The volume, he says, was kept in a certain casket, from which it was called *ἡ ἐκ τοῦ νάρθηκος*. In Strabo⁶⁵, however, the story is told of a copy revised by Alexander himself. In any case it can hardly be true of the great philosopher. Such a work must have been quite unsuited to his powers. His own quotations from Homer, as we shall see (p. 429), are exceptionally inaccurate. It is certain that Alexander was strongly influenced by the poetry of Homer, and that he looked upon the heroic career of Achilles—not without reason—as in some sense a forecast of his own genius and fortunes. But the '*Iliad* of the Casket' may safely be dismissed as a picturesque legend.

§ 9. *Antiquity of the vulgate.*

In an inquiry into the history of the Homeric text the first great fact that meets the student is the existence of the 'vulgate.' The conditions that favour the creation of a vulgate or *textus receptus* of an author are perhaps never wholly absent: but they vary with the popularity of the author and the importance of the market for his works. In the case of Homer these causes operated with peculiar force. If we compare the editions of the *Iliad* before that of Wolf (1794), from the Florentine *editio princeps* to the great work of Heyne, we find hardly any difference. And similarly in the numerous manuscripts of Homer the most striking feature is their uniformity. As

⁶⁴ Plutarch *Vit. Alexandri* 8: Strabo xiii. 594.

Mr. Leaf has said⁶⁶, 'almost any extant manuscript is nearly good enough: at any rate a collation of almost any two will give us a readable text.' The tendencies that lead to error and consequent divergence are balanced and kept in check by those which make for agreement.

Several questions are suggested by this phenomenon. How far back can the existence of this vulgate be traced? Is it lineally descended from a text, or group of texts, current in antiquity? Was such a text formed, or in the way of being formed, in the fourth century B.C., when Athens was the centre of the Greek book-trade? Does our vulgate represent the 'old copies' spoken of in the saying of Timon of Athens (p. 417), or the 'corrected editions' that he regarded with distrust? In what relation does it stand to the manuscripts collected in the Alexandrian library, and to the texts formed by the great Alexandrian scholars?

The answers to these and similar questions are to be sought in more than one direction. We turn, in the first place, to the work of the ancient critics. The scholia, especially those of the *Codex Venetus*, have preserved a large number of the readings of Aristarchus, and they not infrequently allow us to know something of the materials on which his conclusions were based. In the next place, through the discoveries of recent years we are in possession of fragments of text, some of which go back to the earliest days of Alexandrian Hellenism. And, lastly, there are the numerous quotations from Homer in the prose writers of the fifth and fourth centuries B.C. From these three quite independent sources it is possible to form some estimate of the condition in which the Alexandrian grammarians found the text of Homer, and also of the influence exerted by them on its later fortunes.

§ 10. *Early forms of textual corruption.*

It will be readily granted that some forms of textual corruption must have been commoner in antiquity than in the period from which our manuscripts generally date. The mistakes to which copyists are liable are not the mistakes of oral transmission: and mistakes of the latter kind would be apt to creep even into written copies so long as it was by hearing rather than by reading that poetry was known and enjoyed. While the Greek of Homer, notwithstanding the archaic grammar and vocabulary, was still felt by the people as a living

⁶⁶ *Journal of Philology*, vol. xviii. p. 181.

language, and continued to be the conventional dialect of poetry, there were possibilities of divergence that ceased when it was confined to a professional class. Many examples may be given of the type of 'various reading' produced under the older conditions. One of the first and most obvious is in Il. 1. 91, where our MSS. have *ἄριστος ἐνὶ στρατῷ εὐχεται εἶναι*, but Aristarchus (following the editions of Zenodotus, Sosigenes, and Aristophanes) reads *ἄριστος Ἀχαιῶν*. It is plain that no scribe could mistake *Ἀχαιῶν* for *ἐνὶ στρατῷ*, or vice versa: the originator of the false reading either took it from some other passage, or is responsible for the authorship of it himself. The same observation applies to Il. 1. 97, where we have to choose between *Δαναοῖσιν ἀεικέυ λοιγὸν ἀπώσσει* (Ar. following the Massiliensis and Rhianus) and *λοιμοῖο βαρείας χεῖρας ἀφέξει* (Zen. and the MSS.): and to the reading in Il. 2. 15 *δίδομεν δέ οἱ εὖχος ἀρέσθαι*, quoted by Aristotle (*Poet.* 25), instead of *Τρώεσσι δὲ κήδε' ἐφήπται*. So generally it may be assumed that it is the reciter rather than the copyist to whom we have to attribute the numberless cases of 'contamination,' that is to say, of the process by which words or phrases are transferred from one context to another. This is especially frequent with epic common-place: e.g. in Il. 1. 73 *ὅς μιν ἀμειβόμενος ἔπεα πτερόεντα προσηύδα* was read by Zen. for the vulgate *ὃ σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπεν*: in Il. 2. 484 *Ὀλυμπιάδες βαθύκολποι* (Zen. for *Ὀλύμπια δώματ' ἔχουσιν*): and so *ἄνακτος* for *γέροντος* in Il. 2. 793 *τύμβω ἐπ' ἀκροτάφῳ Αἰσυήταο γέροντος*.

§ 11. Interpolation in early texts.

Of the various forms of textual corruption that belong especially to the pre-Alexandrian age the most important, from every point of view, is interpolation. On this part of the subject it will be worth while to go into some detail, so as to distinguish the several branches of evidence, and to show the cumulative nature of the reasoning upon which our final conclusions are based.

1. It appears from the ancient commentators, in particular from some passages in the scholia on Pindar (quoted above, p. 402), that the rhapsodists were accused of spoiling the poetry of Homer by inserting verses of their own. The accusation may be just or not; the fact that it was made serves to prove that in some at least of the current texts of Homer there was a considerable admixture of verses generally regarded as spurious.

2. Several instances were mentioned above (p. 406) of verses said

to have been interpolated for political ends by Athenian statesmen. It is true that charges of this kind cannot be traced far back. They are ignored in the Venetian scholia, and apparently were made in the first instance by certain Megarian historians, from jealousy of Athens. But they would probably not have been made if the idea of interpolation in Homer had not been already more or less familiar to the learned world.

3. In the Homeric criticism of the Alexandrians nothing is more characteristic than the prominence given to the detection of spurious verses. The obelus seems to have been the earliest of the critical marks, as in form it is the simplest. It was apparently used by Zenodotus, perhaps was devised by him⁶⁶. In antiquity it was generally regarded as especially the weapon of Aristarchus⁶⁷. In the first three books of the *Iliad*, for example, the number of verses obelized by Aristarchus (if we may trust the *Codex Venetus*) is 120, or about six per cent. How many more he absolutely rejected we cannot tell, since there is no corresponding record of them. The scholia, however, furnish some significant instances of lines rejected by Aristarchus notwithstanding that they appeared in some of the texts that he had before him. Thus on Il. 9. 159 Aristarchus noted that some added the line—

οὐνεκ' ἐπεὶ κε λάβησι πέλωρ ἔχει οὐδ' ἀνίησι.

And on Il. 8. 168 he seems to have noted that 'they subjoin' (*ὑποτάσσουσι*) the line—

ἢ μήτε στρέψαι μήτ' ἀντίβιον μαχέσασθαι.

Similar additions are mentioned by the Venetian scholia on Il. 9. 140., 12. 328., 22. 158., 23. 538., 24. 205. In the Townley scholia the notices of such verses are still more numerous⁶⁸. Thus after Il. 2. 848 it is said that some added the line—

Πηλεγόνοσ θ' υἱὸς περιδέξιος Ἀστεροπαῖος,

ὃν καὶ ἐν πολλαῖς τῶν Ἰλιάδων φέρεσθαι, i.e. which was to be found in many of the texts habitually quoted by Aristarchus. So on Il. 8. 131 the Townley scholia give two lines as found *ἐν τισὶ τῶν παλαιῶν, i.e.* in certain Alexandrian texts. So after Il. 8. 131, according to the

⁶⁶ According to the grammatical fragment in the *Codex Venetus* (fol. 8) Aristarchus took it from Zenodotus (*τὸν δὲ ὀβελὸν ἔλαβεν ἐκ τῆς Ζηνοδότου διορθώσεως*).

⁶⁷ So in Ausonius (*Epist.* 18. 29) Aristarchus is indicated in a list of eminent grammarians by the description *quique notas spuris versibus apposuit*. Cp. the dictum of Cicero (*Fam.* 3. 11) *Aristarchus Homeri versum negat quem non probat*.

⁶⁸ A list of about thirty is given by Ludwig, *Homervulgata*, p. 25.

Townley scholia, there were two lines found ἐν τισι τῶν παλαιῶν, which completed the sentence as follows:

καὶ νῦν κε σήκασθεν κατὰ Ἴλιον ἥντε ἄρνες 131
 Τρῶες ὑπὸ Ἀργείων, ἔλιπον δὲ κεν Ἑκτορα δῖον
 χαλκῷ δηϊώοντα, δάμασσε δὲ μιν Διομήδης,
 εἰ μὴ κτλ. 132

Again, Il. 5. 808, which was read by Zenodotus and is in almost all the manuscripts, was omitted by Aristarchus. And Il. 16. 613, which is in all the manuscripts, was omitted in the earlier recension of Aristarchus: but in the second he allowed it to stand with the obelus.

It appears also that the edition of Zenodotus gave several lines that are not in our texts, and probably were wanting in that of Aristarchus. Such are the lines mentioned in the scholia as coming after Il. 3. 338., 13. 808., 14. 136., 17. 456⁹⁰. On the other hand there are about thirty lines not read by Zenodotus (δὲ δὲ Ζηνόδοτος οὐδὲ ἔγραφε), but admitted, usually with the obelus, into the text of Aristarchus. Besides these instances, which have found their way into the scholia because they were the subject of controversy between Zenodotus and Aristarchus, there were doubtless many more that the two great scholars agreed in condemning—of which consequently there is no record.

The large use that Aristarchus made of the obelus is in itself a ground for believing that interpolation was frequent. Why should he have been so ready to suspect the genuineness of lines, and to resort to *atheosis* whenever he was met by a difficulty? Evidently he had some good reason for regarding interpolation as a *vera causa*, that is to say, as a cause which was known *aliunde* to be operative in the Homeric text, and could therefore be supposed in any particular case without antecedent improbability. But such an attitude on the part of the great critic is hardly defensible unless the evidence of interpolation was stronger than appears in the scholia.

§ 12. Interpolation in papyrus fragments.

The foregoing arguments, if somewhat indirect, are at least sufficient to raise a presumption in favour of the view that besides the many verses that Aristarchus was content to 'obelize' there were many more that he simply rejected and left to oblivion. But independent

⁹⁰ Ludwig *op. cit.* pp. 11-13.

testimony to the same effect is furnished from the sources of evidence with which we have still to deal.

One of the earliest and most surprising results of the work of Mr. Flinders Petrie in Egypt was the discovery, at Gurob in 1890, of a fragment of papyrus roll containing parts of thirty-nine verses, viz. the last few letters of twenty verses, and the first few letters of nineteen more⁷⁰. These were soon identified by Mr. Bury as Il. 11. 502-537, but with some remarkable differences from the existing text. One line is wanting (there being only room for one in place of 529-530): and there are no less than four additional lines, viz. one after l. 504, about which we only know that it ended with -νου περ: one after l. 509, the two lines, with the supplement proposed by Robert⁷¹, probably being—

μή πῶς μιν πολέμοιο μετακλινθέντες (sic) ἔλοιεν 509
 [Τρῶες ὑπέρθυμοι καὶ ἀπὸ κλυτὰ τεύχη] ἔλουντο

and one after each of the two lines 513 and 514. When these last are restored in the most probable way (as by Robert and Menrad) they complete the passage somewhat as follows:

ἄγρει, σῶν ὀχέων ἐπιβήσεο, παρ δὲ Μαχάων 512
 βαινέτω, ἐς νῆας δὲ τάχιστ' ἄγε μώνυχας ἵππους, 513
 [νόσφιν ἀπὸ Τρώων τε καὶ Ἑκτορος ἀνδροφύ]νοιο
 ἱητρὸς γὰρ ἀνὴρ πολλῶν ἀντάξιός ἄλλων 514
 [. ἐσάωσε καὶ] ἄλλους
 ἰούς τ' ἐκτάμνων ἐπὶ τ' ἥπια φάρμακα πάσων. 515

It is hardly necessary to point out that these additional lines cannot be genuine. The form ἔλουντο (for ἐλοίατο) is not Homeric, and the juxtaposition of ἔλοιεν and ἔλουντο is intolerable. The same may be said of the two lines ending with ἄλλων and ἄλλους. On the whole it is plain that the additional lines only weaken the passage.

The fragment was found in the wrappings of a mummy along with documents belonging to the reigns of Ptolemy Philadelphus (285-247 B.C.) and Ptolemy Euergetes (247-221 B.C.). In all probability therefore it is not later than the third century B.C., and it may be earlier. That is to say, it is at least a century before the time of Aristarchus, but may be contemporary with the earliest Alexandrians, Zenodotus and Rhianus.

Mr. Flinders Petrie's discovery was followed not long afterwards

⁷⁰ Published by the Royal Irish Academy, 'Cunningham Memoirs,' No. viii. (July, 1891): *On the Flinders Petrie papyri*, by Rev. John P. Mahaffy, D.D.

⁷¹ See Ed. Meyer, *Der älteste Homertext*, in *Hermes* xxvii. 363-379.

by another of the same kind. Among the papyrus fragments in the library of Geneva, published by M. Nicole⁷², there is one which contains Il. 11. 788–12. 9, with at least nine additional verses. The fragment is important from its length (seventy lines), and also from the fact that in part of the passage (11. 810–834) complete or nearly complete verses are preserved. Line 11. 827 and the three additional verses that follow it ran thus:

χερσὶν ὑπο Τρώων τοῦ δὲ σθένης ἀνὲν ὄρωρε (sic) 827
 Ἔκτορος δὲ τάχα νῆας ἐνιπλήσει πυρὶ κηλέῳ
 δηώσας Δαναοὺς παρὰ θιν' ἀλός· αὐτὰρ Ἀχιλλεὺς
 ἐσθλὸς ἐὼν Δαναῶν οὐ κήδεαι οὐδ' ἐλθαίρει.

With 11. 795 and two additional verses (restored by Nicole from 1. 538., 16. 239 and similar places) we have—

καὶ τινά οἱ παρ' Ζηνὸς ἐπέφραδε πότνια μήτηρ, 795
 [ἀργυρόπεζα Θέτις θυγάτηρ Ἀλίοιο] γέροντος,
 [αὐτὸς μὲν μενέτω νηῶν ἐν ἄγ' ὧνι θαύων.

Again, for 804–808 (with the supplements of Nicole and Diels) we read the eight lines—

ὣς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσσι δρινε, 804
 [τείρει γὰρ αἰνὸν ἄχος κραδίην ἀ]κάχησε δὲ θυμὸν
 βῆ δὲ θέειν παρὰ νῆας ἐπ' Αἰακίδην Ἀχιλλῆα 805
 [ἀγγελίην ἐρέων, αὐτὶς δ'] ἐνδυνε φάλαγγας·
 ἀλλ' ὅτε δὴ κατὰ νῆας Ὀδυσσεύς θείοιο 806
 ἔξε θέων Πάτροκλος, ἵνα σφ' ἀγορή τε θέμις τε 807
 [. . . . προπάραιθε νεῶν ὄρθ]οκραιράων
 ἦην, τῇ δὴ καὶ σφί θεῶν ἐτετεύχατο βωμοί. 808

There was also a line added after 11. 838, and perhaps four more between 11. 834 and 11. 837: but these have entirely perished.

The general character of the additional verses is evidently the same as in the Flinders Petrie fragment already described. Most of them occur elsewhere in the *Iliad*, in passages where they fit the context better. In the two fragments, as Ludwig well points out, the proportion of additional matter is nearly the same; the various readings and inaccuracies of spelling &c. are similar; and both are independent of the Alexandrian recensions. The date of the second is not fixed by external evidence: but the best judges assign it to the second century B. C.⁷³

⁷² Jules Nicole, *Fragments d'Homère sur papyrus d'Égypte*, in the *Revue de Philologie*, vol. xviii. pp. 101–111 (Jan. 1894).

⁷³ Mr. Kenyon thinks it clear that it belongs to the second century B. C. (*Palaeography of Greek Papyri*, p. 68).

The next great contribution to our knowledge of early Egyptian texts of Homer was made by Mr. Grenfell and Mr. Hunt, who in 1897 published a considerable number of newly discovered papyrus fragments⁷⁴, including eighty verses of the *Iliad*. A few of these verses are from book viii, the remainder from books xxi–xxiii. They are assigned by the editors to the third century B. C.

As regards the insertion of verses the Oxford fragments tend generally to confirm what we gather from the Dublin and Geneva publications. With the eight verses 8. 217–219, 249–253 we find three added. After 8. 216 comes the formula *ἐνθα κε λοιγὸς ἔην καὶ ἀμήχανα ἔργα γέ* μοντο: after 8. 252 (with Van Leeuwen's supplements)—

Ζεὺς δὲ πατὴρ ὤτρυνε φ[όβον Τρώεσσιν ἐνόρσας]
 εἶξαν δὲ Τρῶες τυτθὸν Δα[ναῶν ἀπὸ τάφρου]

Other new readings in these lines are: in 8. 217 νῆας Ἀχαιῶν for νῆας εἴσας: in 8. 219 ἐταίρους for Ἀχαιοὺς: in 8. 251 εἶδοντο Διὸς τέρας αἰγιόχοιο for εἶδονθ' ὅτ' ἄρ' ἐκ Διὸς ἦλυθεν ὄρνις. The nature of these variants is tolerably plain: they are failures of memory rather than of transcription.

The passages from books xxi and xxii do not contain any quite certain instances of interpolation. On the other hand the three fragments 23. 159–166, 195–200, 223–229 contain six added verses. The first of them, with some suggested restorations, is as follows:

ὄπλεσθαι· τάδε δ' ἀμφιπονησόμεθ' οἷσι μάλιστα 159
 [κῆδεός ἐσ]τι νέκυς· π[αρά δ' ἡμῖν αὐθι μερόντων] (?) 160
 [νεκροῦ κηδ]εμόνες· σκεδ[άσαι δ' ἀπὸ λαὸν Ἀχαιῶν].
 αὐτὰρ ἐπεὶ τό γ' ἄκουσεν ἄναξ ἀνδρῶν Ἀγαμέμνων, 161
 αὐτίκα λαὸν μὲν σκέδασεν κατὰ νῆας εἴσας, 162
 [κάπνισσ]άν τε κατὰ κλισίας κ[αὶ δεῖπνον ἔλοντο·]
 κηδεμόνες δὲ κατ' αὐθι μένον καὶ νῆσον ὕλην, 163
 ποίησαν δὲ πυρὴν ἐκατόμπεδον ἐνθα καὶ ἐνθα· 164
 ἐν δὲ πυρῇ ὑπάτη νεκρὸν θέσαν ἀχνύμενοι κῆρ, 165
 [καὶ κοινήν κ]ατὰ χερσὶν ἀμήσα[ντο σφετέρησιν] (?)

In the second fragment there is one addition, viz. after 23. 195 a line ending NE KATAPHN, of which no very plausible restoration has been proposed. In the third there are two lines before 23. 224, taken from 17. 36–37, viz.—

χῆρωσεν δ[ὲ γυναῖκα μυχῷ θαλάμοιο νέοιο]
 ἀρη[τὸν] δὲ τ[οκεῦσι γόνυ καὶ πένθος ἔθηκε].

⁷⁴ *New classical fragments and other Greek and Latin papyri*, Clarendon Press, Oxford, 1897.

The second of these lines is quoted by Plutarch (*Consol. ad Apoll.* 30) after 23. 222–223 (omitting therefore *χέρωσεν* κτλ.).

The addition after 23. 160 is evidently made on the principle that what was done in obedience to Achilles must all have been expressly asked for by him. Hence *κηδεμόνες* from l. 163 (in spite of the equivalent *οἱσι μάλιστα κηδεός ἐστι νέκυς*), and *σκεδάσαι* (or *σκεδάσων*) from l. 162, although it is tautologous after *σκεδάσων* in l. 158. It seems very probable, as Grenfell and Hunt observe, that in l. 160 *οἱ τ' ἀγοῖ* (or *οἱ ταγοῖ*) is not the original reading.

The chief further variants in these passages are: 21. 396 *Τυδείδην Διομήδει ἄνωγας* (for *Τυδείδην Διομήδε' ἀνήκας*): 21. 397 *ὑπονόσφιον* (as a correction of *πανόψιον*): 21. 398 *ἐμέ* (for *διώ*): 21. 609 *ὅς κε* (for *ὅς τε*): 22. 154 *τύθι* (for *ὄθι*): 23. 163 *κατ' αὐθι* (for *παρ' αὐθι*): 23. 198 *ῥα δὲ Ἴρις* (for *ὠκέα δ' Ἴρις*). The last is especially interesting, since it is a better reading than the vulgate.

The Oxford fragments, it will be seen, tend on the whole to confirm the conclusions already indicated. It is true that the added lines are not so uniformly distributed as in the other passages. Indeed no certain example of interpolation is found in the fragments from the twenty-first and twenty-second book. This however may be accidental. Grenfell and Hunt quote the acute remark of Ed. Meyer⁷⁵ that new lines are much more frequent in passages where the texture of the narrative is loose. This is what we should expect in the case of interpolation—a process to which some parts of the Homeric poems lend themselves much more than others.

§ 13. Quotations from Homer.

It remains for us to test these conclusions by the passages quoted from Homer by writers of the fifth and fourth centuries B.C. The materials for doing so have been brought together by Ludwig with a completeness that makes it needless to do much more than record the results arrived at by him.

According to Ludwig's computation the quotations made by pre-Alexandrian authors comprise about 480 verses. The passages in which additional verses occur are the following:

(1) Il. 23. 77–92, quoted by the orator Aeschines, with two new verses, one verse transposed, and some minor differences. Thus for lines 81–84 we find—

⁷⁵ *Hermes* xvii. p. 368.

τείχει ὑπο Τρώων εὐγενέων ἀπολέσθαι,	81
μαρνάμενον δῆϊσις Ἑλένης ἔνεκ' ἠυκόμοιο.	
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν·	82
μὴ ἐμὰ σὼν ἀπάνευθε τιθήμεναι ὅστέ', Ἀχιλλεῦ,	83
ἀλλ' ἵνα πέρ σε καὶ αὐτὸν ὁμοίη γαῖα κεκεύθῃ,	
χρυσέφ' ἐν ἀμφιφορεῖ, τὸν τοι πόρε πότνια μήτηρ,	92
ὥς ὁμοῦ ἐτράφεμέν περ ἐν ὑμετέροισι δόμοισιν.	84

It is to be noticed however that, as Volkmann has pointed out⁷⁶, the lines were not recited by the orator himself, but were read at his bidding by the *γραμματεὺς* of the court, as was done with laws, decrees, depositions, &c. Such documents were not usually set out in the original copies of speeches; consequently we have no security that these Homeric quotations come from Aeschines himself.

There is a well-known passage in which Aeschines (§ 141) says that the words *φήμη δ' ἐς στρατὸν ἦλθε* are often used in the *Iliad* when something is going to happen. In fact the word *φήμη* does not occur in the *Iliad* at all, and in the *Odyssey* only in the sense of an utterance which serves as an omen. It has sometimes been assumed that the half-line comes from some 'cyclic' poem, or that the 'Iliad' intended is the *Little Iliad*. It is much more likely that it was suggested to Aeschines by the picturesque story of the report that came to the Greeks before the battle of Mycale (Hdt. 9. 100 *ἰοῦσι δὲ σφί φήμη τε εἰσέπτατο ἐς τὸ στρατόπεδον* κτλ.), which in his memory was confused with Homeric phrases like *Ὅσσα δεδήει* (Il. 2. 93, cp. Od. 24. 413 *Ὅσσα δ' ἄρ' ἀγγελος ῥα κατὰ πτόλιν* κτλ.).

(2) Il. 2. 391–393, quoted by Aristotle (*Pol.* iii. 14) with the addition of the half-line *παρ γὰρ ἐμοὶ θάνατος*. Possibly however these words were meant as a fresh quotation.

(3) Il. 9. 539 *ῥρσεν ἐπὶ χλοῦνην σὺν ἄγριον ἀργιόδοντα*, amplified by Aristotle (*Hist. Anim.* vi. 28) into two lines—

ῥρέψεν ἐπὶ χλοῦνην σὺν ἄγριον, οὐδὲ ἐφίκει
θηρὶ γε σιτοφάγῳ, ἀλλὰ ῥίφ' ὑλήεντι,

the second line being, as Ludwig points out, the result of contamination with Od. 9. 190–191, where the phrase (only with *ἀνδρὶ* for *θηρὶ*) is applied to the Cyclops.

(4) Il. 11. 542, quoted by Aristotle (*Rhet.* ii. 9) with the addition—

Ζεὺς γὰρ οἱ νεμέσασχ' ὅτ' ἀμείνονι φωτὶ μάχοιτο.

This can only mean 'Zeus used to be angry with him whenever

⁷⁶ R. Volkmann, *Ueber Homer als Dichter des epischen Cyclus* (Jauer, 1884), p. 8.

he fought with a better man,' which does not suit the context. The line is printed in modern editions with the variant *νεμεσᾶθ'*, found in a later quotation (Plut. *De aud. poet.* 24 c, 36 a, also Pseudo-Plut. *Vit. Hom.*). It will be evident that if *νεμεσᾶτο* refers to the particular occasion the use of *ᾶτε* (or *ᾶτε*) *μάχοιτο* is indefensible.

(5) Od. 17. 382-385, referred to by Aristotle (*Pol.* viii. 3), who quotes the line—

ἀλλ' οἶον μὲν ἐστὶ καλεῖν ἐπὶ δαίτα θαλεῖην.

Apparently however it is meant to take the place of l. 383. In any case it is probably a mere misquotation.

(6) Il. 8. 548-552, quoted in the pseudo-Platonic dialogue *Alcibiades II*:

ἔρδον δ' ἀθανάτοισι τελέεσσας ἐκατόμβας,
κνίσην δ' ἐκ πεδίου ἄνεμοι φέρον οὐρανὸν εἴτω
ἡδεῖαν τῆς δ' οὐ τι θεοὶ μάκαρες δατέοντο,
οὐδ' ἔθελον μάλα γάρ σφιν ἀπύχθετο Ἴλιος ἱρή,
καὶ Πριάμος καὶ λαὸς εὐμμελίῳ Πριάμοιο.

Of these five lines the second is the only one found in the manuscripts of Homer. The last three are clearly spurious. They do not fit the story of the *Iliad*, in which there is no sign of any such agreement among the Olympian gods. Nevertheless they have been accepted by modern editors and placed in the text.

(7) Il. 10. 387 (=343), quoted by Diogenes of Sinope with a new half-line prefixed:

τίπτε σὺ ᾧδε, φέριστε;
ἢ τινα συλήσων νεκύων κατατεθνηώτων;

The half-line in *sense* reproduces the two lines 385-386 πῇ δὲ οὕτως κτλ., but in *form* it is modelled on such lines as Il. 6. 123 τίς δὲ σὺ ἐσσι, φέριστε κτλ. Thus it is a contamination—if it is not rather to be reckoned among the parodies for which Diogenes was famous.

(8) Il. 9. 119 ἀλλ' ἐπεὶ ἀσάμην φρεσὶ λευγαλέῃσι πιθήσας, said to have been quoted by Dioscurides, a pupil of Isocrates, with the addition—

ἢ οἶνον μεθύων ἢ μ' ἔβλαψαν θεοὶ αὐτοί.

This line can hardly have been intended as a serious quotation.

The result of this examination is to show that the number of additional lines in the texts of the pre-Alexandrian age was relatively small. Out of a total of 480 verses not more than twelve can be traced, and several of these are more than doubtful. If the proportion had been as high as in the papyrus fragments we should have had

about sixty. It is especially significant that Plato, the author who quotes Homer most frequently and most correctly, is free from them. Of the 209 verses enumerated by Ludwich the only exceptions are in a spurious dialogue. This fact serves to prove that, whatever interpolated texts of Homer were then current, the copy from which Plato quoted was not one of them. And hence we are led to the further inference that in the case of Aristotle, whose poetical quotations are especially incorrect, some of the additional lines are likely to be due to mere failure of memory¹⁷. The same arguments may be applied to the passages, relatively few in number, quoted by Herodotus (twelve lines), by Xenophon (fourteen lines), by Heraclides Ponticus (twenty-one lines), and the rest. The quotations, in short, prove that there was a pre-Alexandrian vulgate agreeing much more closely with the modern vulgate than with any text of which the papyrus fragments can be specimens.

It must be admitted that interpolation of the kind now in question is also found in post-Alexandrian writers, and even in our manuscripts. Thus the new line—

ἀρητὸν δὲ τοκεῦσι γόνον καὶ πένθος ἔθηκεν,

which is found in the Oxford fragment after Il. 23. 223, is quoted by Plutarch (*Consol. ad Apoll.* 30), who subjoins the line *μόνος τηλύγετος πολλοῖσιν ἐπὶ κτεάτεσσιν* (Il. 9. 482). Plutarch also, as we have seen (p. 427), follows Aristotle in quoting the line now usually printed as Il. 11. 543; and he is the source of the four lines Il. 9. 458-461 (*De aud. poet.* 8). Longinus (*De Subl.* 9. 8) quotes Il. 13. 18 and adds the line *καὶ κορυφαὶ Τρώων τε πόλεις καὶ νῆες Ἀχαιῶν*, from Il. 20. 60. Strabo has preserved several geographical additions: after Il. 2. 855 the lines—

Καύκωνας δ' αὖτ' ἦγε Πολυκλέος υἱὸς ἀμύμων,
οἱ περὶ Παρθένιον ποταμὸν κλυτὰ δώματ' ἔναιον,

¹⁷ The subject of the Homeric quotations in Aristotle has been fully treated by Ad. Roemer in his dissertation *Die Homercitate und die Homerischen Fragen des Aristoteles* (in the transactions of the Munich Academy, 1884), and he has shown that the numerous differences between Aristotle and the vulgate are much more due to Aristotle himself than to any defects in his copy of Homer.

In Plato the only important divergence from the vulgate is in a quotation in the *Republic* (p. 379 d), where for Il. 24. 528 δῶρον οἷα δίδωσι, κακῶν, ἕτερος δὲ ἑλάν we find—

κηρῶν ἐμπλῆιοι, ὁ μὲν ἐσθλῶν, αὐτὰρ ὁ δειλῶν.

This is evidently not an *addition* to the vulgate, but a corruption due to such passages as Il. 9. 411 διχθαδίας κῆρας φερέμεν θανάτοιο τέλοσδε. It is to be observed that in Homer there are no *κηρῆς ἐσθλαί*: also that *δειλῶν* in the Platonic quotation suits neither metre nor sense.

and so after Il. 2. 692, 783, 866. From Strabo also comes Od. 15. 295 βὰν δὲ παρὰ Κρονούς καὶ Χαλκίδα καλλιρέεθρον (as to which see the note *a. l.*).

Many more such additions might be collected from the scholia and the manuscripts (see the instances given on p. 421): but these will suffice to show that interpolation did not entirely cease with the rise of the Alexandrian school of criticism. On the other hand it is clear that it did not seriously affect the purity of the current or vulgate text. How that result was attained it will be for us to consider hereafter.

§ 14. *The apparatus criticus of Aristarchus.*

The course of the argument has brought us to two conclusions, viz. (1) that the text of Homer, in the period before the rise of the Alexandrian school, had suffered much from interpolation, but (2) that in the same period there were in existence copies of Homer which did not greatly differ from the present vulgate. These conclusions, it is obvious, can only be reconciled by the hypothesis that there were manuscripts of different classes—some much interpolated, some tolerably free from interpolation. And in the process of verifying this hypothesis we are led at once to the question of the *apparatus criticus* at the disposal of the Alexandrian scholars, and the place in it of the texts revealed to us by the papyrus fragments.

The view generally taken in regard to these fragments by the first editors and critics was that they might be regarded as fair specimens of the condition into which the text of Homer had been brought—chiefly, it was assumed, by the action of the rhapsodists: that the work of removing interpolations, and generally of restoring it to the original purity, was taken in hand by the Alexandrian grammarians: and that the existing vulgate is in the main the result of their labours, and is especially due to Aristarchus himself. In opposition to this view it is maintained by Ludwig that the vulgate of the manuscripts is substantially pre-Alexandrian: that is to say, that there is a standard text or 'vulgate' of Homer which has subsisted with little change from the earliest times known to us—for this purpose we may say from the fifth century—down to the present day, and that the pre-Alexandrian copies which departed from that standard were driven out not so much by the agency of the Alexandrian grammarians as by their inability to compete with the more correct and recognised texts. The main proof of this thesis is found by Ludwig in the quotations: and on that ground, as we have seen, his case is an exceedingly strong

one. It will be interesting however to see how far it is confirmed by the glimpses which the scholia allow us of the manuscript materials that Aristarchus and the other grammarians had at their command.

Aristarchus, as we learn from this source, had before him the 'editions' (ἐκδόσεις) or 'recensions' (διορθώσεις)⁷⁶ made by certain of his predecessors in Homeric criticism, and also a number of texts of which we only know that they were mostly called after various cities or parts of the Greek world. Of the former class (αἱ κατ' ἄνδρα) were the editions of Antimachus (see p. 413), and of Zenodotus and his successors—Rhianus, Philemon, Sosigenes, and Aristophanes. The latter (αἱ ἀπὸ τῶν πόλεων οἱ κατὰ τὰς πόλεις οἱ πολιτικαί) included those of Massilia, Chios, Argolis, Cyprus, Sinope and (perhaps) Crete and Aeolis⁷⁷. The scholia also quote readings of Philetas of Cos, who lived in the fourth century B.C., and of Callistratus (a pupil of Aristophanes), but it is not certain that these scholars made complete editions. Much the same may be said of Crates, the great rival of Aristarchus, whose διόρθωσις Ἰλιάδος καὶ Ὀδυσσεύας was a work in nine books, not an edition or running commentary. The scholia also mention texts or editions called ἡ πολύστιχος, ἡ κυκλική, and ἡ ἐκ μουσείου⁷⁸. From other sources we hear of editions by Euripides (not the great tragic poet), and by Aristotle (see p. 418), also of an edition of the *Odyssey* ascribed to the poet Aratus: but there is nothing to show that Aristarchus made use of them. On the other hand the list may be far from complete. Some of these names occur very seldom. In fact the whole number of references to earlier texts of the *Iliad* or *Odyssey*, other than those of Zenodotus and Aristophanes, is barely a hundred.

The editions or manuscripts mentioned by name in the scholia are all earlier than Aristarchus, and are always cited with a reference,

⁷⁶ The full expression seems to be ἐκδοσις τῆς διορθώσεως 'edition of the recension' or corrected text.

⁷⁷ The Aeolic edition, ἡ Αἰολίς or Αἰολική, is only mentioned in the scholia on the *Odyssey* (14. 280, 331., 18. 98).

It has sometimes been imagined that the 'city editions' were public or official copies of Homer belonging to the different places, and serving to control the recitation at festivals, &c. More probably, as Wolf thought (*Prol.* p. clxxviii), they were simply manuscripts so called from the place where they had been purchased by the Egyptian king or his agent.

⁷⁸ It has been suggested that the text ἡ πολύστιχος contained the additional interpolated lines, and that ἡ κυκλική was connected with the Epic Cycle: but there is no foundation for these conjectures. The word κυκλικός meant 'common, ordinary.' If a number of manuscripts in the Alexandrian museum had to be distinguished, it was natural to give them names, and to choose these names from such circumstances as chance offered. This method was in some ways better than the modern one of giving mere numbers.

express or clearly implied, to his readings. Hence it may be regarded as certain that the notices of them come directly or mediately from him. The form of reference may be seen in one or two specimens:

Il. 1. 91 Ἀχαιῶν, οὐκ ἐνὶ στρατῷ, αἱ Ἀριστάρχου ὁμοίως καὶ ἡ Σωσιγένης καὶ ἡ Ἀριστοφάνους καὶ ἡ Ζηνοδότου.

Il. 1. 298 μαχήσομαι] οὕτω διὰ τοῦ η, οὐ διὰ τοῦ εσ, καὶ ἡ Μασσαλιωτικὴ καὶ ἡ Ἀργολικὴ καὶ ἡ Σινωπικὴ καὶ ἡ Ἀντιμάχου καὶ ἡ Ἀριστοφάνους.

When later critics are quoted in the scholia, they come in by way of an addition to the notices of manuscripts: *e.g.*—

Il. 1. 423 λέξεις Ἀριστάρχου ἐκ τοῦ α' τῆς Ἰλιάδος ὑπομνήματος . . . οὕτως δὲ εὗρομεν καὶ ἐν τῇ Μασσαλιωτικῇ καὶ Σινωπικῇ καὶ Κυπρίᾳ καὶ Ἀντιμαχείῳ καὶ Ἀριστοφανείῳ. Καλλίστρατος δὲ ἐν τῷ πρὸς τὰς ἀθετήσεις ὁμοίως, καὶ ὁ Σιδώνιος καὶ ὁ Ἰξίων ἐν τῷ ζ' πρὸς τὰς ἐξηγήσεις.

Here the words down to Ἀριστοφανείῳ are taken verbatim from the commentary (ὑπόμνημα) of Aristarchus himself. Then the scholiast (*i.e.* Didymus) quotes Callistratus, a contemporary of Aristarchus, and (like him) a pupil of Aristophanes: then follow two grammarians of the next generation, viz. Dionysius of Sidon, a pupil of Aristarchus, and Demetrius Ixion, who was a follower of his great rival Crates of Pergamus. So on Il. 2. 192 καὶ αἱ πλείους δὲ τῶν χαριεστάτων οὕτως εἶχον, καὶ ἡ Ἀριστοφάνειος καὶ ὁ Σιδώνιος δὲ καὶ ὁ Ἰξίων οὕτως γράφουσιν (so also on 3. 18).

§ 15. *pāσαι, αἱ πλείους, &c. in the scholia.*

The critical annotations which refer by name to these earlier texts of Homer are few in number, but suffice to give us the key to many scholia in which they are cited under summary phrases, such as 'all editions,' 'the majority,' 'some' and the like: *e.g.*—

Il. 13. 485 οὕτως αἱ Ἀριστάρχου διὰ τοῦ π ἐπὶ θυμῷ, καὶ *pāσαι* οὕτως εἶχον.

Il. 11. 439 αἱ Ἀριστάρχου οὕτως τέλος, καὶ σχεδὸν *āpasai*.

Il. 4. 213 Ἀρίσταρχος ἱακῶς ἔλκεν, καὶ αἱ πλείους.

Il. 19. 124 κατ' ἐνίας τῶν ἐκδόσεων ἀνθρώποισιν.

Regarding the expression *pāσαι* two views have recently been maintained. La Roche, observing that it does not seem to include the text (or texts) formed by Aristarchus—or at least not as part of the list of sources—and yet that it regularly occurs in connexion with his readings, took it to mean 'all the copies of the edition of Aristarchus.' But it is impossible to interpret it differently from the similar phrases *αἱ πλείους, ἔναιαι*, and the rest, which La Roche himself

understands of the earlier editions. On the other hand Ludwig¹¹ explains *pāσαι* to mean 'the editions of Aristarchus and all those with which he agreed in the given case,' 'the majority of the old editions, those of Aristarchus himself included.' But this account of the matter must also be pronounced unsatisfactory. The word *pāσαι* surely means 'all' the manuscripts to which it refers, not merely a majority, or a part determined by agreement with Aristarchus. It must mean something more than *αἱ πλείους* or *αἱ πλείους*. Moreover, as La Roche saw, the formula most commonly used (Ἀρίσταρχος καὶ *pāσαι*) points to a distinction between *pāσαι* and the Aristarchean text.

The true explanation becomes apparent when we consider that all these notices, which reach us through the work of Didymus, come ultimately from Aristarchus himself. In his mouth they naturally refer, not to his own text, but to the critical apparatus on which it rested. That is to say, the word *pāσαι* (or *πλείους* or *ἔναιαι* &c.) denotes all (or most or some &c.) of the editions adduced by Aristarchus on a given passage. Briefly, Ἀρίσταρχος καὶ *pāσαι* means 'Aristarchus and all his manuscripts.'

It is to be observed that 'all the editions' from the point of view of Aristarchus is by no means equivalent to the *codices omnes* or *MSS.* of a modern critical commentary. It does not include all the existing manuscripts.

Besides the texts that are mentioned in the scholia, and that must have been regularly quoted by name in the commentary of Aristarchus, it appears that he was acquainted with others of obviously inferior value. These are spoken of as the 'common' texts (*αἱ κοιναί* or *αἱ κοινότεραι*), the 'popular' (*δημώδεις*), the 'less careful' (*αἱ εἰκαιότεραι*), the 'inferior copies' (*τὰ φαῦλα* or *φαιλότερα τῶν ἀντιγράφων*). In contrast to them the better texts—the editions κατ' ἀνδρα and κατὰ πόλεις—are usually described as *αἱ χαριεστάται* or *χαριέστεραι*: cp. Schol. A on Il. 3. 51 οὕτως κατηφείην σὺν τῷ ν' ὁμολόγουν αἱ Ἀριστάρχου καὶ ἡ Ἀριστοφάνους καὶ ἡ Σωσιγένης καὶ ἡ Ἀργολικὴ, καὶ σχεδὸν ἐν ταῖς χαριεστάταις οὕτως εἶχεν ἡ δὲ Ζηνοδότου χωρὶς τοῦ ν' κατηφείη. And the summary phrases *pāσαι, αἱ πλείους, &c.* refer to these specified texts. That they cannot refer to the whole mass of known manuscripts is evident when we consider that if that were so Ἀρίσταρχος καὶ *pāσαι* would express an absolute

¹¹ *Aristarch's Homerische Textkritik*, p. 119. According to him the term includes 'sowohl Aristarch's Ausgaben als auch alle diejenigen mit denen er in dem gegebenen Falle übereinstimmte.' The epitomators, he adds, 'wollten damit nichts weiter sagen als dass die Mehrzahl der alten Ausgaben, einbegriffen die Aristarchischen, an der betreffenden Stelle keine andere als die genannte Lesart anerkannte.'

unanimity, and there would be nothing to comment upon. It is also shown in some cases by the form of the annotation : *c. g.*—

Il. 12. 382 οὕτως αἱ Ἀριστάρχου καὶ αἱ πλείους χεῖρες δαμφοτέρησιν ἐν δὲ ταῖς κοινοτάταις χειρὶ γε τῇ ἐτέρῃ (Schol. A).

Il. 13. 499 αἱ πᾶσαι ἔξοχον· οἱ δὲ ἔξοχοι (Schol. T).

Il. 19. 95 οὕτως ἐν ἀπάσαις Ζεὺς ἄσατο· καὶ ἔστι ποιητικώτερον· ἐν δὲ τισὶ τῶν εἰκαιτέρων Ζῆν' ἄσατο.

Il. 2. 53 αἱ πλείους καὶ χαρίεσται διχα τοῦ ν βουλή· καὶ ἡ Ἀριστοφάνειος· ἐν δὲ ταῖς κοιναῖς καὶ τῇ Ζηνοδοτείῳ βουλήν.

A phrase of this kind, in short, is an abbreviation or *siglum* by which Didymus or a later epitomator replaced the list of sources originally quoted by Aristarchus. We sometimes see the abbreviating process going on : *c. g.*—

Il. 1. 598 οὕτως οἰνοχόει Ἀρίστουχος ἱακῶς· καὶ ἐν τῇ Ἀργολικῇ καὶ Μασσαλιωτικῇ καὶ Ἀντιμαχείῳ καὶ ἐν τῇ Ζηνοδότου καὶ Ἀριστοφάνειος (Schol. A). οἰνοχόει ἱακῶς πᾶσαι (Schol. T).

Il. 2. 196 οὕτως ἐπικῶς αἱ Ἀριστάρχου . . . εἶχον δὲ καὶ αἱ χαρίεσται οὕτως ἄνευ τῆς Ζηνοδότου (Schol. A).

οὕτως αἱ πᾶσαι πλὴν τῆς Ζηνοδότου (Schol. T).

It is true that in two places in the scholia the word πᾶσαι is so used as apparently to exclude the most important previous texts, those of Zenodotus and Aristophanes :

Il. 14. 259 οὕτως ἐν πάσαις δμήτειρα· Ἀριστοφάνειος καὶ Ζηνοδότος μήτειρα.

Il. 15. 307 βιβῶν πᾶσαι εἶχον, Ζηνοδότος βοῶν.

But both these places are suspicious : the first on account of the strange word μήτειρα, the second because elsewhere Aristarchus is said to have read βιβᾶς (see the note on Od. 15. 555). And in any case it is necessary to allow for the chance of error, especially in scholia which are the result of successive abridgment. Thus on Il. 1. 522, where Schol. A gives οὐχὶ μὴ σε ἀλλὰ μὴ τι αἱ Ἀριστάρχου καὶ αἱ ἄλλαι σχεδὸν πᾶσαι διορθώσεις, this becomes in Schol. T the brief αἱ πᾶσαι μὴ τι. Similarly in the two passages now in question πᾶσαι may have been put carelessly for αἱ ἄλλαι πᾶσαι or σχεδὸν πᾶσαι.

It appears, then, that there were certain approved manuscripts which Aristarchus was in the habit of using as his *apparatus criticus*; while the others—the 'common' or 'inferior copies'—were little regarded by him. On what grounds the choice was made cannot now be ascertained. Practically, we may conjecture, his list was that of

the copies of Homer in the Alexandrian library, and consisted of purchases made on the authority of a succession of famous librarians. But in forming his own estimate of the comparative value of manuscripts Aristarchus was doubtless guided in some measure by their age. Indications of this are pointed out by Ludwich (*op. cit.* p. 46) in the scholia on Il. 9. 657 (ἐν δὲ τῇ ἐτέρᾳ τῶν Ἀριστάρχου καὶ ἐν πολλαῖς τῶν ἀρχαίων) and Il. 6. 4 (ὅτι ἐν τοῖς ἀρχαίοις ἐγγράφῳ κτλ.). In several places, again, Aristarchus noted that certain readings were found in the 'city editions,' or in some of them (αἱ κατὰ πόλεις, ἔναι οἱ τινὲς τῶν κατὰ πόλεις, &c.). These must have been ancient variants which were unknown to, or did not find favour with, the authors of the earlier recensions. Aristarchus is not known to have adopted any of these readings—a fact which makes his careful record of them all the more characteristic. In about half of the instances the variant is given as that of 'some' only of the copies in question, and in no case is it said to be the reading of all. The circumstance that notices of this kind are preserved only in books xix–xxiv is doubtless accidental, and we may assume that they were to be met with everywhere in the Aristarchean commentaries. The few that we have—thirteen in the scholia of the *Venetus*, and three in the *Townleianus*—do not add much to our knowledge, but they help to show that Aristarchus took account, not merely of the number, but still more of the quality and *provenance* of his manuscripts.

It is worth observing, further, that the proportion of instances in which Aristarchus cites 'all' or 'nearly all' his manuscripts is significantly large. Considering the number of these manuscripts, and the variety and independence of the sources from which they appear to have been derived, their agreement, even in a few crucial passages, would be very notable. In fact the number of instances in which a reading is supported by the πᾶσαι or σχεδὸν πᾶσαι of the scholia is about forty : while the places in which the testimony of the same source is more divided (αἱ πλείους, ἔναι, τινὲς, &c.) do not exceed fifty or sixty. These figures point decisively to the existence of a *textus receptus* or vulgate, of which the manuscripts of Aristarchus must have been generally good examples.

§ 16. Zenodotus.

Zenodotus of Ephesus was contemporary with the two kings, Ptolemaeus Soter, founder of the Alexandrian library, and Ptolemaeus Philadelphus, who employed him to correct and arrange the works of Homer and the other poets. Hence he is sometimes called ὁ πρῶτος τῶν Ὁμήρου διορθωτῆς (Suid.). The title belongs properly, as we have seen, to Antimachus: but in Roman and Byzantine times the name of Zenodotus was associated with the very beginnings of criticism⁸².

The references in the scholia to the readings of Zenodotus are numerous: in the first book of the *Iliad* alone there are about fifty. Yet nothing is more difficult than to judge of the character and value of his critical work. Our knowledge of it comes mainly, if not entirely, through Aristarchus, who seems to have had a copy of the recension made by Zenodotus, with the critical marks which he employed, but with no apparatus of various readings or commentary. Hence we know nothing of the manuscripts or earlier recensions used by Zenodotus, and have no external evidence to show whether his peculiar readings are due to tradition or to conjecture. A single example will illustrate this. On Il. i. 63 ἡ καὶ ὄνειροπόλον κτλ. Aristarchus noted that the line was condemned by Zenodotus, 'perhaps' because he took ὄνειροπόλος to mean an interpreter of dreams⁸³. Aristarchus therefore appears to have found the line marked with the obelus: but he could only guess at the reason which had led Zenodotus to affix it.

Under such conditions as these it is evident that isolated statements about readings of Zenodotus will not tell us much of his critical methods. The chief case in which we find a general view or principle involved is that of the Pronoun ἐός or ὅς. In Homer, according to Aristarchus, ἐός was always a Possessive of the Third Person Singular (*his, her*): whereas in the text of Zenodotus it was not infrequently used as a Reflexive of the First and Second Persons: e.g. in Il. i. 393 ἀλλὰ σύ, εἰ δύνασαι γε, περισχεο παιδὸς ἐοῖο (Ar. ἐῆος): or Il. ii. 142 νῦν μὲν δὴ οὐ πατρὸς ἀεικία τείσεται λῶβην (Ar. τοῦ). Some modern scholars have taken the side of Zenodotus in this question. They find evidence

⁸² Cp. p. 404, note 43: also Lucian's judgment (*Ver. Hist.* 2. 20) of the critics who dealt in athetesis: κατεγίνωσκον οὖν τῶν ἀμφὶ τὸν Ζηνόδοτον καὶ Ἀρίσταρχον γραμματικῶν πολλὴν τὴν ψυχρολογίαν.

⁸³ Ζηνόδοτος δὲ ἡθέτηκεν αὐτόν· μήποτε δὲ ὄνειροκρίτην ὑπέληφεν, οὐκ ὀρθῶς. Cp. Sch. A on Il. 2. 553 ὅτι Ζηνόδοτος ἡθέτηκε, μήποτε διότι κτλ.: also Il. 2. 641, ii. 104, 548, 17. 134, 20. 114, 21. 335.

which they regard as showing that the stem *sve* (Sanscr. *sua*, Greek *σφε*) originally had what may be termed a 'general reflexive' sense, i.e. that it referred to the subject of the sentence, which might be of any Number or Person. This use, they hold, was preserved by Zenodotus in the passages in question; while Aristarchus sought to banish it from Homer by a series of more or less violent alterations of the traditional text⁸⁴.

⁸⁴ The Homeric use of the Possessive ὅς, ἐός has been examined afresh by Mr. Leaf in an Appendix to the new edition of his *Iliad* (Vol. I. Appendix A). He agrees with Brugmann and other scholars in accepting, as relics of the oldest Homeric text, the readings attributed to Zenodotus, such as—

ἐοῖο, Ar. ἐῆος, in Il. i. 393, 15. 138, 19. 342, 24. 422, 550.

οὐ, Ar. τοῦ, in Il. ii. 142, 19. 322, Od. 2. 134, 11. 492, 16. 149.

φρεσὶν ᾗσιν (= ἐμῇσιν) in Od. 13. 320 (athetized by Ar.).

But he takes a different view of the process by which these readings disappeared from the great majority of the manuscripts. Hitherto it has generally been assumed that the issue lay between the authority of Zenodotus (or οἱ ἀμφὶ Ζηνόδοτον) and the more powerful authority of Aristarchus. Mr. Leaf does not think it possible that Aristarchus should have exercised any such influence over the manuscript tradition. Agreeing with him as to this, I cannot but think that the case for Brugmann's theory is materially weakened by the admission.

Comparing the readings of Aristarchus with those of Zenodotus in the passages now in question, we find a series of changes which are apparently animated by a common principle. They are such changes as are made by a modern scholar who has discovered a rule generally observed by his author, and sets to work to correct the instances which do not conform to it. It is very different when changes are made fortuitously, or by an unconscious process. The result is not then to create (or restore) uniformity of usage, but the contrary. Can we suppose, for example, that the frequent substitution of ἐῆος for ἐοῖο was fortuitous? Brugmann holds that Aristarchus found certain uses of ἐοῖο which he wrongly thought illegitimate, and got rid of them by importing the obscure word ἐῆος. Aristarchus himself considered ἐοῖο as a corruption of ἐῆος. Either of these views is *prima facie* tenable. But is it likely that ἐῆος was re-discovered and replaced in the text by a series of undesigned coincidences?

If, then, the influence of Aristarchus was not equal to so great a change in the ancient vulgate, we are driven to suppose that the readings favoured by him were already those of the best sources, or at least of those from which the later text was mainly derived.

It may be objected that we have still to explain the genesis of the readings attributed to Zenodotus. But the steps which have to be supposed—the corruption of ἐῆος into ἐοῖο, of τοῦ into οὐ, of φρεσὶ σῇσιν into φρεσὶν ᾗσιν, and a few others of the kind—are not very difficult; the reading παιδὸς ἐοῖο in Il. i. 393 may well be due to παιδὸς ἐοῖο in Il. 14. 266, 18. 71—aided by πατρὸς ἐοῖο in Il. 2. 662, 14. 11, 19. 399, 23. 360, 402: the reading οὐ πατρὸς in Il. ii. 142 to οὐ πατρός in Il. 1. 404, Od. 7. 3, aided by οὐ παιδὸς in Il. 6. 466, 9. 633, 16. 522, Od. 15. 358, 16. 411, 24. 56.

Mr. Leaf points to the general reflexive use of ὅς (ἐός) found in Callimachus and Apollonius Rhodius, and argues that 'if ὅς never meant anything but *his* in Homer (as ἔ never means anything but *him*), it would be an amazing step for an imitator, against all the usage of his own day, to make it = *my*.' The answer is two-fold. In the first place, there was no living usage of ὅς in the Alexandrian age. The misuse of it therefore was nothing more than a false archaism—a thing to which imitative poets are always liable. In the second place, the supposed misuse is exactly parallel to the late Attic and Hellenistic use of ἐαυτοῦ with reference to the First and Second Persons: e.g. in Matth. xxv. 9 ἀγοράσατε ἑαυταῖς θυγὰς, 1 Cor. xi. 31 εἰ ἑαυτοὺς διεκρίνομεν *if we discerned ourselves* (see

Another difference between the two great critics turned upon the use of the Dual Number. While Aristarchus held that the Dual was used in Homer (as in Attic) only when two persons or things were spoken of, the text of Zenodotus exhibited several Dual forms indistinguishable in sense from Plurals. Such are Il. 1. 567 *ἴοντε* (sc. *οἱ θεοί*), 3. 459 *ἀπορίνετον* (of the Trojans), 6. 112 *ἀμύνετον* *ἀστεὶ λώβην*, 8. 503., 13. 627., 15. 347., 18. 287., 23. 753 (cp. 2. 297., 3. 279)⁸⁵.

There can be no doubt that these readings are wrong. No one would now maintain, as even Buttmann did, that they are relics of a primitive usage of the Dual. It is equally evident that the source of the error lies in the fact that the Dual Number, which had survived in Attic much longer than in any other literary dialect of Greece, disappeared from the Hellenistic or *κοινὴ διάλεκτος*. Consequently the Dual forms in Homer came to be regarded, even by grammarians like Zenodotus and Crates, as mere poetical or old-fashioned varieties of the Plural. As such, moreover, they were imitated by post-Homeric poets, e.g. the author of the Hymn to Apollo (ll. 456, 487, 501); also Aratus (968, 1023), Oppian, &c. Under these circumstances the wonder is, not that false Dual forms should have been allowed to stand in the Alexandrian copies of Homer, but that none of them found their way into the existing manuscripts⁸⁶. If, as we have been led to conclude (p. 430), there was an ancient vulgate, dating as far back as the fifth century, from which the modern vulgate is descended,

the examples from Xenophon, Plato, &c. in Kühner-Blass, § 455, 7, b). This use, which had evidently grown up in the colloquial Attic of the fourth century, would smooth the way for a similar extension of the Homeric reflexive pronoun.

The argument from a supposed primitive use of the stem *ννε* cannot be pressed. It turns upon questions that are 'glottogonic,' and beyond the reach of science. We know that in many languages there is a Reflexive of the kind in question. But we do not know how these Reflexives came to be so used. Several of the uses are as obviously late as the Hellenistic use of *ἑαυτοῦ*. Brugmann himself notices the Scandinavian formation of the Middle in *-sk*, which was at first restricted to the Third Person: also the misuse of *sich* in German dialects. There is no proof, therefore, that the use of *ννε* for all three Persons is 'primitive,' if by that is meant Indo-germanic. The restriction to the Third Person in Latin *sumus* is more likely to be original.

⁸⁵ Besides Zenodotus we hear of Eratosthenes and Crates as *οἱ θέλοντες συγχέειν τὰ δοκῶν παρ' Ὀμήρῳ* (Sch. A on Il. 24. 282). Hence it seems to have been one of the points at issue between Aristarchus and the school of Crates.

⁸⁶ So far as I know there is only one place where a Dual form ascribed to Zenodotus can be traced in any other source, viz. in Il. 23. 753—

δρυσὶν οἱ καὶ τούτου δέθλου περῆσασθε.

In this formula, which occurs three times in the account of the Funeral Games (Il. 707, 753, 831), *περῆσασθε* is given by most manuscripts in one place, viz. in l. 707, and is there right, since the invitation is to a wrestling-match. In l. 753 *περῆσασθε* is found in an Oxyrhynchus fragment (l. p. 46), and in one of Mr. Leaf's manuscripts (Paris grec. 2682)—readings which are evidently due to contamination with l. 707.

it follows that that ancient vulgate must be represented in the matter of the Dual, not by Zenodotus, but by Aristarchus. And this argument, it will be evident, is independent of any view which may be taken of Aristarchus as a critic, or of the share that he had in determining the subsequent history of the text.

The remaining notices of Zenodotus, numerous as they are, do not throw much light on his methods. On the whole they tend to confirm the conclusion just stated. They prove that his text was much more influenced by the *συνήθεια*, i.e. by the language, whether literary or colloquial, of his own age, than his great successor. He shows an evident readiness to make Homer easier—to remove small difficulties by prosaic changes, and to replace archaic and poetical forms by words taken from the vocabulary of the time. A few examples will serve to make this clear⁸⁷:

Il. 1. 299 *ἐπεὶ μ' ἀφ' ἑλκεσθὲ γε δόντες*. Zen. read *ἐπεὶ ῥ' ἐθέλεις ἀφ' ἐλίσθαι*, doubtless because it was only Agammenon who took away Briseis—not the Greeks, who had given her to him.

Il. 6. 511 *ρίμψα ἰ γούνα φέρεῖ*. Zen. got rid of the bold anacoluthon by reading *ρίμψ' ἰ γούνα φέρεῖ*.

Il. 10. 10 *τρομέοντο δέ οἱ φρένες ἐντός*. Zen. read *φοβέοντο*, contrary to the invariable Homeric use of *φόβος* = 'flight' (not 'fear'). Cp. Il. 18. 247 *πάντας γὰρ ἔχε τρόμος* (Zen. *φόβος*); also 19. 14.

Il. 11. 123 *νίεας Ἀντιμάχῳ δαΐφρονος*. Zen. read *κακόφρονος*, doubtless because *δαΐφρων* is elsewhere an epithet of praise, and therefore inappropriate to Antimachus.

Il. 11. 439 *ὃ οἱ οὐ τι τέλος κατακαίριον ἦλθεν*. For the difficult but clearly Homeric *τέλος* Zen. read *βλος*.

Il. 15. 207 *ὅτ' ἄγγελος αἶσιμα εἰδῆ* (Zen. *εἶπη*). Here a distinctively Homeric idiom is lost by the change.

Il. 18. 34 *μὴ λαμόν ἀπαμήσειε σιδήρῳ* (Zen. *ἀπομήξειε*). Here again the reading of Zen. is simply the translation of the Homeric word into prose.

Od. 5. 132 (= 7. 250) *Ζεὺς ἔλσας ἐκέασσε*. For *ἔλσας* Zen. substituted the familiar form *ἐλάσας*.

§ 17. Aristarchus.—The sources.

The place of Aristarchus in philological criticism can only be compared with that which Aristotle holds in the general history of

⁸⁷ See Ad. Römer, *Ueber die Homerrecension des Zenodot* (München, 1885).

science. In both men we recognise the transition from mere beginnings to a sudden maturity. Both were distinguished by their many-sided grasp of scientific problems, by their encyclopedic attainments, and by their freedom from all that is fanciful or superstitious. The work of Aristarchus, like that of Aristotle, gathered into itself the most valuable fruits of earlier study, and formed the basis of nearly all subsequent advance.

A minor point of resemblance may be found in the difficulty of determining exactly what came from the master himself and what from disciples and followers. In the case of Aristarchus the difficulty is aggravated by the nature of the subject-matter. The writings of grammarians have not the literary form or interest which secures their preservation. In ancient times, as now, they were excerpted, abridged, incorporated with new matter, till the original was lost altogether. But though only a few lines are left of the actual words of Aristarchus, a good deal is known of the substance of his criticism. The *Codex Venetus* gives us the critical marks affixed by him: and the Scholia of the same manuscript have preserved numerous extracts from two sources of capital importance, dating from the first century B.C., viz. the work of Aristonicus on the critical marks, and that of Didymus on the Aristarchean recension. These two grammarians seem to have had access to the writings of Aristarchus, and doubtless also to most of the traditions of his school. Their information is supplemented by notices derived from Herodian and Nicanor—scholars of a somewhat later date, but still within reach of the stores of Alexandrian learning.

The Homeric learning of Aristarchus was embodied in works of three kinds, viz. 'editions' of his correction of the text (*ἐκδόσεις τῆς διορθώσεως*, or simply *αἱ ἐκδόσεις*), 'commentaries' (*ὑπομνήματα*) on the text, and certain 'treatises' (*συγγράμματα*) which dealt with particular questions.

1. It would appear from the language of the scholia that Aristarchus published two editions of his recension, which is therefore usually referred to in the plural (*αἱ ἐκδόσεις* or *αἱ Ἀριστάρχου*, whereas we only find *ἡ Ζηνοδότου*, *ἡ Ἀριστοφάνους*). Hence such expressions as *διήλλαττον αἱ Ἀριστάρχου* (14. 427), *ἡ ἑτέρα* 'one of the two recensions,' and frequently *διχῶς Ἀρίσταρχος*. So on Il. 6. 4 Didymus tells us that the old reading, which the 'commentaries' show to have been that of Aristarchus, was—

μεσσηγὺς ποταμοῖο Σκαμάνδρου καὶ στομαλίνης,

but afterwards he found and adopted the reading—

μεσσηγὺς Σιμόεντος ἰδὲ Ξάνθοιο ῥοάων.

And on Il. 16. 613 we are told that the line was wanting in one of the two editions, and was obelized in the second (*ἐν τῇ ἑτέρᾳ τῶν Ἀριστάρχου οὐκ ἐφέρετο καθάπαξ· ἐν δὲ τῇ δευτέρᾳ ὕβελος αὐτῷ παρέκειτο*). There is one piece of evidence, however, which throws some doubt on these two editions.

This is the statement, made by Didymus on Il. 10. 397–399, to the effect that Ammonius, one of the pupils of Aristarchus, and his immediate successor in the school, was the author of a treatise *περὶ τοῦ μὴ γεγονέναι πλείονας ἐκδόσεις τῆς Ἀρισταρχείου διορθώσεως*. The same treatise is probably meant in another passage (Il. 19. 365), where Ammonius is said to have written *περὶ τῆς ἐπεκδοθείσης διορθώσεως*⁸⁸. But what is intended by the contention that there were not 'more editions' of the recension of Aristarchus? Villoison and Wolf took it to mean that there was only one such edition⁸⁹. Aristarchus, they thought, may have left materials, in one form or another, from which a revised text, or a series of corrections of the text, was drawn up; and this may have led to the belief in a second edition published by him. Recent scholars have generally followed Lehrs in taking *πλείονας* here as = *πλείονας τῶν δύο*⁹⁰. Such an interpretation, in the absence of any context to suggest it, is certainly strained. And if we are right in looking upon the words *περὶ τῆς ἐπεκδοθείσης διορθώσεως* as an alternative description, the work so described must surely have discussed the question whether something which passed for a second recension was so in reality or not. The discussion which Lehrs supposes *περὶ τοῦ μὴ γεγονέναι κτλ.* would not be 'about the second recension,' but would take that recension for granted.

⁸⁸ It has been supposed that these two descriptions refer to different works of Ammonius, viz. one 'on the second edition of the recension' (quoted on Il. 19. 365), and one 'on the question whether there were more editions than these two' (on Il. 10. 398). This is improbable in view of the fact that the point for which Ammonius is referred to is of the same nature in both places. The lines Il. 10. 397–399 were first marked by Aristarchus as doubtful, and afterwards left out altogether. Il. 19. 365–368 were obelized, and afterwards the obeli were removed. Thus the point lay in the change of mind shown in the treatment of a passage. This agreement in respect of subject points to a single treatise.

⁸⁹ Villoison *Proleg.* p. xxvii: Wolf *Proleg.* p. ccxxvii.

⁹⁰ *De Arist. Stud. Hom.* p. 23. It will be seen that Lehrs rests his case mainly on the other notice about the treatise of Ammonius. 'Quidni opponam eundem Ammonium scripsisse *περὶ τῆς ἐπεκδοθείσης διορθώσεως* (sc. Ἀριστάρχου), de qua non poterat scribere si nulla erat.' But we do not know that this title was given to the work by Ammonius himself. More probably it is the description of it by Didymus, who undoubtedly regarded Aristarchus as the author of a 'second recension.'

However this may be, it is highly significant that the number of editions of the Aristarchean text was a matter of dispute among his immediate successors at Alexandria.

2. The scholia, especially those that come from Didymus, frequently refer to certain *ὑπομνήματα*, 'memoranda' or 'commentaries' (in the Latin sense), which they quote as sources for the readings and opinions of Aristarchus. Thus on Il. 10.398 it is noted that the reason why certain verses were obelized is not to be found 'in the Aristarchean commentaries' (διὰ τῶν Ἀρισταρχείων ὑπομνημάτων): cp. the scholia on Il. 1.423., 2.125., 20.471., 23.870. It is not quite clear, however, in what sense or to what extent they are to be regarded as his. Apparently they were numerous (schol. Il. 23.169 τὰ πολλὰ τῶν ὑπομνημάτων), and differed considerably in value and authority. Thus on Il. 2.111 Didymus introduces a quotation of the actual words of Aristarchus in the following terms:—

κάν ταῖς Λιταῖς ἐξηγούμενος αὐτὰρ ἔπειτ' Αἴας τε μέγας (Il. 9.169) ἐν τινι τῶν ἡκριβωμένων ὑπομνημάτων γράφει ταῦτα κατὰ λέξιν.

The 'commentaries' generally support the 'recensions': as on Il. 2.192 καὶ ἐν ταῖς διορθώσεσι καὶ ἐν τοῖς ὑπομνήμασιν οὕτως ἐγγράπτο, 2.355 οὕτως Ἀρίσταρχος καὶ τὰ ὑπομνήματα, 11.40, &c. But occasionally we hear that some at least gave different readings; as on Il. 4.3 κατ' ἓνα τῶν ὑπομνημάτων ἐνωχόδει φέρεται· οἱ δὲ φασὶ Ζηνοδότειον εἶναι τὴν γραφήν· ἐν μέντοι ταῖς ἐκδόσεσι χωρὶς τοῦ ν εὔραμεν (so on 7.452., 14.382). In such cases it would seem that the writer of the *ὑπόμνημα* cannot have had the recension of Aristarchus before him. On the other hand there is evidence that the *ὑπομνήματα* gave, not only the readings of Aristarchus, but also the grounds on which they were adopted by him. Two examples from Didymus will show this:

Il. 3.57 ἔσσο διὰ τῶν δύο σσ εἶχον αἱ Ἀριστάρχου· καὶ οὐ μόνον ἐν τοῖς ὑπομνήμασιν εἶχεν οὕτως, ἀλλὰ καὶ ἐν ἐνίοις λόγος ὑπέκειτο, ὅτι κτλ.

Il. 2.397 ὁ ἐκ τῶν ὑπομνημάτων λόγος ὑπόκειται ἔχων τῆδε, κτλ.

Thus the *ὑπομνήματα* must be the original source of much that has reached us through works like those of Didymus and Aristonicus. The Aristarchean marks gave little information themselves. The *diplê* hardly ever indicated more than that Aristarchus had something to say on a verse. And it is not uncommon to find that the meaning of a *diplê* was unknown to the immediate pupils of Aristarchus, or at least that it was disputed among them. Thus—

Il. 8.221 πρὸς τὸ ἔχων ἐν χειρί, τί ποτε σημαίνει, i.e. the *diplê* was to call attention to the interpretation. The rival opinions of Apollodorus and Dionysius—both pupils of Aristarchus—are then given.

Il. 17.24 τὸ σημεῖον Διονύσιος διὰ τὸν Ὑπερίνορά φησιν.

Il. 17.125 ὁ δὲ Διονύσιος τὸ σημεῖον φησιν ὅτι ἥλλακται πτώσις, i.e. Dionysius understood the *diplê* to refer, not to an apparent contradiction, but to a point of grammar (Lehrs *de Arist. stud. Hom.* p. 15 note).

Thus the critical marks, in conjunction with the *ὑπομνήματα* and other writings of the Aristarcheans, formed the nearest Alexandrian equivalent to the text and commentary of a modern editor. The marks served as sign-posts directing the reader to search in the traditional stores of learning—oral or written, accessible or not.

3. The important scholium of Didymus on Il. 2.111 refers to another group of Aristarchean works, the *συγγράμματα* or 'treatises.' According to Didymus these were more authoritative than the *ὑπομνήματα*, doubtless because they were known to be in the fullest sense the work of the great critic himself. They are much less frequently quoted: probably they were less numerous, and were concerned with particular subjects, which did not often involve questions of reading. We hear of a treatise πρὸς τὸ Ξένωνος παράδοξον, i.e. against the Chhorizontes or 'Separators' of the *Iliad* and *Odyssey*: of τὰ περὶ τοῦ ναυστάθμου, on the arrangement of the different nationalities in the Greek camp, with a plan (τὸ τοῦ στρατοπέδου διάγραμμα): also of controversial writings (τὰ πρὸς Φιλητῶν, τὰ πρὸς Κωμανόν).

Notwithstanding these different sources of knowledge it is clear that the information which ancient scholars had about the criticism of Aristarchus, and in particular about the readings that he adopted in his recension of Homer, was much less exact than we should have expected to find it. As a crucial instance it may be worth while to quote the scholium on Il. 2.111, which line is usually written—

Ζεὺς με μέγα Κρονίδης ἄτη ἐνέδησε βαρεῖη.

Here Didymus tells us that the reading μέγα, by what he calls a *σχολικὸν ἀγνόημα*, a piece of ignorance belonging to the school⁹¹, was attributed to Aristarchus, while Zenodotus was supposed to have read μέγας. The mistake, he says, was due to Dionysius Thrax, a pupil of Aristarchus. Against him Didymus cites Ammonius and Dionysodorus, both pupils of Aristarchus, and Callistratus, who was a contemporary and wrote περὶ Ἰλιάδος. The reading μέγα, he admits, is found in some of the *ὑπομνήματα*, but on the other side he argues that μέγας is given as Aristarchean in the much more

⁹¹ The word *σχολικός* here may have a contemptuous sense: cp. Longin. § 10 οὐδὲν φλοιῶδες ἢ ἀσεμνον ἢ σχολικὸν ἐγκατατάττοντες.

decisive σύγγραμμα πρὸς Φιλητᾶν, and also in 'one of the carefully written commentaries' (ἐν τινι τῶν ἡκριβωμένων ὑπομνημάτων). Finally he says that Ptolemaeus Epithetes—so called as the especial 'assailant' of Aristarchus—in setting out the readings of Zenodotus did not reckon μέγας in this place as one of them. Notwithstanding this array of authorities we find that Aristonicus assigns μέγας to Zenodotus: and on the whole it seems probable that he was right.

Other references to pupils of Aristarchus as witnesses to his readings are—

Il. 6. 76 Ἀμμώνιος, ὡς Ἀριστάρχειον προφέρεται καὶ ταύτην τὴν γραφήν.

Il. 8. 513 Παρμενίσκος ἐν τῷ α' πρὸς Κράτητα ὡς Ἀριστάρχειον γραφήν προφέρεται κείνων.

And, what is still more significant, the word προφέρεται by itself is used = προφέρεται ὡς Ἀριστάρχειον γραφήν: e.g. on Il. 7. 7 Ἀμμώνιος ἐν τῷ πρὸς Ἀθηνοκλέα τοῖ προφέρεται πληθυντικῶς: on Il. 9. 197 Παρμενίσκος δὲ προφέρεται ἡμέτερόνδε. In these and many more instances we see that the question anciently debated was, not whether Aristarchus was right or wrong in regard to a reading, but what the reading was which he preferred.

Sometimes the doubt is whether a reading was only mentioned in passing by Aristarchus, or was discussed and adopted. Instances of this are—

Il. 13. 2 παρὰ τῆσι] Ζηνόδοτος καὶ Ἀριστοφάνης περὶ τῆσι μήποτ' οὖν διχῶς. Here Aristarchus gave the reading of Zenodotus and Aristophanes, and perhaps therefore left the issue undecided between it and some other.

Il. 21. 130 μήποτε μίντοι καὶ ὁ Ἀρίσταρχος συγκατέθετο τῇ ἀθετήσει, μηδὲν ἀντειπὼν τῷ Ἀριστοφάνει. Here Aristarchus had mentioned that six verses were obelized by Aristophanes: but he did not make any reply to the objection taken. Hence the question, what is to be inferred from his silence?

§ 18. Aristarchus as a textual critic.

We know something of the resources that Aristarchus had at his disposal—manuscripts of Homer brought from far and near, and copies of all the most famous recensions, from that of Antimachus down to his own immediate predecessors in the Museum (p. 431). What do we know of his use of them? Can we assume that his

text was the best that they were fitted to yield? On this question there has been some controversy in quite recent times. Scholars have been found to maintain that Aristarchus altered the text of Homer by numerous arbitrary conjectures, designed to bring it into accordance with certain rules that he imagined himself to have discovered⁹². It must be admitted that the scholia, even those which come from Aristarchus, often give some colour to this idea. The criticism which they contain is generally much more 'subjective' than modern methods would allow. The reasoning appears to be based too much upon internal evidence—upon such matters as the poetical effect of a reading, or its agreement with other passages, or the lesson which it teaches—to the comparative neglect of manuscript sources. This impression, however, is in great measure removed by further study. We have to consider that the interest taken by ancient grammarians in purely textual problems was a constantly diminishing quantity. Such critical data as we possess are almost confined to the Venetian scholia: while the later collections (the Townley scholia, Eustathius, &c.) are mainly exegetical. But the process had gone on from the first. In the Venetian scholia themselves the proportion of critical apparatus must be very much less than in the original Alexandrian commentaries. We cannot therefore lay much stress on the silence of the scholia.

On the other hand there are many indications that Aristarchus was noted in antiquity for his faithfulness to the manuscript tradition. The scholia have preserved a striking instance of this in the comment of Aristarchus on Il. 9. 222—

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο.

He observed that the envoys, of whom this is said, had already supped, and therefore that the poet would have done better to write αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἄψ' ἐπάσαντο, or αἰψ' ἐπάσαντο⁹³; but he

⁹² Thus in reference to the reading δαῖτα for πᾶσι in Il. 1. 5 Nauck writes as follows (*Mélanges Gr.-Rom.* iv. 463): 'ich meine, dass wie an dieser so an zahllosen anderen Stellen durch willkürliche und verfehlte Conjecturen des Aristarch die ursprünglichen Lesarten verdrängt worden sind: ich meine, dass das Schwören auf die Worte des Aristarch, wie es in Alexandria herrschend war, dem Homerischen Text den empfindlichsten, niemals wieder gut zu machenden Schaden gebracht hat.' Cp. Ludwig, *op. cit.* vol. ii. p. 78 ff.

⁹³ The *Cod. Ven.* has ἡ ἄψ' ἐπάσαντο, which (as Cobet noticed) points to αἰψ' ἐπάσαντο. Ludwig rejects the words as a mere dittography. But the context seems to require αἰψα. 'It would have been better,' according to Aristarchus, 'if the poet had described the envoys as only *tasting*, out of courtesy to Achilles, and not eating and drinking to satiety' (ὡς ὅσον χάρισσασθαι τῷ Ἀχιλλεῖ γεύσασθαι μόνον καὶ μὴ εἰς κόρον ἐσθίειν καὶ πίνειν λέγονται). This, he seems to have thought, might be expressed by αἰψ' ἐπάσαντο 'ate hastily.'

was too cautious to make any change against the weight of the manuscripts (ὑπὸ περιττῆς εὐλαβείας οὐδὲν μετέθηκεν, ἐν πολλαῖς οὕτως εὐρὺν φερομένην τὴν γραφὴν). It is characteristic of the later scholia (Townley, &c.) that in the face of this notice they say 'Αρίσταρχος γράφει ἅψ' ἐπάσαντο. Again, in Il. 2. 665 Aristarchus retained (οὐ μετέθηκε) the reading βῆ φεύγων, although he observed that Homeric usage was in favour of βῆ φεύγειν. In Il. 3. 262 he preferred (προκρίνει) the form βήσετο, but kept βήσατο. On Il. 7. 114 he noted the harshness of the words ὁ περ σέο πολλὸν ἀμείνων as said to Menelaus, and observed that it would have been less reproachful (ἦττον δνειδιστικόν) if the poet had said ὁ περ μέγα φέρτατός ἐστι: but he did not alter the text. Similar examples will be found on Il. 16. 636., 22. 468., 23. 857; and doubtless there were many more. Indeed it seems very possible that some of the readings now ascribed to Aristarchus come from remarks of this kind, and were never intended to appear in his text of Homer.

A further argument in favour of Aristarchus may be based upon his citations of the earlier manuscripts πᾶσαι, αἱ πλείους, &c. His reading in no instance differs from the reading of 'all' or even of 'nearly all' his manuscripts, and very seldom differs from that of the majority.

§ 19. Aristarchus and the modern vulgate.

When the discovery of the Venetian scholia first revealed the stores of Alexandrian criticism, it was natural to imagine that the ancient recensions, and especially the recension of Aristarchus, had at once exercised a determining influence on the Homeric text. Thus Wolf, whose *Prolegomena* appeared a few years after the publication of Villosion (1788), assumes that the 'reading of Aristarchus' became thenceforth the 'tradition' or 'vulgate,' and the basis of all subsequent changes:

Etenim ex quo Aristarchea ἀνάγνωσις facta est παράδοσις (*vulgata lectio, vulgatus textus* dici solet, et satis commode), id quod maturo factum videtur, ad illam potissimum novae emendationes et notationes annexae et compositae sunt (p. ccxli).

This view had been already expressed by Giphanius:

Si de universa facie et habitu Carminum quaerimus, non est dubium quin recte divinarit Giphanius, vulgatam nostram recensionem esse ipsam Aristarcheam (p. cclvii).

The scholars who have accepted this estimate of the supremacy of Aristarchus do not take sufficient account of the difference between ancient and modern conditions. They suppose that a new text of Homer, produced by the critic of highest authority in the most important centre of learning, would at once become known throughout Greece, and would drive out all previous texts. A revolution of that kind is possible only with the aid of printing. Without some such means an 'edition,' in the modern sense of the word, can hardly be said to exist. So far was the recension of Aristarchus from taking the Greek world by storm, that his readings, as we have seen, were very imperfectly known in the following century, and even in the circle of his immediate disciples. And, apart from general considerations of this kind, the facts are irreconcilable with any such view. For—

(1) Many readings in the modern vulgate cannot be explained by derivation from the text of Aristarchus. Such a theory might explain many variants: e.g. ἐπὶν κε for ἐπεὶ κε (Il. 1. 168) or φνοχόει for οἰνοχόει (Il. 1. 598). But it evidently fails with ἐνὶ στρατῷ for Ἀχαιῶν (Il. 1. 91), λοιμοῖο βαρείας χεῖρας ἀφέξει for Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσσει (Il. 1. 97), &c. And it would not account for the existence in the manuscripts of verses which Aristarchus left out altogether.

(2) The variety of reading in our manuscripts is often to be traced back to the texts that Aristarchus himself made use of. Thus on Il. 1. 91 Aristarchus quoted Zenodotus, Aristophanes, and Sosigenes for Ἀχαιῶν. It follows that ἐνὶ στρατῷ, the reading of nearly all our manuscripts, was derived from other pre-Aristarchean sources. In this case, then, and in the many similar cases, the authority of Aristarchus did not prevent the reading which he and other leading grammarians condemned from gaining a place in the vulgate.

(3) It has been shown from the Homeric quotations of the fifth and fourth centuries that the text was then well established, and did not very greatly differ from that of the modern manuscripts (p. 426). This being so, the hypothesis of a great Homeric restoration carried out at Alexandria has no *raison d'être*. If there were interpolated and otherwise 'eccentric' copies, such as are being found in the papyrus rolls of Egypt, these were not got rid of by the obelus of the critics, but by the superiority which better and 'nicer' copies (χαριέστεραι) had in the struggle for existence.

(4) There are many instances in which the recension of Aristarchus preserved the earlier and more correct form of a word, while the present vulgate shows the form which he rejected. Thus he read θῆης (Il. 6. 432), δαμῆης (Il. 3. 436), σαπήν (Il. 19. 27), φανήν (Il. 22. 73), not

θείης, δαμείης, σαπείης, φανείης—the epic grammar in these places requiring the Subjunctive. So he read τεθνηώς (*passim*), περιστήωσι (Il. 17. 95), καθήατο (Il. 24. 473), not τεθνηίως, περιστείωσι, καθείατο: νεμεσση-θέωμεν (Il. 24. 53), not -ώμεν: οἶνοχόει (Il. 1. 598), not φῶνοχόει: ἔλκε (Il. 4. 213), not εἴλκε: ἐβήσετο, ἐδύσετο (in most places, cp. however Didymus on Il. 3. 262): ἐθέλωμι and other Subjunctives in -ωμι, not the corresponding Optatives in -οιμι: the Second Person Dual in -τον, not in -την: καὶ κείνος &c., not κἀκείνος: the plural verb with a neuter plural; the compounds with νσ, πανσυδῆ, ἀνστήσων, &c., not πασσυδῆ, ἀστήσων, &c. In these and similar cases it appears from the independent evidence of linguistic that Aristarchus was nearly always right in his choice. We may infer—since he had no other source of knowledge in this field—that these more correct forms were to be found in the better manuscripts which he used. Yet the other readings prevailed, and found their way into the vulgate.

(5) This inferiority of the existing vulgate in the details of spelling and inflexion is in effect the inferiority of a multitude of copyists to a single great critic. The work of Aristarchus was based upon the use of many sources, and his strength lay first and foremost in the classification of these sources. The scribes had not access to the treasures of the Alexandrian Museum; and they were more liable to be influenced by the grammar and phonetics of their own age. Hence the text that they have transmitted to us, although in the main it is the ancient vulgate, is a less exact reproduction of that vulgate than we should have had if Aristarchus had wielded the despotic powers often attributed to him.

The manuscripts of Homer, then, are descended, not from the critical recensions of the Alexandrian school, but from the ancient pre-Alexandrian vulgate—a vulgate which goes back, not indeed to 'Homer,' but at least to the great period of Greek literature. Their comparative freedom from the disfigurements of the papyrus fragments is accordingly due rather to the collective agency that we speak of as the Homeric παράδοσις or tradition than to individual scholars. The texts to which these fragments belong, so far as they came under the notice of the great grammarians, were doubtless included in the class of κοιναί⁹⁴. The interpolations which form the most charac-

⁹⁴ The words κοιναί and δημόδεις should not lead us to imagine that the texts so described were in any sense a 'vulgate.' The word 'common' does not mean that certain readings were common to, or commonly found in, the copies in question, but that these copies were in use among common people. There is nothing to show that they generally agreed among themselves. Such references as ἐν τισὶ τῶν κοινῶν, or ἐν τισὶ τῶν εἰκαιοτέρων, which are not infrequent, imply the

teristic feature of them explain a good deal in the aims and methods of the Alexandrians (pp. 420 ff.). But if they had really made good their footing in the Homeric *textus receptus*, they would hardly have been dispossessed, as they seem to have been, in the course of the next century.

It follows from what has now been said that the task of the modern Homeric critic is in the first place to restore the pre-Alexandrian vulgate: and that the way to that restoration lies through the *apparatus criticus* of Aristarchus. When the testimony of the Aristarchean or pre-Aristarchean sources is divided we can sometimes fall back on the evidence of linguistic. But that evidence must be used with caution. We may know that one sound or one grammatical form is later in the development of language than another: but we may not be able to tell when the change took place. It is certain (*e.g.*) that οἶνοχόει is older than φῶνοχόει, because it is nearer the original φοινοχόει. But this does not suffice to tell us whether οἶνοχόει or φῶνοχόει was the reading of the ancient vulgate. That can only be determined by positive evidence, such as Aristarchus furnishes. What in such cases the primitive Homeric form was is another and usually a more difficult question.

§ 20. Aristarchus as an interpreter of Homer.

The greatness of Aristarchus as a textual critic, and especially his success in dealing with interpolations, has perhaps somewhat obscured his services in other departments. A complete account of these services does not fall within the plan of this book: but it may be well to notice a few of the many points in which we can test for ourselves the soundness of his judgment. In many more, owing to the imperfection of the record, we only know the conclusions at which he arrived, not the facts and observations on which they were based.

1. In the great work of Lehrs on the Homeric studies of Aristarchus the largest space is given to the chapter on the Aristarchean interpretation of Homeric words⁹⁵. It will generally be agreed that this is the field in which Aristarchus did most to advance the boundaries of

reverse. It is true that their readings are usually mentioned when they differ from those of Aristarchus. But all these references come through Aristarchus, and he would seldom quote the 'common' manuscripts except when they presented a different reading from that of his own.

⁹⁵ K. Lehrs, *De Aristarchi studiis Homericis*: Diss. II. *De Aristarchea vocabulorum Homericorum interpretatione* (pp. 35-162).

philological science. It is certainly in this field that his pre-eminence in scientific method and insight is most evident and demonstrable. He was the first scholar who saw that the language of Homer was an organic whole, to be understood and interpreted from itself. The earlier Homeric students—from the fifth to the third century B.C.—had busied themselves with explanations of the obsolete words or γλῶσσαι⁹⁶, which naturally were the chief difficulty of the ordinary reader. Their aim was in each of the passages concerned to replace unfamiliar words by equivalent familiar ones. Lists of such words, with the accepted explanations, were soon drawn up; the authors of them were known as the 'glossographers' (οἱ γλωσσογράφοι). Even Aristotle treats the diction of Homer in the main from this point of view⁹⁷. Aristarchus did much to correct the errors which seem to have become more or less traditional with the glossographers. Thus he noted on Il. 3. 44 that πρόμος does not mean a 'king,' but is = πρόμαχος: on Il. 4. 315 that ὁμοίος (in phrases like γῆρας ὁμοίων) does not mean κακός: on Il. 9. 324 that μάσταξ does not mean 'a locust': on 9. 540 that ἔθων is wrongly glossed by βλάπτων: on 16. 822 that the glossographers took δονησθαι as simply equivalent to ἀποθανεῖν, whereas it implied falling in battle. In these and similar cases (cp. 10. 56., 17. 151., 18. 378, 540., 23. 16, 661., 24. 164, 367) we learn that his diplê was πρὸς τοὺς γλωσσογράφους. But he also observed, what was not so obvious, that a large proportion of the commonest words had changed their meaning in the interval between Homer and the Attic age. He discovered, for example, that in Homer φόβος meant 'flight,' not 'fear': that τρεῖν meant 'to run away,' 'bolt,' not 'to tremble': that πόνος meant 'labour,' not 'sorrow': that ὧδε never meant 'here' (as in Hellenistic Greek): that πάλιν did not mean 'a second time,' but only 'backwards': that σχεδόν did not mean 'nearly,' but only 'near, at hand': that τάχα did not mean 'perhaps': that βάλλω and βέλος were used of missiles, οὐτάζω of weapons held in the hand: that μέλλω with an infinitive meant 'to be likely to,' not 'to be about to': that φράζω meant to 'show,' not to 'say': that ἦρως was applied to warriors generally, not only to the 'kings.' In short,

⁹⁶ The word goes back to Aristophanes *Δαιτυλῆς* fr. 1:

πρὸς ταῦτα οὐ λέγον Ὀμηρείους γλῶσσας, τί καλοῦσι κύρυμβα;
and again τί καλοῦσ' ἀμνηνὰ κάρηνα; There were also γλῶσσαι in the laws of Solon, e.g. τί καλοῦσιν ἰδυίους;

⁹⁷ E.g. in the *Poetics*, c. 25 τὰ δὲ πρὸς τὴν λέξιν ὁρῶντα δεῖ διαλέγειν, οἷον γλῶττη· οὐρῆας μὲν πρῶτον· ἴσως γὰρ οὐ τοὺς ἡμίονους λέγει, ἀλλὰ τοὺς φύλακας· καὶ τὸν Δόλωνα· ὅς δὲ τοῖς εἶδος μὲν ἦν κακός, οὐ τὸ σῶμα ἀσύμμετρον, ἀλλὰ τὸ πρόσωπον αἰσχροῦν· τὸ γὰρ εὐεῖδες οἱ Κρήτες εὐπρόσωπον καλοῦνται. Cp. the remarks in c. 22 on the effect of changing poetical into ordinary language.

it was Aristarchus who realised for the first time that the language of Homer was not a mere literary Greek, in which distinction of style was gained by the use of an archaic or conventional vocabulary, but that it was in its whole texture the genuine speech of a different period.

2. The number of scholia that refer to the inflexions of the Homeric dialect is comparatively small; probably because that part of grammar did not leave much room for controversy. We may mention the notes on the pronouns σφωε (Il. 1. 8), σφῶϊ (Il. 1. 336), σφωῖτερος (Il. 1. 216): on the aorists οἴσετε, ἄξεσθε, and the reduplicated aorists (Il. 1. 100): on the omission of the augment (ιακῶς): on the forms of the subjunctive with short vowel (as in Il. 1. 141 ἐρύσσομεν, &c.).

3. On the other hand there are hundreds of annotations bearing on the meaning and usage of the grammatical forms. Every use of a Case that does not conform to Attic practice is duly noted. The force of the aorist is observed in the infinitive and participle: e.g. on Il. 9. 578 ὅτι συντελικῶς τὸ ἐλεῖσθαι, 3. 295 ἀφυσσόμενος διὰ τοῦ ο παρατατικῶς, 6. 87 (ξυνάγουσα) ὅτι ὁ χρόνος ἥλλακται ἀπὸ τοῦ ξυναγαγούσα. So of such uses of the Moods as are peculiar to Homer—the subjunctive with οὐ = οὐ μή, and generally the use of the subjunctive as a kind of future (τὸ εἴησι ἀντὶ τοῦ εἴποι ἄν, &c.): the future indicative with ἄν and κεν: the optative with ἄν or κεν of an unfulfilled condition: the infinitive for the imperative. So too we find references to the uses of the prepositions, the adverbial use of neuter adjectives and pronouns, the construction of the neuter plural with a plural verb. And all this fine observation of usage was accomplished before the days of systematic grammar. It is true that the first steps had been taken by the Stoics. The Cases had been enumerated, and perhaps also the Tenses (as may be inferred from the technical terms παρατατικῶς and συντελικῶς). But no theory of the Moods had been attempted: their names (ὀριστική, &c.) do not occur in the Aristarchean scholia. It was in the next generation, among the pupils of Aristarchus, that these rich stores were made to yield the material for the first complete τέχνη γραμματική.

4. The subject of accentuation, which occupies fifty-five pages in Lehrs⁹⁸, is one that cannot be said to have yielded many results of value to the Homeric scholar. The materials are abundant, and for the Greek language as it was in the Alexandrian period they

⁹⁸ K. Lehrs, *op. cit.* pp. 250–304.

are almost complete. But when the ancient grammarians had to deal with Homeric and other obsolete words and forms it is evident that they were generally much at a loss. It is true that they had the tradition (*παράδοσις*) of the rhapsodists, and of readers of Homer generally. But that tradition could not have the force or persistence of living usage. Accordingly it failed to prevent such departures from legitimate accent as *αὐτως* (adverb from *αὐτός*), *θάλεια* (fem. of **θαλῖς*), *ἔγρεσθαι*, *ἀγέρεσθαι*, *πέφνων* (participle of *ἔπεφνον*), *ἀκαχήμενος*, *ἀλαλήμενος*¹⁹.

5. Turning now from the language of Homer to the story of the poems and the historical environment in which they are placed, we still derive our best guidance from the learning of Aristarchus, and even more from his supremely rational spirit.

In dealing with the Cyclic poems we often had occasion to notice the growth of the heroic mythology by the introduction of new characters and incidents. This process of development is constantly recognized by Aristarchus, who notes every indication of change, and never omits to tell us how much was known to Homer, how much added by post-Homeric poets (*οἱ νεώτεροι*). His observations refer not only to large episodes—the Judgment of Paris (see on Il. 24. 25), the sacrifice of Iphigenia (9. 145), the landing in Mysia (1. 59), the story of Troilus (24. 257), &c., but also to such things as the name *Σθενέβοια* for *Ἄντεια* (6. 160), the name *Ἰοβάτης* (6. 170), the localisation of Oechalia (2. 596), the confusion of Troy and Phrygia (2. 862), of Argos and Mycenae (11. 46), the island in which Philoctetes was landed (2. 722); and mythological points like the immortality of Heracles (18. 117), the divinity of Dionysus (6. 131), the identification of Apollo and *Παῖών* (5. 898), of Ares and *Ἐνυάλιος* (17. 211), the function of Hermes as *ψυχοπομπός* (Od. 24. 1). In his handling of these and many similar matters Aristarchus did not treat Homer as an ultimate omniscient authority, nor did he regard the heroic mythology as a body of doctrine, a kind of *ἐπικός κύκλος*, to be filled up from the various poets (*συμπληρούμενος ἐκ διαφόρων*

¹⁹ The uncertainty of Homeric accent may be further seen in two small groups of words:

(1) The Nominatives in -*α* (derived from Vocatives) are regularly accented like the forms in -*ης*: so *ἱππότα*, *αἰχμητά*, *θυέστα*, *κυναοχαῖτα*. But the three isolated forms *εὐρύσση*, *μητίετα*, *ἀνίκητα* are proparoxytone. The reason is that in the absence of analogy they readily fell under the general 'regressive' accent.

(2) The names of the towns *Γλισῆς* (Il. 2. 504), *Λύκαστος* (Il. 2. 647) and *Ἴτων*, and of the river *Κάρησος* (Il. 12. 20) were so accented by Aristarchus, who followed the literary tradition. But the local forms, as we are told, were *Γλίσαν* (r), *Λυκαστός*, *Ἰτών*, *Καρησός*. It can hardly be doubted that the local mode of pronunciation was generally right.

ποιητῶν), as a theology is constructed from texts. On the contrary it is evident that his point of view is that of the most critical of modern historians. He studied the forms and conceptions of literature, and especially of the epic, in the same spirit of scientific detachment with which Aristotle analysed the morals and politics of Greece. It need hardly be added here that he gave no countenance to the allegorical methods of interpretation.

6. Of the numerous observations and discoveries of Aristarchus which do not fall under any of the preceding heads the most considerable are those which relate to the history, geography, and antiquities of the Homeric age.

Aristarchus wrote a separate treatise (*σύγγραμμα*) on the Greek camp before Troy (*περὶ τοῦ ναυστάθμου*), in which he discussed the topography and the arrangement of the different contingents: in particular the assertion in the doubtful line Il. 2. 558 of the Athenian claim to Salamis. In other writings we find him noticing the wide sense of the Homeric *Ἄργος*, in contrast to the limited use of *Ἕλληνες* and the absence of such important names as 'Peloponnesus' and 'Thessaly': besides sundry local names mentioned in the Catalogue and elsewhere. In this connexion we may place the recurring scholium *ὅτι ὄρος ὁ Ὀλύμπος*, i.e. that 'Olympus' in the *Iliad* has all the characteristics of a mountain, being in fact the real mountain of that name which rises from the plain of Thessaly into the upper aether, the abode of the heavenly gods. Regarding the *Odyssey*, however, the rational view was first attained, doubtless from the scientific rather than the literary side of the question, by Eratosthenes, who pointed out that Homer's knowledge of geography was really very limited—that he was ignorant of the rivers and nations of the Euxine, the mouths of the Nile, &c.—consequently that the wanderings of Ulysses must be imaginary. In this view he was followed, as we might expect, by Aristarchus: while the opposite opinion was maintained by Crates and his school. The question is so far of interest that the supposed Homeric localities show the direction that Greek trade and colonisation were taking when the identifications were made.

7. It remains to notice the service rendered by Aristarchus in pointing out the manifold difference between Homeric and later Greece in all the arts and observances of life. The list of topics as given by Lehrs is a long one: but perhaps he is right in thinking that they are only a small part of the observations made. It will be enough to mention a few of the points referred to in the scholia:

Homer's ignorance of writing—σημεῖα are 'signs,' not 'letters,' and γράφω means only to 'scratch,' not yet to 'write' (see the Schol. on Il. 6. 169, 176., 7. 175, 187).

The use of two-horse (not four-horse) chariots in war (8. 185); the non-use of cavalry—riding being only heard of as a show performance (κεληρίσειν, 15. 679).

The restriction of athletic contests to *funeral* games (the only ἀγῶνες then known): also the character of the prizes, and the fact that they were given to *all* the competitors (22. 164., 23. 659, 707).

The use of the sceptre in all public speaking (18. 505).

The rare occurrence of wind instruments—the αὐλός only in the Doloneia and the Shield of Achilles (10. 13., 18. 495), the σύριγξ only in 10. 13, the σάλπιγξ not used in war (18. 219).

The armour—the size of the shield (6. 117), the use of the τελαμών, the order of putting on arms (3. 324., 11. 32., 19. 380): the question of the θώρηξ (4. 133, 135, 187).

Meals and cooking—the Homeric δείπνον a midday meal (the later ἀριστον), while 'supper' in Homer was δόρπον (18. 560): the exclusive use of roasted meat, though boiling was known (21. 362 describes boiling *water*): the eating of fish, which according to the Chorizontes distinguished the *Odyssey* from the *Iliad* (16. 747).

The casting (not *drawing*) of lots (7. 182).

The use of barter in default of coined money (7. 473).

Marriage customs: the ἔδνα not a dowry, but the price of the bride (9. 146, &c.).

The ritual of sacrifice: the cutting of 'raw meat' from each part (1. 461): the burning of the thighs (1. 464): the dragging *backwards* of the victim (2. 422): the mixing of wine in making a treaty (3. 270).

The non-use of crowns (13. 736).

V. THE TIME AND PLACE OF HOMER.

§ 1. *Antiquity of the Homeric Dialect—archaism.*

It appears from the preceding chapters that there is a considerable body of testimony carrying back our knowledge of the text of Homer almost to the time of the earliest Greek prose writers, or (roughly speaking) to the fifth century B.C. On the one hand we have the *apparatus criticus* of Aristarchus, which included the oldest recensions: on the other hand we have the quotations, from Herodotus onwards. There is therefore, as has been said, an ancient vulgate, which can be reached by external and on the whole trustworthy evidence. But somewhere about the fifth century the stream of direct evidence runs dry. The poems of Homer, we know, are much more ancient. They are anterior to the long series of Cyclic poems; and these begin with the poetry that flourished at Miletus in the eighth century. They are anterior to Hesiod and his school—a school which followed Homer as prose elsewhere comes after verse. They are older than the great festivals, at some of which they came to be recited. And they are doubtless much older than the schools of Ionian philosophy, which saw in them a danger to public morals. There is therefore a long period during which the history of the Homeric text can no longer be followed in manuscripts, or even in quotations. During that period two processes must have gone on, not quite independently. In the first place, the language was changing, as every language does, and the result was an ever-widening difference between the dialect of the poems and the spoken dialects of Greece. In the second place, the spoken dialects re-acted on the poems. Sounds which had been modified or lost in the living speech were not preserved by the rhapsodists or in the written copies. And both grammatical forms and syntax were more or less consistently modernised.

The argument for the antiquity of the Homeric dialect cannot be stated briefly, since it depends on the cumulative effect of a number of minute differences of form or usage. It will be enough here to mention a few of the most convincing:

(1) The second aorists show a remarkable diminution. Those of the common thematic form (such as ἔβαλον) number about eighty in

Homer, reduced to thirty in Attic prose. Two smaller groups, viz. the non-thematic middle forms (*ἔβλητο*, *ἔφθειτο*, *χύτο*, *λέκτο*, *ἄλτο*, &c.), and the reduplicated aorists (*δέδ.ιεν*, *λελαβέσθαι*, &c.) disappear altogether.

The forms of the present tense in *-νῆμι* and *-νυμι* are almost confined to Homer.

(2) The variation between 'strong' and 'weak' grades of roots, of which Attic retains only a few survivals (*φαμέν*, *ἴσμεν*, &c.), is still almost regular in the Homeric perfect (*ἐπέπιθμεν*, *ἔϊκτον*, *πέπασθε*, *γέγαμεν*, *μέματε*, *ἀραρυῖα*, *μεμακυῖα*, &c.).

(3) The subjunctive of all non-thematic Tenses is still formed regularly with a short vowel, as *ἴ-ομεν*, *φθί-εται*, *εἴδ-ομεν*, *ελάσσ-ομεν*, &c.

(4) The free use of prepositions as adverbs, or separated from the verbs to which they belong (Tmesis), is common in Homer, and practically unknown afterwards.

Among the Homeric constructions with prepositions may be noted the dative with *σύν*, *μετά*, *ἀνά*, *περί*, *ἀμφί*.

(5) The use of the article is essentially post-Homeric.

(6) The uses of the Moods, as was observed by Aristarchus (see p. 451), are in several respects quite distinct.

(7) The Particles show many differences: cp. Homeric *κεν* (for *ἄν*), *αὐτάρ* and *ἀτάρ*, *ῥα*, *νυ*, *περ*, *θην*, &c.: and post-Homeric *καίτοι*, *τοίνυν*, *ἤτοι* (*either*), *καίπερ*.

(8) Inflectional forms are somewhat less decisive, since they may be imitated or borrowed. But no such account can be given of the numberless forms which we find in Homer: e.g. the third plural in *-ν* for *-σαν*, and in *-αται*, *-ατο* (Attic *-νται*, *-ντο*), the aorists in *-σσα*, the thematic aorists (*ἐβήσετο*, &c.), the forms without augment, the subjunctive in *-ωμι*, *-ησι*, the infinitives in *-μεναι* and *-μεν*, the masc. nouns in *-τᾶ*, the dative plural in *-εσσι*, the instrumental in *φι(ν)*, the genitives in *-οιο*, *-ᾱο*, *-ᾱων*, &c. Cp. also the post-Homeric *τιθείαςι*, *διδόαςι*, *τιθέναι*, *διδόναι*, *ἑστάναι*, &c.

These facts are enough to show that we have to do with two forms of Greek that are not merely different dialects, but belong to stages or periods of the language separated by a long development. The length of the interval cannot be exactly determined, because the rate of change is as uncertain in the field of linguistic as in that of geology; but it must be measured by centuries.

Moreover, the force of the argument is not seriously impaired by the circumstance,—of which however we are bound to take account,—that the language of Homer was a poetical dialect, differing more or less from the spoken language of the time. It is evident in many

ways that this was so. Much of the vocabulary is made up of epithets appropriated as titles of honour to particular deities or heroes. Thus Zeus is *εὐρύσπα*, *αἰγίοχος*, *ἀργικέρανος*: Athene is *γλαυκῶπις*, *τριτογένεια*: Apollo is *ἑκατος*, *ἰήιος*, *παῖων*, *σμυνθεύς*: Hephaestus is *ἀμφιγυῖς*, *κυλλοποδίων*: Eos is *ἠριγένεια*: Ares is *ἑνυάλιος*: Persephone is *ἑπαινή*: a hero is *ἀμύμων*, *δαΐφρων*, *εὐμμελής*—all of these being unfamiliar words, and hardly understood, as far as we can judge, by the poet himself. The same may be said of the epithets *νήδυμος* (which is in reality a *vox nihili*), *ἔκμενος οὖρος*, *δολιχόσκιον* (*ἔγχος*), and of sundry fixed phrases—*πτολέμοιο γέφυραι*, *μερόπων ἀνθρώπων*, *νυκτὸς ἀμολγῶ*, *ὁμοίου πτολέμοιο*, *ἀνδροτῆτα καὶ ἤβην*, also the sacrificial terms *μῆρα*, *ἀέρυσαν*, *ὠμοθέτησαν*. Again, it may be shown that some of the characteristic inflexions of the Homeric dialect are in fact pre-Homeric. A good instance of this may be seen in the genitives in *-οιο*, *-οο* (for *-οιο*), *-ου*. These three forms are successive phonetic stages, which cannot have co-existed in a genuine spoken dialect. When the stage *-ου* had been reached, therefore, the others could only survive as archaisms. The facts are entirely in agreement with this inference. The regular form is *-ου*, for which the poet frequently uses the poetical *-οιο*: while the intermediate *-οο* was confined to a few phrases. Accordingly *-οιο* is especially used in the words upon which the poetical effect depends: e.g. in the first hundred lines of the *Iliad*, *στέμμα θεοῖο*, *πολυφλοίσβοιο*, *χωομένοιο*, *ἀργυρέοιο βιοῖο*, *ἐπὶ χθονὶ δερκομένοιο*. On the other hand the form in *-οιο* is comparatively rare in the declension of pronouns. Thus we have *τούτου* ten times, *τούδε* sixteen times, *οὗ* (relative) twelve times, *ῶο* (rel.) twice; but never the corresponding forms in *-οιο*. Probably also the genitives in *-ᾱο* and in *-ᾱων* were archaic. Those in *-αο* are mostly proper names; which are peculiarly apt to retain old-fashioned forms. Similarly it is probable that instrumental forms in *-φι(ν)* were no longer used in living speech. They are chiefly found in conventional phrases. The same considerations should perhaps be applied whenever a contracted and an uncontracted form of the same word subsist together: e.g. *φιλέει* and *φιλεῖ*¹. They certainly hold of the

¹ Two cases have to be distinguished:

(1) When a contraction is established it becomes the ordinary or prose form of the word: e.g. the form *προσηύδα* is so constantly used at the end of the line, and in fixed phrases (like *ἔπειτα πτερόεντα προσηύδα*), that the *προσηύδαε* introduced by some modern editors is a mere falsification.

(2) Vowels which have not coalesced so as to form a diphthong may occasionally be so pronounced together as to form one syllable for the metre. So in Homer *ᾠᾱ*, *ῶῶ*, *ᾠῶ*, and so in the Attic scansion of *θεός*, *πόλεως*, &c. This however is evidently of the nature of a metrical licence, and does not represent the ordinary pronunciation. It seems probable that in Homeric Greek *εα*, *εο*, *εω* were never contracted. So in Latin *deinde* is poetically a trochee, but is not one in prose.

often discussed group of verbs in -αω, since ὀρῶ, ὀρᾶς, &c. are quite as frequent as the resolved or 'distracted' forms ὀρόω, ὀράας, &c. Of the latter indeed it may be said, not only that they are peculiar to the poetical dialect, but that they arose in that dialect, and never existed in any other².

It will be seen that, when all due allowance has been made for archaic or pre-Homeric elements, the relation in which the Homeric language stands to later Greek is not materially affected. The distinctive features of a poetical or literary dialect lie very much on the surface. They consist in the use of a number of borrowed or imitated words, with a few survivals of the most familiar inflexions. The differences between Homeric and later Greek are not confined to vocabulary or inflexions, but affect the whole structure of the language.

§ 2. Restoration of the original form of Homer.

It appears then that between the earliest date to which we can assign the existing text of Homer and the age in which the poems themselves were composed there is an interval for which we have no external evidence. Can this want be supplied in any measure by the internal evidence of the poems themselves? Briefly, can we argue back from the ancient vulgate to the original Homer?

1. The first attempts in this direction were suggested by the discovery of the digamma. Much progress has been made in 'restoring the digamma,' i.e. in emending the passages in which it cannot be at once replaced. Even now, however, it is not quite certain that the sound in question (*v* or *μ*) was still heard in the period of the *Iliad* and *Odyssey*. Some scholars hold that it was treated like the French *h aspirée*, which is no longer pronounced, but in certain words has the force of a real consonant. However this may be—whether there was loss of a sound, or only neglect of a traditional hiatus—there is no doubt that a number of small changes were made in the text in consequence.

2. Another important change affecting the sounds of the Homeric dialect was first pointed out by P. Kretschmer³. He observed that the Ionic change of *ā* to *η* necessarily took place, not only in Greek

² For Wackernagel's theory of these forms see his discussion in *Bess. Beitr.* iv. 259 ff. (*H. G.* § 55).

³ In *Kuhn's Zeitschrift*, xxxi. 285 ff.

words, but also in foreign words adopted by the Ionians. The reason why it is not made in such words as *Δαρείος* or *Μιθριδάτης* is that they did not become known to the Ionians till the period of change from *ā* to *η* had passed. Now the Medes were originally *Μᾶδοι*, as they are on the monument of Idalium: consequently the change of *ā* to *η* must have taken place after they became known to the Ionian Greeks. It follows *a fortiori* that in Homeric times the *ā* was still heard. The same argument applies to *Μίλητος*, the Carian *Μίλατος*⁴: the *η* in that name must be later than the first acquaintance of the Ionians with the coast of Asia Minor.

3. If the original Homeric *ā* became *η*, it would follow that the changes which produced *ā* in certain Ionic words are also later than Homer. As is well known, the reason that *ā* in *τάς*, *πάνσα*, &c. did not become *η* is that when that phonetic process took place the words were still *τάνς*, *πάνσα*, &c. These then are to be regarded as the true Homeric forms. And if *ἄνσ* had not then passed into *ἄσ*, we must suppose that *ονσ* and *ενσ* were still heard in *τόνς*, *τιθένς*, and similar words, especially as these forms are found in some dialects (Argolic, Cretan, Cyprian).

4. The Homeric forms of the subjunctive show a want of symmetry which cannot be regarded as the original state of the text. The non-thematic tenses (including the perfect and first aorist) form the subjunctive with a short vowel, *ε* or *ο*, in all cases in which the quantity of the vowel is secured by the metre; but with a long vowel, *η* or *ω*, whenever the metre is not affected. Thus we find *στήμεν*, *στήετε*, but *στήηε*, *στήωσι*: and so *στήσομαι* and *στήσεται*, but *στήσησθε*, *στήσωνται*. It is evident that originally the inflexions were regular, *στήω*, *στήεις*, &c.: then the analogy of the thematic conjugation (*λέγω*, *λέγης*, &c.) brought in the long vowel whenever it was metrically possible.

5. The forms of the dative plural in *-οις* and *-ης* or *-αις* appear to be post-Homeric, since in the great majority of instances the metre allows elision (*-οισ'*, *-ησ'*). Where this is not so it is generally possible to correct the text so as to restore the original *-οισι*, *-ησι*.

6. The forms *ἦν* (from *εἰ ἄν*) and *ἐπήν* (from *ἐπεὶ ἄν*) are in all probability post-Homeric. With *εἰ* and *ἐπεὶ* Homeric usage sometimes requires *ἄν* or *κεν*, sometimes not: hence, as has been pointed out elsewhere⁵, it is highly significant to find that in cases of the former kind *ἐπήν* is followed by a vowel, so that we can read *ἐπεὶ κ'*,

⁴ Cp. the Cretan *Μιλάτιος* (Cauer, *Delectus Inscriptionum* 121).

⁵ Monro, *Homeric Grammar*, § 362 (ed. 2).

while in those of the latter kind the next word begins with a consonant and ἐπεὶ can stand.

7. The adverbs ἔως and τέως appear in Homer with a trochaic scansion, which is explained by the fact that they were originally ἄφος, τᾶφος. In this case the remarkable point is that the Attic form held possession of the text although it involved a glaring violation of metre.

These examples—which could easily be multiplied—will show the nature of the reasoning by which it is possible to recover some of the characteristic features of the older Homeric language. The process, as will be seen, is one of analysis and induction, chiefly from the facts of Homeric metre. Accordingly it is essentially imperfect. It may succeed if there are metrical phenomena from which to argue: it generally fails where these phenomena are wanting. This being so, it follows that no re-construction of the primitive Homeric text can be adequate or scientific. It must consist of a mixture, in unknown proportions, of forms which have been restored with more or less probability by the methods now in question, and forms to which these methods cannot be applied.

§ 3. Relation of epic to other dialects.

The ancient grammarians, who studied the several dialects employed in literature, but who probably had little acquaintance with local varieties of speech, described the language of Homer as 'epic' and 'Ionic,'—epic as being the vehicle of epic poetry, Ionic because it most nearly resembled the dialect of the Ionian historians, medical writers and philosophers. For such Homeric forms as were not Ionic they had recourse to other dialects, from which they supposed Homer to have borrowed. Thus the genitives in -οιο were said to be Thesalian (Schol. A on Il. 11. 35) or Boeotian (Eust. p. 140, 41); those in -ᾱο were accounted Boeotian (Schol. A on Il. 11. 306), those in -ᾱων Aeolic or Boeotian (Schol. T on Il. 19. 1), the datives in -εσσι Aeolic (Schol. T on Il. 1. 4). Of the pronouns, the forms ἄμμε, ἄμμι(ν), ἄμμε, ὕμμε, ὕμμι(ν), ὕμμε were recognised as Aeolic, and therefore had the Aeolic accent and breathing. The same account was given of the accent of ἀλλυδῖς and ἀμυδῖς, also of ἀκάχησθαι, ἀκαχήμενος, ἀλάησθαι, ἀλαλήμενος, ἐγρήγορθαι, and sundry other words. These words, the grammarians held, were taken by Homer from Aeolic and other

dialects in order to give elevation and poetical colour to his verse. In this way it was thought that the epic dialect was formed—a dialect based upon that of Ionia, with a considerable admixture from the neighbouring Aeolis, and a few words from more distant parts of Greece. It need hardly be said that no poetical dialect has ever been created in such a fashion as this.

The first attempt to treat this subject in a scientific manner was made a few years ago by Aug. Fick, in his work on the *Odyssey*. His view, briefly stated, is that the original home of Homeric poetry was Smyrna, which was an Aeolian settlement down to about 700 B.C. When it became Ionian, the poems, he believes, were brought to Chios, and there—probably as late as 540 B.C.—were translated into Ionic, so far as the vocabulary and metre of the two dialects allowed this to be done. The proof of this theory he finds partly in the digamma, which was lost in Ionic Greek at a comparatively early time, and partly in the circumstance that the Aeolisms of Homer are mostly words which have no exact metrical equivalents in Ionic: e.g. Ἀτρεΐδᾱο, Ion. Ἀτρεΐδεω: λαός, Ion. λεώς: κύνεσσι, Ion. κυσί: νύμφᾱ, Ion. νύμφη: δόμεναι and δόμεν, Ion. δοῦναι: Ἑρμείᾱς, Ion. Ἑρμῆς: ἄμμι(ν), Ion. ἡμῖν: κε(ν), Ion. ἄν. In such cases, translation being impossible, the original Aeolic was retained.

Fick's views are professedly determined in great part by quasi-historical data,—the stories of Homer's birth at Smyrna, with the notices about the Homeridae in Chios, and the recitation of the poems by Cynaethus. We have seen how worthless all the evidence of this kind is (pp. 398–402). On the other side must be set the inherent improbability of such a translation or *rifacimento* as Fick imagines. Nothing is more marked in Greek literature than the intimate association between literary form and dialect, and the fidelity with which a dialect once employed is adhered to by subsequent authors in the same *genre*. It may be admitted that a poetical dialect does not remain quite unchanged—that it is liable to be gradually modified by the influence of the ever-changing colloquial speech. And in the early times, when writing was little used, this influence would be especially operative. But that a great body of Aeolic poetry, famous as such down to the sixth century B.C., should then have been deliberately re-cast in an Ionic dress is most unlikely. If Homer was so dealt with, why not Sappho and Alcaeus?

Nor is the linguistic evidence really decisive. Fick's conclusion depends upon the premisses (1) that New Ionic forms are adopted whenever the metre admits them, and (2) that the older forms pre-

served by the metre are Aeolic. Neither contention is quite borne out by the facts. The text has *ὀρώω*, &c., not Ionic *ὀρέω*: *ἔῶγα*, not Ionic *ἔηγα*: *πῶς*, *πότε*, &c., not *κῶς*, *κότε*, &c.: *ἄμμιν*, *ἔμμιν*, as well as Ionic *ἡμιν*, *ὑμιν*: Aeolic *ἐννοσίγαιος*, but Ionic *εἰνοσίφυλλος*. Again, if the metre preserved Aeolic *Ἀτρεΐδᾱο*, *μουσαῶν*, *λαός* and the like, it also preserved the Old Ionic *νηός*, *ἡώς*, *ἡέλιος*, *δήϊος*, *κληΐς*, *ῥήϊδιος*, *παίήων*, instead of the equivalent Aeolic *νᾱός* (or *νᾱος*), *αῶς*, &c. And if it preserved *πεινάων* and *δυσάων*, why did it not preserve *μνᾱόμενοι*, *ἡβᾱόντες*, *δρᾱόνσι*, *μαιμᾱόνσι*?

If however the supposed change of dialect is not placed in the sixth century B.C. or in the Ionian colonies, the problem becomes a very different one. Mr. Leaf assumes as a probable hypothesis that a body of Epic poetry, originally composed in an Aeolic dialect, was carried to Asia and there passed through 'an Ionian development,' which lasted perhaps from the ninth to the seventh century B.C. This is a view which is free from the most obvious improbability of Fick's theory, viz. the sudden change of dialect. But it sweeps away most of the linguistic evidence upon which Fick relied. Instead of comparing an Aeolic supposed to be akin to that of Alcaeus and Sappho with the Ionic of the sixth century, we have now to compare what we know or can guess of an Aeolic and an Ionic anterior to the Aeolian and Ionian colonisation. For the problem is this: having reconstructed the primitive dialect of the *Iliad* and *Odyssey*, to determine the group of dialects to which it is most akin, and the part of Greece in which it was spoken.

A few examples will show how much the linguistic argument suffers by this way of stating the question. Fick's main point was that the digamma is wanting in the earliest known Ionic: but this proves nothing for the Ionic of the age of Homer⁶. He contended that the Homeric dialect must have been an *ā*-dialect, i.e. one in which *ā* did not change to *η*: but the Ionic of Homeric times, as we have seen, was an *ā*-dialect. He showed that the endings *-ᾱο*, *-ᾱων*, which the metre protected from alteration, were in fact Boeotian and Thessalian: but the Ionic *-εω*, *-εων* presuppose *-ᾱο*, *-ᾱων*, or some metrical equivalent. Again, the pronouns *ἄμμε* and *ἔμμε* are Lesbian, the Ionic forms being *ἡμέας*, *ὑμέας*: but we may substitute *ἀμέ*, *ὑμέ*, which are justified by the Homeric *ἀμός*, *ὑμός*, and moreover are Doric and Boeotian. When-

⁶ Kretschmer has shown (*K. Z.* xxxi. p. 295) that in Attic the loss of *f*, even in the combination of *pf*, was later than the change of *ā* to *η*. For the *η* of *κόρη*, *δέρη* points to *κόρηf*, *δέρηf*: cp. *κόρη* from *κόρηf*. So *κενότερος*, *στενότερος* (instead of *-ωτερος*) point to *κενf*-, *στενf*-.

ever, in short, the Homeric forms are found to belong to the original stock of the language, it is at least possible that they survived in Ionic, without such a change as would affect the metre, down to the time of Homer. Consequently there is no good ground for assigning them to Aeolic.

There are however one or two of Fick's arguments to which the foregoing remarks do not apply.

1. The forms of the dative plural in *-εσσι* (*κύν-εσσι*, *ἄνδρεσσι*, &c.) were apparently formed on the analogy of *ἔπεσσι*, *βέλεσσι*, &c. They are obviously due to the desire or tendency to keep the same stem in all case-forms: e.g. *πάντ-εσσι* is preferred to *πᾶσι* because it is more like *πάντ-ες*, *πάντ-ων*, &c. In Homer they are nearly as numerous as those in *-σι*, and accordingly there are very many doublets like *κυσί* and *κύνεσσι*, *ἀνδράσι* and *ἄνδρεσσι*, both evidently belonging to the colloquial speech of the time. Thus Homer holds a middle place between Ionic, which does not admit *-εσσι* except under Homeric influence, and the Aeolic dialects—Lesbian and Boeotian—which rarely use the older forms in *-σι*. On the other hand the Arcado-Cyprian or 'South Achaean' dialect has *-σι*, which is also the regular ending in Doric. These facts evidently do not determine the affinities of the Homeric dialect. At most they suggest that in the matter of the use of *-εσσι* the Homeric dialect tends in the direction of Aeolic, or at least *not* in that of Ionic.

2. A similar indication may be drawn from the forms of the perfect participle with the endings *-ων*, *-οντος*, of which there are one or two examples in Homer (viz. *κεκλήγοντες*, *κεκόπων*). The change from *-ός*, *-ότος* was universal in Lesbian and Boeotian, also in Syracusan Doric. Fick would extend it in Homer to all the forms now written with *-ώτες*: thus he would write *γεγάοντες*, *μεμάοντες*. But this cannot be carried far in Homer. It can only produce a few anomalies; and these merely illustrate the general tendency to substitute thematic for non-thematic inflexion.

3. The apocope of prepositions, i.e. the use of the forms *ἀν*, *κατ*, *παρ*, *ἀπ*, &c. is a feature of Homeric Greek in which it agrees with all the dialects except Ionic. It is not carried so far in Homer as (e.g.) in Lesbian, where the full form *κατά* is not found in use. Similarly *πρὸς* and *πρός* are non-Ionic.

4. The Homeric infinitive endings *-μεναι*, *-μεν*, *-εναι* (for *-φεναι*), *-εειν*, *-ειν* are all apparently primitive, and are variously distributed among the later Greek dialects. Thus we find Lesbian *-μεναι* in non-thematic tenses, and *-ην* (= Ion. *-ειν*) in thematic tenses: Boeotian

and Thessalian *-μεν*: Arcado-Cyprian and Homeric *-φεναι* (non-thematic); Arcadian and Doric *-εν*. New developments are seen in Ionic *-ναι* (*διδόναι*, &c.), Lesbian *-ην* (for *-ναι* in *μεθύσθην*, *τεθνύκην*, &c.). Among these should be reckoned Homeric *-εμεναι*, i.e. the extension of *-μεναι* to thematic forms; also Homeric, Thessalian and Boeotian *-εμεν*. This extension—not found in Lesbian or Doric—departs from the original type of noun formation. In such forms as *φευγέ-μεν-αι* or *φερé-μεν* the thematic vowel does not come from an actual or possible noun-stem (with suffix *-men*), but from the analogy of the verb. Thus the evidence of these infinitive forms goes to show that in this point Lesbian is more primitive than Homer. The development of *-εμεναι* in the Homeric dialect and *-εμεν* in Thessalian and Boeotian were probably independent.

5. The Homeric language possesses two particles, *ἄν* and *κε(ν)*, which, as has been shown elsewhere¹, differ slightly in meaning. They are both employed with the freedom and accuracy characteristic of the use of such words in living speech. In the later dialects they are separated: *ἄν* only is found in Attic and Ionic, *κε(ν)* only in the three north Aeolic dialects. Fick indeed contends that *ἄν* is not originally Homeric, and proposes a series of excisions and corrections to get rid of it. But, apart from the probability that it is identical with the *an* of Latin and Gothic, and therefore in any case proto-Hellenic², there is a strong argument for it in the fact that it is the usual conditional particle in the Arcadian dialect, where there are also traces of the use of *κε(ν)*. This suggests that both *ἄν* and *κε(ν)* are proto-Hellenic, and that while *ἄν* was lost in the Aeolic of northern Greece (as also in Doric), *κε(ν)* died out in the Peloponnesus, as well as in Attica and Ionia. However this may be, *ἄν* and *κε(ν)* cannot serve as a shibboleth to distinguish Ionic from non-Ionic Greek. The appearance of both in Homer points not to later intermixture, but to the antiquity and independence of the dialect.

6. The primitive *ἦς* (3 Sing. Impf. of *εἶμι*) is found in Arcado-Cyprian and Boeotian, as well as in Doric: but the original Homeric forms are *ἦεν* and *ἔεν*³. As these are later than *ἦς* we may count this as an instance in which Homer does not present the oldest Greek. The metre excludes the possibility of exchange of forms.

A similar case may be seen in the Thessalian and Arcadian *τός* for

¹ Monro, *Homeric Grammar*, § 362.

² See Leo Meyer, *AN im Griechischen, Lateinischen und Gothischen*, Berlin 1880: Monro, *H. G.* § 364.

³ Leo Meyer in *Kuhn's Zeitschrift* ix. 386: Nauck, *Mélanges gréco-rom.* iii. 250.

τός, which was doubtless originally a sentence-doublet, *τός* standing before vowels and *τός* before consonants. So too the infinitive in *-εν* is Arcadian as well as Doric.

7. Examples of agreement between Homeric and Ionic may perhaps be found in the iterative tenses in *-εσκον*, the adverbs in *-δον* (*περισταδόν*, *διακριδόν*, *ἡβηδόν*, &c. in Hdt.), the particle *μέν* = the Attic *μήν*. In all these cases the form is guaranteed by the metre.

These facts do not carry us far in the endeavour to localise the ancient epic language. They indicate, indeed, that it was closely akin to several members of the group called Aeolic by Strabo (viii. 513), which included not only the three dialects universally recognized as such, but also Arcadian. But they do not identify it with any one dialect of the group.

Moreover, it cannot be said that the Attic-Ionic dialects are separated by any sound linguistic criterion from the group in question. Their most salient points are the loss of *f* and the change of *ā* to *η*: but both these changes have been shown to be post-Homeric. The same may be said *a fortiori* of such Aeolic peculiarities as the loss of the dual (supposed by Fick to have taken place between the ninth and the seventh century), the extension of the verbs in *-μι* (*φιλημι*, *δοκίμωμι*, &c.), the barytone accentuation (which is attributed only to Lesbian), the loss of the rough breathing and of *ν* *ἐφελκυστικόν*. In the last two points the innovation is common to Lesbian and New Ionic—just as *ττ* for *σσ* is common to Boeotian and Attic. On the other hand the retention of the dative plural in *-σι* and of the particle *ἄν* are points which do much to connect Ionic and Arcado-Cyprian.

§ 4. *The language of the Homeric age.*

The linguistic phenomena seem to point, by faint but definite indications, to a chain of kindred dialects extending from Thessaly—or (after the Aeolian colonisation) from Lesbos—to the Peloponnesus, if not to Crete and Cyprus, and probably including the Ionic of Attica and Euboea. How does this agree with such *data* as we can glean from Homer on the one hand, and the monuments of pre-historic Greece on the other?

The testimony of Homer is clear on one great issue. He describes an expedition in which every town and district of Greece bore a part, from the Argos which was afterwards Thessaly to the Argos which

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became Peloponnesus, from Rhaca in the west to Euboea in the east. To the army so formed was opposed an army of Trojans and their allies. And the chief difference between them is described in the *Iliad* with the vividness as of one who was there, and heard if he did not see the meeting of the hosts. It lay in this, that the Greeks, who spoke a single language, advanced in silence, while on the Trojan side was a babel of many tongues (Il. 4. 437-438):

οὐ γὰρ πάντων ἦεν ὁμοῖε θρόοι οὐδ' ἴα γῆρυς,
ἀλλὰ γλῶσσ' ἐμέμκτο, πολύκλετοι δ' ἔσαν ἄνδρες.

So in the *Odyssey*, in the well-known passage about the five peoples of the island of Crete, the 'Achaeans' (Ἀχαιοί) are contrasted on the ground of difference of language with the other four (Od. 19. 175 ff.):

ἄλλη δ' ἄλλων γλῶσσα μεμιγμένη· ἐν μὲν Ἀχαιοί,
ἐν δ' Ἑτεόκρητες κτλ.

What then was the language of these Homeric 'Achaeans'? Of what civilisation, of what literature, was it the organ?

These are questions that have acquired a new significance from the discoveries of the last twenty-five years. It may be regarded as certain that, whatever amount of historical truth there is in the story of the Trojan war, the Homeric poems are a mirror of the age to which they belong, and reflect, not only the arts and industries, the institutions and beliefs of that age, but also the political condition of the then Greek world. The picture drawn in the *Iliad* of an array of contingents from all parts of Greece united under the military command of an 'emperor' or *Bretwalda*, to whom the many tribal 'kings' are in a species of feudal vassalage, must have answered to a real state of things¹⁰. This inference is amply confirmed by the wonderful series of monuments unearthed by Schliemann and those who are carrying on his work. The Homeric empire of Agamemnon—a king of Mycene 'ruling over many isles and all Argos'—has

¹⁰ 'The *Iliad* speaks of A great king of Mykênê as warring on the coast of Asia. To one who knew Greece only from Herodotus and Thucydides the story would seem absurd. In their pages Mykênê appears utterly insignificant. . . . But go to the place itself, look at the wonderful remains of early magnificence which are still there, and the difficulty at once vanishes. Legend and archaeology between them have kept alive a truth which history has lost. We may fairly set down the Pelopid dynasty as a real dynasty' (Freeman, *Historical Essays*, II. p. 61). These words were written long before Schliemann's discoveries, but fully apply to them. They may be extended to other places celebrated in Homer, especially Orchomenos (Il. 9. 381):

'The King of Mykênê who reigned over many islands and all Argos was as it were the *Bretwalda* of Hellas, *Basileus* in the later as well as in the earlier sense' (Freeman, *Comparative Politics*, p. 204).

found its historical antitype in the 'Mycenaean' civilisation. In the period occupied by that civilisation it is easy to place a drama like that of the *Iliad*, of which the often-renewed strife of East and West furnishes the back-ground. In the *Odyssey*, too, as has been already noticed (p. 336), there are all the signs of a condition of tranquillity which implies the presence of some central power controlling the chivalrous and restless tribes of Greece. That this Homeric polity is essentially 'Mycenaean'—that is to say, that it is not separated by any long interval or serious breach of continuity from the period of the Mycenaean remains—appears now to be the general opinion of archaeologists and historians¹¹. It cannot be accidental that hitherto these remains have been chiefly found in the countries most prominent in Homer—Argolis, Laconia, Attica, Boeotia, Thessaly, Crete. It is also clear that the Mycenaean civilisation is contrasted at every point with that of Dorian Greece: and accordingly we find that in the period depicted by Homer the Dorians had not entered or even seriously threatened the Peloponnesus¹². Eventually this pre-Dorian Homeric empire was overmastered and destroyed by the descent of the northern tribes, the

¹¹ The chief facts on which this judgement is based are given by Mr. Percy Gardner (see p. 337, n. 18), and by Busolt, *Griech. Gesch.* I² pp. 53-126. Busolt regards the Homeric civilisation as later than the Mycenaean,—as simpler, at a lower stage of technical development, but also less under oriental influence. In some matters—funeral customs, dress, armour—he notes marked differences, but along with these he finds manifold links and transitional features connecting the two periods (*op. cit.* p. 113). Both writers recognize that the Mycenaean culture was Hellenic, and that it was that of the pre-Dorian inhabitants, the ancestors of the Aeolians and Ionians.

More recently the question has been discussed by Paul Cauer, in his book *Grundfragen der Homerkritik*. He notices, as evidence of post-Mycenaean or late Mycenaean date, (1) the sitting image of Athene mentioned in Il. 6. 273, (2) the σήματα λυγρὰ in the story of Bellerophon, which imply some form of writing, (3) the use of iron, (4) the custom of burning the dead, and (5) the more restricted use of chariots in war (we do not hear of *squadrons* of chariots). In his view, however, the Homeric culture is not to be treated as that of a single uniform period. He seeks rather to show how far observations of such things may serve to distinguish earlier from later *strata* in the composition of the poems, applying the method to (1) the use of iron, (2) ἔδρα—as to which he proves in an interesting discussion that the Homeric period was one of transition: and (3) the temples mentioned in Homer, of which the chief instances are in Il. v-vii.

Since this was written the whole subject has been fully treated by Mr. Ridgeway in his new book on *The Early Age of Greece*, vol. I: see p. 484 (*infra*).

¹² The flight of Tydeus from Aetolia to Argos may be interpreted as a symptom that in the time of Homer the Aetolian invaders were pressing upon north-western Greece, occupying places like Calydon and Pleuron, which were associated with famous events in heroic Greece. Another trace may be seen in the name of the Eleans (Il. 11. 671), which occurs only once in Homer, in a long and probably spurious speech of Nestor. The Dorians, if we may argue from the mention in the *Odyssey* (19. 177), reached Crete before they were able to enter the Peloponnesus. They are described as non-Achaean in respect of language.

Dorians and Aetolians, who drove out the inhabitants—the Homeric Ἀχαιοί or Ἀργεῖοι—from the greater part of the Peloponnesus.

If the Homeric poems, and the early Greek culture which they bring before us so fully and vividly, are to be identified as Mycenaean (in the archaeological sense), it becomes more than probable that the language of Homer was the dominant language of the same great period. That there was a language of government may be taken for granted: and if so it is not likely that the language of poetry was materially different. The Dorian conquest, like the barbarian invasions of the Roman empire, had the effect of breaking down the ascendancy of the official and literary language, and giving independent importance to a number of local varieties, such as grow up when a single language is spoken over a wide area. Thus instead of the one Homeric or (as we may call it) 'Old Achaeian' tongue, we find several dialects, of which some were brought by the invaders, and some were the forms assumed by the 'Old Achaeian' in the different provinces. It is surely a confirmation of this view of the epic language that the area covered by these pre-Dorian dialects is almost exactly the same as the area over which the traces of Mycenaean civilisation have now been discovered. In the Mycenaean period the parent Achaeian was doubtless spoken over a continuous territory, extending from Thessaly to the Peloponnesus,—not as in historical times dislocated and interrupted by the invaders from the north and the west.

If these conclusions are accepted, the main division of the Greek dialects is into Dorian and non-Dorian. The Ionians in early times occupied much of the Peloponnesus, and their affinity with the Peloponnesian Achaeians is expressed in the ancient genealogy which made Ion and Achaeus the sons of Xuthus, while Xuthus, Aeolus, and Dorus were the sons of Hellen¹². But the Aeolic of Achaia

¹² This genealogy goes back to the Hesiodic *Κατάλογοι* (fr. 25 Kinkel):

Ἑλληνος δ' ἐγένοντο θεμιστοπόλοι βασιλῆες
Δῶρος τε Ξούθος τε καὶ Αἰόλος Ἰπποχάρμης.

The name of Ἀχαιεύς, son of Xuthus and brother of Ion, refers doubtless to the Achaeians of north Peloponnesus, where they were mythically associated with the Ionians. It is all the more significant since in later times the Achaeian dialect seems to have been a northern Dorian—one of those which became important for a time through the influence of the Achaeian and Aetolian leagues. The name, however, may fairly be extended to denote the dialects of pre-Dorian Peloponnesus, as well as those of which the Achaeians of Phthiotis are the remnant. Hence the classification made by Hoffmann into North Achaeian—sc. the three Aeolic dialects,—and South Achaeian, sc. Arcadian and Cyprian: the latter being colonists, not presumably of the Arcadians, but of some kindred population on the coast of the Peloponnesus (Busolt, *Gr. Gesch.* I² p. 114, n. 3). It is worth notice that various

Phthiotis was of the same linguistic group, only diverging from the rest with time and distance. To this group, then, the Homeric language must have originally belonged, emerging from it as the great languages of the world have emerged from local dialects,—as the Italian language, for example, was formed from the popular speech of Tuscany. On the other hand, the Dorians and the ancestors of other northern tribes—Aetolians, Eleians, Thessalians, perhaps Boeotians—lay outside the limits of the 'Mycenaean' empire, or at least on its more distant confines. They may have been to Homeric Greece what Macedonia and Illyria were to the Hellenism of later times, or what the descendants of Esau were to the children of Israel,—half acknowledged as kindred, yet despised as semi-barbarian. The parallel with Macedonia may be carried a good deal further. The northern and western tribes descended upon Mycenaean Greece, and broke up the earlier political system: but at the same time they suffered themselves to be conquered by the art and literature which they found in their new seats. They listened to the recitation of Homer, and they adopted the Homeric chiefs—notably the 'Pelopid' Agamemnon and his son Orestes—as their own national heroes¹⁴. They even looked upon their leaders as heroes returning to a land of which they had long been wrongfully dispossessed. And the claim to Hellenic ancestry made by such princes as Philip of Macedon and Pyrrhus of Epirus is evidently the counterpart of the Spartan king's boast that he was not a Dorian but an Achaeian¹⁵.

Homeric words re-appear in this Cyprian descendant of the ancient speech: e.g. αὐτάρ 'but,' ἰδέ 'and,' αἶσα 'share,' βόλομαι (βούλομαι), οἶος 'alone,' ἀγαμαι 'am astonished,' ἀλαός 'blind,' ἀνάγω 'command,' ἀρά 'prayer,' ἀρουρα 'field,' γοάω 'bewail,' ἔλος 'meadow,' εὐχολά 'vow,' φάναξ 'prince,' ἀπόφερσα 'swept forth,' φέρφα 'did,' φῶρος 'watcher,' φρήν 'ram,' ἡβαιόν 'little,' ἰατήρ 'healer,' ἰζε 'seated,' πασίγνητος 'brother,' κέραμος 'prison,' λοῖσθος 'last,' ἔμαρψεν 'seized,' πάσσειν 'to embroider,' πόσις 'husband,' πρύλις 'war-dance,' σπέος 'cave,' ταγός 'leader,' φάσγανον 'sword' (Hoffmann, *Die griech. Dialecte*, I. § 240). An interesting trace of this South Achaeian dialect has been pointed out in the Laconian Ποσειδάν (Poseidon), since this cannot be the Doric Ποσειδάν, but must be the Laconian pronunciation of Ποσειδάν, the Arcado-Cyprian form.

When we turn to the Dorian dialects, we find many evidences of their alien character. The most striking perhaps is the ancient -μεν of the First Person Plural, which in all Ionic-Aeolic dialects has been replaced by -μεν. No equally significant difference is found in the case of any other group of dialects. In the formation of the tenses the Doric is pointedly distinguished by the Future in -σω (-σεω), and the Futures and Aorists in -ξω and -ξα. It is also the only dialect that always retains the forms τοί, ταί in the declension of the Article. Phonetically it is peculiar in contracting αε into η. And it is the most primitive in respect of accentuation—as the Lesbian Aeolic is the most degenerate.

¹⁴ Hdt. 7. 159 ἡ κε μέγ' οἰμώζειν δ' Πελοπίδης Ἀγαμέμνονα πυθόμενος κ.τ.λ. Cp. the story about the bones of Orestes (Hdt. 1. 68).

¹⁵ Hdt. 5. 72 ὃ γύναι, ἀλλ' οὐ Δωριεύς εἰμι, ἀλλ' Ἀχαιός.

The ascendancy of the epic or Homeric dialect was such that it was the language of all poetry—that is, of all literature—from Homer to the lyric poets of the seventh century B.C. After that time it continued to be exclusively used in epos and elegy, as well as in the hexameter verse of the early philosophers, and even in the answers of the Delphian oracle. The nationality of the poet made no sensible difference. Hesiod was by birth an Aeolian of Cyme, and lived at Ascra in Boeotia. His poetry was so un-Homeric that he might well have adhered to his native dialect. Yet we find him boasting of a prize won at the funeral games of a prince of the Ionian Chalcis¹⁶. Tyrtaeus was said to have been an Athenian, and his verses were addressed to the Spartans. Theognis was a Megarian. Among the reputed authors of cyclic poems there are several that are not Ionic: Stasinus of Cyprus, Lesches of Mytilene, Agias of Troezen, Eugammon of Cyrene: and so among the Hesiodic or genealogical poets, Eumelus of Corinth, Cinaethon of Lacedaemon, &c. It is true that the dialect was not retained in its original purity. When the supremacy in literature, as in art and commerce, passed to Ionia, the language of poetry was insensibly modified under the influence of the colloquial Ionic. The digamma after a time was no longer heard: the long α became η : $\rho\acute{o}\nu\varsigma$, $\tau\acute{\alpha}\nu\varsigma$, &c. became $\rho\acute{o}\nu\varsigma$, $\tau\acute{\alpha}\varsigma$, &c. But apart from these phonetic changes, and others to which we shall have to return, the distinctive character of the dialect was maintained. We do not know how long it remained in use as the language of government, or as the *lingua franca* of commerce. The law codes, which seem to have been among the earliest prose writings, were in the vulgar tongue, if we may argue from the Dorian instance of Gortyn. But in the realm of poetry it held undisputed sway, until the popular songs of Lesbos took artistic form in the hands of Alcaeus and Sappho.

The nature of this supremacy of epic Greek may fitly be illustrated by the account which Dante has given of the Italian of his own time¹⁷. There were then, as always in Italy, very many local dialects, differing from each other (if we may judge from the specimens) as widely as any Greek dialects known to us. Along with these there was one form of speech which was universally understood, and was independent of local influences. This he calls the 'illustrious vulgar tongue' (*vulgare illustre*). It was the dialect of every city, and yet belonged to none. It was the standard by

¹⁶ Wilamowitz-Moellendorf, *Herakles*, I. p. 66 (ed. 1889).

¹⁷ Dante, *De vulgari eloquio*, I. cc. 16-19.

which the other spoken dialects (*inferiora* or *municipalia vulgaria*) were judged¹⁸, the hinge on which they turned: hence it was properly called *cardinale*. Further, it was the dialect of palaces and courts, hence *aulicum* and *curiale*,—though Italy had then no visible *aula* or *curia*. Finally, it was the common dialect of the poets who had written in the vulgar tongue, from Sicily to Lombardy¹⁹. It need hardly be added that this 'illustrious' tongue was not so unconnected with local varieties of speech as Dante imagined. It was simply one of the popular dialects of Tuscany, raised to an exceptional position by the ascendancy, literary and political, of those who spoke it.

§ 5. *Theory of an Aeolian epos.*

In what part then of the Mycenaean or Old Achaeae (pre-Dorian) realm is the origin of the epic language to be sought? This is a question that has occupied much of the attention of scholars in late years, indeed ever since Fick put forward his theory and supported it by striking arguments, derived partly from his unsurpassed knowledge of the Greek dialects, and partly from historical and geographical considerations. That theory, of which an outline has already been given (p. 461), has not been generally accepted in its entirety: but it has gone far to do away with the old notion of an Ionian Homer; *i.e.* of a Homer whose language was simply an early form of Ionic Greek, with occasional words or inflexions borrowed from the neighbouring Aeolis. 'The epos,' Wilamowitz has observed²⁰, 'is more than anything else the living expression of Ionian supremacy, and yet it bears plain marks, in form and content, of having sprung from an Aeolian root: but the Ionian genius gave it a new birth.' More recently Busolt²¹ has expressed the opinion that Fick goes too far in maintaining that the *Iliad* and *Odyssey* were actually translated from the Aeolic dialect into Ionic: but he considers him to have proved that the Aeolic element in Homer is much more important than was formerly assumed,—that it can only be explained

¹⁸ *Ibid.* c. 16 inter quae nunc potest discerni vulgare quod superius venabamur, quod in qualibet redolet civitate, nec cubat in ulla . . . quo municipalia vulgaria omnia Latinorum mensurantur, ponderantur et comparantur.

¹⁹ *Ibid.* c. 19 hoc enim usi sunt doctores illustres qui lingua vulgari poetati sunt in Italia, ut Siculi, Apuli, Tusci, Romandoli, Lombardi et utriusque Marchiae viri.

²⁰ *Herakles*, I. p. 66 (ed. 1889).

²¹ Busolt, *Gr. Gesch.* I². p. 134.

on the supposition that the Aeolians cultivated epic poetry before the Ionians, and that when the practice of the art passed to the latter they took over with it a store of conventional words and turns of phrase. And in addition to the argument from the Aeolisms thus accounted for, it is pointed out that the hero of the *Iliad* is a prince of Thessaly, the mother country of Aeolis—that his father is a hero connected with the Thessalian mountain Pelion—that the Trojan expedition sailed from Aulis, not from Nauplia (the natural port for Mycene)—that the religious associations of Homer are with mount Olympus, the Zeus of Dodona, the Muses of Pieria—that the folklore figures are mostly Thessalian, viz. the Lapithae and Centaurs (with their Aeolic name *Φήρες*), and the Aloeidae, who sought to pile Ossa on Olympus, and Pelion on Ossa—that the scene of the *Iliad* is laid in Aeolis, and the poet shows acquaintance with Aeolic localities, Tenedos and Cilla.

The theory according to which the epic dialect was the *vulgare illustre* or national language of pre-Dorian Greece is not inconsistent, logically speaking, with an Aeolic (*i.e.* Lesbian or Thessalian) origin. It may be that in respect of language Thessaly was the Tuscany of early Greece. If that was so, the 'illustrious' dialect was doubtless carried by Thessalian settlers to their new seats in Asiatic Aeolis: where epic song may have arisen and flourished, and whence it may have been passed on in time to Ionia. But this chain of hypotheses is open to some objections which have hardly been sufficiently considered.

1. The supposed Aeolian stage in the history of the Greek epos is not at all necessary. What is the problem? It is to explain how a national epic such as the *Iliad*, interesting to all parts of Greece, and composed in a common national language, came to be regarded as in a special sense Ionian, and to be recited in the Ionic dialect. But if the Ionians or their ancestors formed part of the early Achaean nation—if they were included in the *Παναχαιοί*—they had by birthright a share in Homer. Why should the poems have come round to them by way of Thessaly and Aeolis?

2. It is true that Thessaly is in some ways what may be called a 'cradle-land' of early Greece. It is perhaps the part of Greece which was the first to be occupied by a Hellenic population; accordingly it is the seat of some of the oldest traditions, and in particular of the most venerable religious memories. But these traditions and memories are much older than Homer. The question for us turns upon the period of the *Iliad*,—a period in which Argolis

and Lacedaemon were at least as much in the minds of men as Boeotia and Thessaly.

3. The scene of the Trojan war is laid in Asiatic Aeolis. But can the story be a reflexion of the conquest of Aeolis? Is it such a tale as would be told by Aeolian colonists about their mythical ancestors? This is surely more than doubtful. The poet of the *Iliad* knows something of the Trojan topography. He mentions the coast towns and rivers (*all* the rivers, if we admit the testimony of *Il.* 12. 19 ff.), and he refers to such local features as the mounds that marked the burial places of the Greek heroes, and the distant peaks of Ida and Samothrace. But, as Ed. Meyer has pointed out, he does not seem to know the interior—Gergis, Cebren, Scepsis²². And he betrays no acquaintance with the subsequent history of the Troad. He drops no hint that it was destined to be occupied by his countrymen. On the contrary, he introduces a prophecy (*Il.* 20. 307) that the Trojans would thereafter be ruled by a line of native princes descended from Aeneas. This prophecy, which is put into the mouth of Poseidon, proves that at the time of the *Iliad* the country of Troy, if not the city itself, was still in the possession of a people that called themselves Trojans²³. If, as seems likely, the passage is a later insertion, the argument from it is so much the stronger. Again, if the *Iliad* was inspired by the Aeolian conquest, why is it not a tale of conquest? There is nothing in the poem to make it certain that Troy was eventually taken. It was not to be taken by the hero of the poem,—so much the *Iliad* tells us. The *Odyssey* supplies the want, in its own *märchenhaft* fashion: but that is only the natural development of the story. And in the *Odyssey* the chief theme is not the victory of the Greeks, but their lamentable return (*νόστος Ἀχαιῶν λυγρός*). Much has been made of the foundation legends which connect the Aeolian and Ionian colonies with the heroes of the Trojan war²⁴. But such legends only prove that these heroes had become or were becoming the national heroes of Greece. It might as well be argued that because the Dorian invasion was supposed to be the Return of the Heraclidae it is the real source and explanation of the mythical adventures of Heracles.

4. The notion of early epic songs, arising in Aeolis and afterwards spreading to Ionia, does not fall in very well with what is otherwise known, on the one hand of Ionian poetry—epic, elegiac and iambic—and on the other hand of the Aeolian choric songs. In the seventh

²² Ed. Meyer, *Geschichte von Troas*, pp. 106, 109.

²³ *Ibid.* p. 65.

²⁴ See especially Duncker, *History of Greece*, Bk. II. c. xii.

century B.C., when the outlines of a history of Greek literature begin to be discernible, the ancient supremacy of the epic style, with its consecrated language and metre, was challenged, apparently for the first time, by the rise of a new species of poetry, one that employed a vernacular dialect and various new forms of verse, and was distinguished especially by the fresh and passionate expression which it gave to individual feeling. This form of literature made its appearance in the island of Lesbos, then colonised chiefly by settlers from Thessaly. It was of the nature of a reaction or revolt from the epic—an escape from the traditional classicism of Homer and his successors to colloquial speech and natural sentiment. The lyrical type may have been much more ancient. It was doubtless created and handed down in local and popular songs (such as the *rispetti* and *stornelli* of Tuscany), long before it was made 'illustrious' by the genius of Alcaeus and Sappho. Thenceforth the Aeolic dialect—the local speech of Lesbos and the adjacent Asiatic coast—became one of the leading dialects of Hellenic literature. For all subsequent lyric poets it was what the epic dialect had been for poetry in general.

Now in all this course of development it is not easy to find a place for an early Aeolian (pre-Ionian) school of epic song. Can it be that there was such a school in Aeolis, capable of giving the first impulse to the Ionian epos, and yet so obscure that no record of it remains? And was the profound and characteristic distinction—we may almost say, the antagonism—between 'epic' and 'lyric' merely a distinction between one form of Aeolic popular poetry and another? It is surely much more likely that the two styles are the products of two different branches of the Hellenic race, speaking kindred dialects, but singularly opposite in temperament, and in the specific quality of their genius.

5. Though the origin of the ethnical name *Αἰολεύς* is not known, it is at least worth mention that the word is post-Homeric. It is first met with in Hesiod, himself an Aeolian²⁵.

§ 6. *Theory of an Ionian epos.*

Are we then to return to the prevailing belief of antiquity, and look for Homer among the Ionian colonies—in Smyrna or Chios or Colophon? Was he a son of the Meles? Or was he, as Aristarchus thought, an Athenian who took part in the new settlement on that river?

²⁵ Hes. *Op.* 636 *Κύμην Αἰολίδα προλιπόν*: cp. Hom. *Epigr.* iv. 6.

1. If the local knowledge shown in the *Iliad* is not enough to convince us that it was produced in Asiatic Aeolis, still less can we find grounds for connecting it with any of the Ionian settlements. In respect of them the Homeric map, from Lesbos southwards, is practically a blank. Chios occurs in the *Odyssey*, but merely as a landmark. Delos in the same poem is only a name. Miletus, the home of the earliest cyclic poems, those of Arctinus, occurs in the Catalogue, but is still Carian. Of the twelve cities that celebrated the Panionia at Mycale, of the isles of Greece from which (as we learn from the *Hymn to Apollo*) the Ionians gathered to the Delian festival,—of Samos, Naxos, Ios, Paros, and many more,—Homer to all appearance knows nothing.

2. The name *Ἰάονες* or *Ἰάωνες* is in all probability non-Homeric. It does not appear in the Catalogue, but occurs once (*Il.* 13. 685) apparently = *Ἀθηναῖοι*, in a passage which bears marks of being an interpolation. As Herodotus observed²⁶, it was a name which was not generally used except in Asiatic Ionia. In that country it must have come into vogue at an early time, since it was the term universally applied to the Greeks, without distinction of race, by their oriental neighbours—just as at the present day the term 'Frank' is applied in the Levant to all Europeans. The forms which it assumes in eastern languages (Hebrew *Jáván*, Indian *Yavanas*) go back to the time when the digamma was still sounded and the long *ā* had not passed into *η* in Ionic (cp. p. 458). It could hardly be unknown to an early Ionian poet.

3. While Homer's local knowledge of Aeolis and Ionia is defective, on the other hand he displays an acquaintance with European Greece which would hardly be possible to an Ionian. At several points, as has been pointed out elsewhere²⁷, the *Iliad* shows traces of a distinction between the leaders in the Trojan war, with the Pelopid dynasty at their head, and the ancient local chiefs and heroes. Thus the kingdom of Agamemnon included Sicyon, 'where Adrastus used to be the king' (*Il.* 2. 572), and Ephyre, where Proetus ruled over the Argives (*Il.* 6. 159). In Sparta, if Helen is the sister of the native heroes, the Dioscuri, Menelaus must be an intruder. In Argos Diomedes is confessedly a stranger: the native legends go back to

²⁶ Hdt. i. 143. The meaning of Herodotus, as Ed. Meyer has shown, is not that the Athenians were ashamed of being Ionians, but that they used the name as little as if they were ashamed of it. The commentators have generally missed the point of this half-playful expression.

²⁷ This argument is stated more fully in an article in the *English Historical Review*, vol. I. pp. 43-52.

Perseus. Even in Attica we find Menestheus taking the place due to the sons of Theseus, who accordingly figure in the cyclic poems (p. 370). And in Ithaca there is at least a trace of local heroes older than the house of Laertes (see the note on Od. 17. 207). These things prove familiarity, not merely with the outward aspects of the country, but with its cherished legends and memories. Moreover, they are widely diffused, especially in the Peloponnesus, where the rule of the Pelopidae would be most felt. That these various pieces of tradition should have survived the fall of the Mycenaean empire and the migration to Ionia seems hardly credible.

The truth is, surely, that Homer is Ionian in the earliest centuries of which we have any historical knowledge, mainly because during these centuries Ionia was the centre of Greek civilisation—the most educated and most enterprising part of Greece. Homer is Ionian—that is to say, was taught, recited, imitated in Ionia—for the reasons that made Ionic Greek the language of the first philosophers and the first historians.

§ 7. Influence of dialects on the Homeric text.

The dialect which we find in the vulgate text of Homer is a mixed or artificial one. It cannot have existed as a living variety of speech, or even as a genuine poetical dialect (such as the Italian of Dante). No poet, we may be sure, would make the free use that is made in it of such phonetically inconsistent forms as Aeolic *ἄμμε*, Doric *ἄμός*, Ionic and Attic *ἡμέτερος*, or Aeolic and Old Attic *λαός*, Ionic *νηός*, Attic *ἔως*. Even Fick's theory is open to objection on this score: for it is impossible to imagine an Ionian singer or rhapsodist adopting a series of Aeolisms solely on the ground that they had no exact metrical equivalents in Ionic. The most that can be attributed to the action of a poet is the use, under appropriate conditions, of *archaic* words and inflexions, and perhaps of an occasional *borrowed* word (like *Φῆρες* for the Centaurs). Anything further must be the result of gradual and unconscious change in the text of the poems. The mixture of dialects, in short, was not in the original Homeric poems, but supervened as a corruption, brought about by the circumstances under which they were transmitted. It is simply an example, on a peculiarly large scale, of the modernising process which no literary masterpiece can quite escape if it is to retain its hold on a people.

Three dialects at least have left their mark in different ways upon the Homeric text, viz. Ionic, Aeolic, and Attic.

a. Ionic.

The influence of the Ionic dialect on the form of the Homeric text is too obvious to call for much comment. The characteristic change from *α* to *η* must have taken place, like all such changes, gradually and unconsciously. An Ionian rhapsodist would use the sound *η*, just as an English actor of Shakespeare uses the modern and not the Elizabethan pronunciation of the vowels. Similarly the digamma was forgotten, and Ionic poets ceased to recognize its former existence—except in the case of the forms *ξο* or *ξ*, which continued to be treated as words beginning with a consonant. If the combination *νσ* was still tolerated in the original language, as seems probable (see p. 459), the forms which contained it were now modernised: *τόνς*, *τάνς* became *τούς*, *τάς*, &c. Other proto-Hellenic forms may have gone through the like process: *ε. g.* *δσμέ* and *ὕσμέ* (Dor. *ἀμέ*, *ὕμέ*, Aeol. *ἄμμε*, *ὕμμε*); *φέσνυμι* (Att. *ἐννυμι*, Ion. *εἴνυμι*); *έσμέν* (Ion. *εἰμέν*).

In the declension of nouns we have to notice the Ionic genitives in *-εω* and *-εων* (for older *-ᾱο*, *-ᾱων*). These genitives are too numerous to be ruled out as post-Homeric corruptions. All that we can say is that in the language of Homer the original endings *-ᾱο*, *-ᾱων* had passed into forms of the metrical value of *-εω*, *-εων* (capable of being scanned as *υ*— or as —). Possibly these were *-ᾱω*, *-ᾱων*, which in Ionic would become *-εω*, *-εων* (cp. *-εος* for *-ᾱος*, *ὀρέω* for *ὀράω*, &c.). In the polysyllabic nouns in *-ις*, usually declined as *πόλις*, Gen. *πόλιος*, Dat. *πόλι*, Nom. Pl. *πόλιες*, Gen. Pl. *πολίων*, it seems possible that Ionicising has taken place. The Attic dialect was the only one which preserved the somewhat less symmetrical but more ancient Gen. *πόλεος*, Dat. *πόλει*, Nom. Pl. *πόλεις*, Gen. Pl. *πόλεων*. The Dat. in *-ι*, which is demonstrably Homeric, is not contracted from *-ιι*, but is an ancient (Indo-germanic) Instrumental²⁸.

The Ionic change from *αο* to *εο* appears in the forms *μενοίνεον* (cp. *μενουῖα*), *ποτέονται* (cp. *ἀμφιποτᾶτο*), *τρέπεν*, *ἦντεον*, *ἐσύλεον*, *ὀμόκλεον*, *ὀμοκλέομεν*: not however in all similar cases (not *ε. g.* in *ὀράω*).

Ionic influence is also to be seen in *ἦν* and *ἐπήν*, which have taken the place of *εἰ* or (before a vowel) *εἰ κ'*, and *ἐπεῖ* or *ἐπεῖ κ'*. As has been already noticed (p. 459) the contraction in *ἦν* and *ἐπήν* can hardly be Homeric; and they are used in the vulgate text without

²⁸ Brugmann, *Grundr.* II. § 266, p. 620.

regard to the syntactical distinction observed in Homer between the 'pure' Subjunctive and the Subjunctive with $\delta\upsilon$ or $\kappa\epsilon\upsilon$ ²⁰. It may be that under Ionic influence $\delta\upsilon$ has often taken the place of $\kappa\epsilon\upsilon$: but it is impossible to banish $\delta\upsilon$ altogether from the original language of the poems.

The loss of the *spiritus asper* is characteristic of Asiatic Ionic, and also of Lesbian Aeolic. It is apparently Ionic in $\sigma\delta\rho\sigma$ 'boundary,' $\sigma\delta\rho\sigma$ 'watcher,' $\sigma\delta\lambda\sigma$ 'whole,' $\sigma\delta\delta\sigma$ 'threshold,' and perhaps in other words that Fick gives as Aeolic— $\delta\lambda\tau\sigma$ (or $\delta\lambda\tau\sigma$), $\delta\mu\alpha\zeta\alpha$, $\eta\mu\alpha\rho$, $\eta\mu\sigma$ ²⁰. In other cases the smooth breathing is original: e.g. in $\eta\pi\pi\sigma$ *equus*, $\delta\rho\mu\sigma\eta$ (*heron*, &c.).

B. Aeolic.

It is impossible to doubt that the dialect of the Lesbian lyric poets, called Aeolic by the grammarians, exercised a perceptible influence upon the text of Homer. The most conspicuous instances are to be seen in the pronouns of the First and Second Person Plural, $\delta\mu\mu\epsilon\varsigma$, $\delta\mu\mu\iota(\nu)$, $\delta\mu\mu\epsilon$ and $\delta\mu\mu\epsilon\varsigma$, $\delta\mu\mu\iota(\nu)$, $\delta\mu\mu\epsilon$, which are trebly Aeolic, viz. in respect of the accent, the smooth breathing and the double μ . How then was this influence exercised? Regarding $\delta\mu\mu\epsilon\varsigma$ &c. Fick himself is our guide²¹. 'The smooth breathing,' he says, 'may have been inferred from the Aeolic dialect.' That is to say, the Ionian rhapsodists (and after them the grammarians) pronounced $\delta\mu\mu\epsilon\varsigma$ &c., contrary to the usage of their own dialect, because they only knew the word as an Aeolic form. But if this explanation holds for $\delta\mu\mu\epsilon\varsigma$ &c., it is equally good for $\delta\mu\mu\epsilon\varsigma$ &c. And if it explains the breathing, why not also the accent and the double nasal? Accordingly the history of these pronominal forms may be re-constructed somewhat as follows. The original stems $\delta\sigma\mu\epsilon$, $\delta\sigma\mu\epsilon$ became Old Ionic $\delta\mu\epsilon$ $\delta\mu\epsilon$, Boeotian $\delta\mu\epsilon$ $\delta\mu\epsilon$, Lesbian $\delta\mu\mu\epsilon$ $\delta\mu\mu\epsilon$. Along with these, which were used without any case-ending as accusatives, there were the nominatives $\delta\mu\epsilon\varsigma$ $\delta\mu\epsilon\varsigma$, Lesb. $\delta\mu\mu\epsilon\varsigma$ $\delta\mu\mu\epsilon\varsigma$, and the datives $\delta\mu\iota\upsilon$ $\delta\mu\iota\upsilon$, $\delta\mu\mu\iota\upsilon$ $\delta\mu\mu\iota\upsilon$. In Homer these ancient forms, especially the accusatives, are beginning to be superseded by new forms modelled on the nouns in $-\eta\varsigma$, gen. $-\epsilon\sigma$: hence (with Ionic η) $\delta\mu\epsilon\varsigma$ $\delta\mu\epsilon\varsigma$ &c.²² In the Ionic dialect the older declension

²⁰ Delbrück, *Synt. Forsch.* I. pp. 85-86; Monro, *Homeric Grammar*, § 362.

²¹ Fick, *Die hom. Odyssee*, p. 12.

²² 'Für $\delta\mu\mu\epsilon\varsigma$ $\delta\mu\mu\iota\upsilon$ $\delta\mu\mu\epsilon$ und $\delta\beta\beta\alpha\lambda\lambda\epsilon\iota\upsilon$ mag die psilose aus dem Aeolischen dialecte erschlossen sein' (*ibid.*).

²³ The variety of forms in the existing text is very great; but they may be accounted for, as has been shown by Van Leeuwen (*Enchiridium Dictionis Epicae*, pp. 251-257), by supposing an original declension $\delta\mu\epsilon\varsigma$ (better $\delta\mu\epsilon\varsigma$)

died out, except as a source of epic archaisms. Under these circumstances it was natural for the rhapsodists, whether of Ionian birth or not, to assimilate the older epic pronouns to the living Aeolic declension, with which they were doubtless familiar. Hence instead of $\delta\mu\epsilon\varsigma$ &c.,—forms that should have appeared in Ionic—we find the confessedly Aeolic $\delta\mu\mu\epsilon\varsigma$ $\delta\mu\mu\epsilon\varsigma$ &c.

It is remarkable that the corresponding Possessives $\delta\mu\sigma$ and $\delta\mu\sigma$ have retained their original Homeric form, instead of passing into Lesbian $\delta\mu\mu\sigma$ $\delta\mu\mu\sigma$. The fact serves to show the accidental and sporadic character of the influence that Aeolic forms exercised on the text of Homer.

A similar account may be given of the $\mu\mu$ in the infinitives $\delta\mu\mu\epsilon\upsilon\alpha\iota$ $\delta\mu\mu\epsilon\upsilon$, which are formed in the Aeolic manner from $\delta\sigma\mu\epsilon\upsilon\alpha\iota$ $\delta\sigma\mu\epsilon\upsilon$. In Ionic we might have had $\epsilon\iota\mu\epsilon\upsilon\alpha\iota$ $\epsilon\iota\mu\epsilon\upsilon$: but these forms being unknown in the Ionic vernacular the Aeolic forms took their place. It is to be observed however that Homer has also the forms $\delta\mu\mu\epsilon\upsilon\alpha\iota$ $\delta\mu\mu\epsilon\upsilon$. These are not Aeolic, and cannot have come from $\delta\sigma\mu\epsilon\upsilon\alpha\iota$ $\delta\sigma\mu\epsilon\upsilon$: they must have been formed on the analogy of $\theta\epsilon\mu\epsilon\upsilon\alpha\iota$ and the like²³.

Aeolic $\nu\upsilon$ may be recognized in $\delta\rho\gamma\epsilon\upsilon\sigma$, $\epsilon\rho\epsilon\upsilon\sigma$, $\epsilon\rho\alpha\upsilon\sigma$ ($-\nu\sigma$ for $-\sigma\upsilon\sigma$): cp. Ionic $\delta\lambda\epsilon\gamma\epsilon\upsilon\sigma$, $\phi\alpha\epsilon\iota\upsilon\sigma$, $\epsilon\rho\alpha\tau\epsilon\iota\upsilon\sigma$. They are evidently words that belong to the poetical style, and have little root in popular usage. Hence they serve chiefly to show how easily such words are affected by the influence of another literary dialect. So perhaps $\epsilon\iota\upsilon\sigma\iota\gamma\alpha\iota\sigma$ is Aeolic, $\epsilon\iota\upsilon\sigma\iota\phi\upsilon\lambda\lambda\sigma$ Ionic: but $\epsilon\iota\upsilon\sigma\iota\chi\theta\omega\upsilon$ shows that the lengthening

$\delta\mu\epsilon\varsigma$ &c., and a new formation in $-\epsilon\varsigma$ $-\epsilon\omega\upsilon$ $-\epsilon\alpha\varsigma$. For the new forms $\delta\mu\epsilon\varsigma$ and the like we can very often restore $\delta\mu\epsilon\varsigma$ &c.: but there are at least twelve places in Homer in which $\delta\mu\epsilon\varsigma$ with the scansion $-\cup\cup$ is guaranteed by the metre. The others of the same type, $\delta\mu\epsilon\varsigma$ (or $\delta\mu\epsilon\varsigma$) $\delta\mu\epsilon\varsigma$ &c., are less decidedly supported, but are doubtless Homeric. The view of some scholars (including Van Leeuwen) that $\delta\mu\mu\epsilon$ and $\delta\mu\mu\epsilon$ are duals seems untenable. It is most unlikely that they would be used as well as $\nu\alpha\iota$ and $\sigma\phi\alpha\iota$. They are to be classed with $\delta\mu\epsilon$, $\sigma\epsilon$, $\phi\epsilon$, as stems without a case-ending. The want of an ending, however, came to be felt, and in this way we can understand why $\delta\mu\epsilon\varsigma$ $\delta\mu\epsilon\varsigma$ are better attested in Homer than the rest of the new formation. That formation doubtless began with the accusative (Joh. Schmidt, *K. Z.* xxvii. 299).

It is possible that $\delta\mu\mu\epsilon\upsilon\alpha\iota$ $\delta\mu\mu\epsilon\upsilon$ are also products of analogy. It is difficult to see why $\delta\mu\mu\epsilon\upsilon\alpha\iota$ and $\delta\mu\mu\epsilon\upsilon$ should have been formed if the regular $\delta\sigma\mu\epsilon\upsilon\alpha\iota$ $\delta\sigma\mu\epsilon\upsilon$ were already in use. On the other hand $\delta\sigma\mu\epsilon\upsilon\alpha\iota$ may have been produced afresh from the stem $\delta\sigma$ -, just as Attic $\delta\sigma\mu\epsilon\upsilon$ took the place of Ionic $\epsilon\iota\mu\epsilon\upsilon$. If so, the final change from $\delta\sigma\mu\epsilon\upsilon\alpha\iota$ to $\delta\mu\mu\epsilon\upsilon\alpha\iota$ may have been comparatively late, and independent of Aeolic influence. Cp. the account of the $\nu\upsilon$ of $\epsilon\iota\upsilon\sigma\iota\mu\iota$, $\Pi\epsilon\lambda\sigma\iota\sigma\iota\upsilon$, &c. (Brugmann, *Grundr.* II. p. 1011).

The form $\delta\mu\mu\sigma$, generally regarded as an Aeolic perfect, notwithstanding the corresponding Middle form $\epsilon\iota\mu\alpha\rho\sigma$, is perhaps better taken as an aorist. It occurs in Il. I. 278 $\sigma\theta' \delta\mu\mu\sigma$ $\delta\mu\mu\sigma$ $\tau\iota\mu\eta\varsigma$ 'never gained a share'; in Il. 15. 189, where we should read $\delta\epsilon\delta\alpha\sigma\sigma\sigma$, $\phi\epsilon\kappa\alpha\sigma\tau\sigma\delta' \delta\mu\mu\sigma$ $\tau\iota\mu\eta\varsigma$ (cp. $\epsilon\lambda\alpha\chi\sigma\sigma$ in the next line); and in Od. 5. 335 and 11. 338 where the same phrase recurs. The Aeolic infinitive $\mu\epsilon\mu\sigma\theta\alpha\iota$ points to a Pf. Act. $\mu\epsilon\mu\sigma$: cp. $\epsilon\gamma\eta\gamma\sigma\theta\alpha\iota$ and $\epsilon\gamma\eta\gamma\sigma\sigma$.

is merely metrical²⁴. And we find Aeolic *op po* instead of *ap pa* (for Indo-germ. *ʒ*) in *ἡμβροτον, πόρδαλις, ἀναβροχέν*. Whether Homer exhibits Aeolic *au eu ou* for *af ef of* seems very doubtful. Of the instances given by Fick (*Odyssee*, p. 18) the most plausible are *αἰέρονσαν* (said to be for *ἀν-φέρουσιν*), *αἰίαχοι*, *ταλαύριος*, *καλαῦρος*, *εὐαδε*, *εὐληρα*, *ἀπηύρα*, *ἀπούρας*—which again are conventional or poetical words²⁵. The same may be said with confidence of the form *πίσυρες* 'four,' which is doubtless to be identified with the Aeolic *πέσσυρες*. If the Homeric language used a second numeral, in addition to the regular *τέσσαρες*, it was probably of the nature of a borrowed word, used in some special connexion,—as we talk of a 'dozen' or a 'quartet.' In the *Iliad* it is applied only to horses, and perhaps came in when four-horse chariots were first introduced.

It is needless to resort to Aeolic to account for words or forms that are proto-Hellenic. Thus *πλίες πλέας* (= *πλείονες πλείονας*) are found not only in Aeolic, but also in Cretan Doric (*πλίες πλίαντες πλίαισι*). And the same principle applies to changes due to causes that are always present. Thus *κεκλήγων* for *κεκληγώς* is not necessarily Aeolic because in that dialect every perfect participle is treated in this way. It is one of many examples of the tendency to put thematic in place of non-thematic forms. The reverse change produced the Aeolic verbs in *-μι* (*κάλημι* and the like), of which there are a few instances in Homer. These also are not necessarily intrusions from Aeolic. *E.g.* the infinitive *φορήμεναι* need not be taken from Lesbian, any more than *φορήναι* is taken from Cyprian.

γ. Attic.

The ascendancy of the Ionians in the realm of literature was not long maintained after their loss of political and commercial greatness. Indeed the comparative obscurity of the cyclic poets seems to show that the prestige of the Ionian epos outlived the poetical movement to which it was originally due. The literary centre was shifted to European Hellas. The poems of Homer were brought back from their long exile, and although they retained their Ionic form, as Greek literary feeling required, they were no longer directly or mainly under Ionian influence. Those who now recited them, those who listened to or read them, were men who spoke various local dialects, of which the most important was Attic.

²⁴ Schulze, *Quaestiones Epicae*, p. 160.

²⁵ As to the other instances—*δενύμαι*, *χεῖναι*, *ἀλεύσθαι*, *ἀγανός*, *ἀκονή*—see Schulze, *op. cit.* pp. 54–65.

The effect of this Attic cultivation of Homer may be traced in a certain number of differences, generally rather minute, between Homeric and Ionic forms. Our text of Homer has *οὐν*: all dialects except Attic have *ὄν*. Homer has *τέσσαρες*, *ἄρσην*, not *τέσσερες*, *ἔρσην*: *μείζων*, *κρείσσων*, not *μέζων*, *κρέσσων*: *πῶς*, *πότε*, &c., not *κῶς*, *κότε*, &c.: *τέρας τέρας*, *γέρας γέρας*, not *τέρεος γέρεος*. Homer retains the *ν ἐφέλκυστικόν* and the *spiritus asper*, which are lost in New Ionic (as also in Lesbian Aeolic)²⁶. Besides these, there are two groups of forms in which Attic influence is less directly obvious:

1. In the conjugation of certain verbs in *-αω* the combinations *ᾠο* and *ᾠω* (or *ᾠω*) are changed into *ωο* (or *ωω*) and *ωω*, and *αε* into *αα*: hence the forms *δρώωσι*, *ἡβῶντες*, *μνωόμενοι*, *δρόω*, *δρόωντες*: *μνάσθε*, *μενουῖα*, *δράας* &c.: also *φῶς* for *φᾶος*, *φαάνθη* for *φαένθη*, and some others. They were explained by J. Wackernagel as the result of a double change, first the regular contraction, then a restoration of the metre by 'distraction.' *E.g.* *ἄνδρ' ὄρᾳω* first became *ἄνδρ' ὄρῳ* then *metri gratia* *ἄνδρ' ὄρῳω*. Recently Brugmann has gone back to the view of G. Curtius, viz. that these forms represent an intermediate stage in the process of contraction,—that in which two vowels are assimilated to each other, but are not yet fused into a single long syllable. The difficulty of this hypothesis is that it is not verified. There is no trace of these or similar forms in any living dialect. Moreover, if the change is a phonetic one, we expect it to take effect with something like uniformity: whereas exceptions are frequent,—*e.g.* *ναιετάουσι*, *τληθάοντας*, *πεινάων*, *διψάων*, *κραδάων*, *ἀναμαιμάει*, *δοιδιάει*, *ὁμοστιχάει*. Indeed the examples of the change seem to be limited to instances in which the contracted form also is in common use: *δρόω* *δράας* &c. beside *δρῳ* *δρᾶς*, but *ναιετάουσι* in the absence of *ναιετῳσι* &c. These facts point to the operation of analogy. In the Homeric language there were apparently two sets of forms, the uncontracted *δράω* *δράεις* &c., retained (like the genitives in *-οιο*) by the poetical tradition and the metre, and the contracted *δρῳ* *δρᾶς* &c., which were the only forms in colloquial use. The intermediate *δρόω* *δράας* &c. were produced by assimilating the archaic to the living forms as far as metre permitted. Probably too the process was influenced by the similar treatment of the verbs in *-εω*. Pairs such as *δρόωσι* and *δρῳσι*, *μνάσθαι* and *μνᾶσθαι*, are closely analogous to *τελέει* and *τελεῖ*, *τελείεται* and *τελείται*.

There is nothing to show when or where the changes now in question

²⁶ These may be added to the instances in which agreement in points of dialect goes with local proximity. See Collitz, *Verwantschaftsverhältnisse*.

were brought about. The occasional variation in the manuscripts between such forms as *ναϊετάουσα*, *ναϊετάωσα*, *ναϊετόωσα* suggests that they may have been of no great antiquity. In any case they were due to the existence of the Attic forms *ὄρω* *ὄρῃς* &c.

2. There remains a group of Homeric words in which we find *ā* instead of the Ionic *η*. These are:—the genitives of the First Declension in *-āo* and *-āων*: the nouns *λαός*, *λάας* (gen. *λᾱος*, *λᾱών*), *ἴλαος*, *ὀπάων*, *διδυμάων*, with the participles *πεινάων* and *διψάων*, and numerous proper names, *Λαομέδων*, *Λαοδίκη*, *Μενέλαος*, *Πρωτεσίλαος*, *Ἀμφιάραος*, *Ἴάονες*, *Ποσειδάων*, *Μαχάων*, &c.; also *θεά*, *Φειά*, *Λάα*, *Ναυσικία*, *Αἰνείας*, *Ἑρμείας*, *Λύγείας*: the possessive *δμός*: and one or two isolated verb-forms, *έάσω* (fut. of *έάω*), *έᾶγα*, *έᾶδῶτα*³⁷.

In this case, again, a phonetic explanation is excluded by the irregularity of the phenomena. It will be seen that in most of the instances *ā* is retained before *ο* or *ω*. But against these we have to set the Ionic *η* appearing in *νηός* 'temple,' *νηός* and *νηών* (gen. of *νηός*), *πηός* 'kinsman,' *παίηων* 'paean' and *Παίηων* (epithet of Apollo). So from original *ἄφος*, *τᾶφος* we find *έως* or *είως*, *τείως* or *τείως*, from which with the help of the metre we can restore *ἦος* *τῆος*. Further, although *λαός* is the form of the word in Homer and in most of the Ionic poets (Callinus, Tyrtaeus, Xenophanes), the true Ionic *ληός* is quoted from Hipponax, and has left its mark on some Homeric proper names, as *Λήϊτος* (cp. the Ionic *λήϊτον* = Attic *πρυτανείον*), *Ληόκριτος*, *Ληοάδης* (written *Λειώκριτος*, *Λειώδης*). As the names *Θερσίτης*, &c. tend to show that the change from *θέρσος* to *θάρσος* is post-Homeric, so these names point to a time when the form *ληός* was in general use. Finally, it may be conjectured that in the participles *πεινάων* and *διψάων* the ending *-āων* stands for an Ionic *-ηων*. It can hardly be an accident that these verbs are among the few that contract *αε* to *η* (*πεινῆς*, *πεινῇ*, &c.).

The *ā* of this group of words might be explained, like the accent and the *μμ* of *ἄμμε* and *ἔμμε*, by the influence of Aeolic. We may suppose (e.g.) that when *ληός* passed into *λεώς* in spoken Ionic, as it did before the time of Herodotus, the poetical *ληός* reverted under the attraction of the Aeolic dialect to *λαός*.

There is another quarter, however, in which the same phenomenon presents itself, viz. in the so-called Old Attic—the dialect of the Tragic poets and Thucydides. In that dialect the combination *āo āω*, answering to Ionic *ηο ηω*, is almost invariable: e.g. *λαός*, *ναός* 'temple,' *ναός* *ναών*

³⁷ In this list we do not include words in which *ā* arises phonetically, as in *δαήρ* for *δαίήρ*, *αἴσσω* for *αἰφίσσω*, or by contraction of *αε*, as in *λαρός*, *ἄριστον*, or compensatory length, as *φθάνω*, *ἱκάνω* for *φθάνω*, *ἱκάνω*. Still less should we count instances of metrical license, as *ἀθάνατος*, *ἀκάματος*, *Ἀπόλλωνα*.

(gen. of *ναῦς*), with the adj. *νάιος*: *δαῖος* or *δᾶος*, *παός* 'kinsman,' *συνάορος*, *παράορος*, *τιμάορος*, *ὀπάων*, also the proper names *Ἴάονες*, *Μενέλαος*, *Ἴδλαος*, &c. The issue is complicated by the doubt regarding the nature of the dialect itself. The ancient notion of Old, Middle and New Attic as successive stages of the language spoken at Athens in the classical period is no longer tenable. It is proved from inscriptions that New Attic, though first known to us from Aristophanes, was the genuine colloquial speech of Attica from the earliest times of which there is any record: while Old Attic, as we find it in the dialogue of Greek tragedy, was not a living or colloquial, but only a literary dialect. From what sources, then, was this Old Attic formed, and how did it gain that position? The question has been discussed at length by Mr. Rutherford in the introduction to his *New Phrynichus* (pp. 3-31), and his conclusion is that 'the basis of the language of Tragedy is the Attic of the time when Tragedy sprang into life,' that is to say, of the time of Thespis and Pisistratus. The proof of this conclusion he finds chiefly in the number of words common to Ionic and the dialogue of Tragedy, but unknown to Comedy and to Attic prose. More recently it has been disputed by Mr. Schulhof³⁸, principally on the ground that Old Attic is not a form of speech from which New Attic can have directly descended. For example, New Attic *πράττω* cannot have been reached by a phonetic change from Old Attic *πράσσω*, or New Attic *ἄν* 'if' from Old Attic *ἦν*. The true source of Old Attic, according to Mr. Schulhof, is the literary Ionic of the iambic poets, such as Archilochus and Hipponax. Both these views seem to contain a proportion of truth. The Tragic poets doubtless wrote under the literary influence of Ionic, especially of the Ionic poets who had invented and perfected the iambic metre. At the same time they must have adopted some at least of the peculiar Attic sounds. In *πράσσω*, for instance, if the *σσ* was Ionic, the *ā* was native, and indeed was the result of the Attic change of *η* to *ā* after *ρ*.

How then are we to regard the Old Attic *āo* and *āω* in *λαός* *ναός* and the like? It cannot be due to epic influence, since it is consistent, which the epic usage is not (e.g. *λαός* but *νηός*). Nor can we suppose the sound to be borrowed from Aeolic or Doric: for why should these words be borrowed rather than others? The only alternative is to attribute them to a phonetic law or tendency, of the same order as that which turned *-ιη* *-ρη* into *-ιā* *-ρā*³⁹. By the operation of this law,

³⁸ J. M. Schulhof, 'Attic' 'Ionic' and 'Tragic' (Cambridge, s. a.). The pamphlet contains suggestions that deserve to be worked out in greater detail.

³⁹ It seems probable that there was a double change, first pan-Ionic, from *ā* to *η*, then Attic, from *η* back to *ā* after *ε* *ι* *ρ* (Brugmann, *Grundr.* § 104, p. 98).

then, the Ionic change which produced *ληός νηός* &c. must have been reversed, and original *λαός ναός* &c. restored. In this way two specifically Attic groups were created, viz. that of *θεά Ἑρμείας* &c. and that of *λαός ναός* &c. Hence when the period of Attic ascendancy arrived, and Athens became a meeting-place of rhapsodists and Ὀμηρικοί, both these groups had their share of influence on the text.

Why this Attic influence appears in some words and not in others—why, for instance, *λαός* is Homeric but not *ναός*—can only be matter of conjecture⁴⁰. It is worth observing however that in some cases the issue between *α* and *η* was not absolutely determined even in the texts of the Alexandrians. Zenodotus, who was himself an Ionian (of Ephesus), read Ἀμφιάροτος, Ἀριήδνη, Βουγίτιος, κρητός (Il. 1. 530): and Aristarchus read Βιάνορα (Il. 11. 92) and Πείας (Il. 14. 203), where the manuscripts have Βιήνορα, Πείης.

§ 8. Mr. Ridgeway's Theory.

It is impossible to leave this subject without some notice of a theory recently put forward by Professor Ridgeway of Cambridge, first in a paper in the *Journal of Hellenic Studies*⁴¹, and again in his work on *The Early Age in Greece*, the first volume of which has appeared since the preceding pages were in type.

According to this theory the civilisation reflected in the poems of Homer—to which we may fitly apply the Homeric national name 'Achaean'—is separated from that of the Mycenaean monuments by important points of difference. Foremost among these is the Homeric custom of burning the dead, which stands in marked contrast to the peculiar Mycenaean manner of burial. Again, the Mycenaean objects belong to the age of Bronze, when 'black iron was not'; whereas in Homer there is evidence of the use of iron for cutting instruments of various kinds. The armour, too, is materially different. Mr. Ridgeway still maintains, against the view put forward by W. Reichel, that the Homeric heroes wore helmets, greaves, and breastplates of bronze—things unknown in the Mycenaean finds. He sees traces in Homer of the use of round shields, as well as the figure-of-eight shields which were the sole defensive armour of the Mycenaean

⁴⁰ Doric influence may be admitted in some cases, as in *κυναγός* and *χοραγός*, since, as Mr. Rutherford observes, hunting with dogs and choral singing were things in which the Dorians were masters (*New Phrynichus*, p. 496).

⁴¹ vol. xvi. pp. 77-119, 'What people produced the objects called Mycenaean?'

warrior: also of the comparative disuse of the bow⁴². In dress the Achaean period is characterised by the close-fitting chiton, and the cloak (*χλαίνα* or *φᾶρος*) fastened by a brooch: also by the practice of wearing long hair (*κάρη κομόωντες*) instead of the species of top-knot (*κρωβύλος*) seen on the Mycenaeans. It is further noted that Homer says nothing of signet gems, which were much used in the Mycenaean period.

The existence of this Homeric or Achaean form of culture is attributed by Mr. Ridgeway to an ethnical movement analogous in some respects to the Dorian invasion and conquest of Peloponnesus. The Achaeans, he believes, were a Celtic people, settled, for a time at least, in Epirus, who descended upon southern Greece and established the order of things represented in epic poetry by the empire of Pelops and Agamemnon. From them the Peloponnesus was called Ἀχαικὸν Ἄργος. Another detachment crossed the Pindus and carried the Achaean name into Thessaly—a district which in the *Iliad* is next in importance to Argolis itself. Two countries—Attica and Arcadia—were not reached by the wave of invasion, and accordingly play a very subordinate part in the Trojan war. The Achaeans were fair-haired—this is expressly said (*e.g.*) of Menelaus and Achilles⁴³—but in time were absorbed into the Greek population, which (then as now) was dark-haired and dark-eyed. They took over the culture that they found, retaining however some of their own usages, and especially the improvements in armour, &c., which they had brought with them, and to which they doubtless owed their success. Moreover, as usually happens when a successful invasion leads to a military aristocracy, they adopted the language of the conquered⁴⁴. In this way Mr. Ridgeway accounts for the fact that the Homeric dialect does not greatly differ from those of the Aeolic and Ionic groups—which he rightly regards as closely allied—and that in vocabulary it shows a remarkable coincidence with Arcadian and Cyprian. Finally, he searches among the traditions and ethnical names for an answer to the question which formed the title of his paper five years ago, viz. what people produced the objects called Mycenaean? As might be

⁴² This point is somewhat exaggerated by Mr. Ridgeway when he says, p. 301, that no Achaean warrior employs the bow for war. He surely forgets Teucer. But it is clear that in the time represented by the *Iliad* the bow had lost much of its former importance. Cp. p. 305 (*supra*).

⁴³ As to Achilles see Il. 23. 141 *ξανθὸν ἀπὸ κελάρου χαίτην*. Regarding Ulysses the statements are contradictory: see the note on Od. 16. 176. Fair hair is attributed also to Meleager (Il. 2. 642), and to Agamemnon (Il. 11. 740).

⁴⁴ It was so (*e.g.*) with the Norman conquest of England, and the Frankish conquest of Gaul.

expected, he finds that the name most widely diffused in pre-historic Greece, especially in the 'Mycenaean' districts—Arcadia, Attica, Thessaly—is that of the Pelasgians.

It will be apparent from this brief outline that on some important points Mr. Ridgeway is at one with the scholars whose opinions have been quoted above (p. 467). He agrees with them in regarding the Mycenaean culture and the Achaean dominion as both pre-Dorian; also in believing the objects found on Mycenaean sites to be generally earlier than the corresponding objects described in Homer. That being so, the question whether the Homeric age falls within the Mycenaean age, or is to be treated as a distinct archaeological period, is a question of detail. The main issue is not whether certain changes had taken place within a time to be styled Homeric, but whether they were brought about, as Mr. Ridgeway holds, by the agency of a people of different race, which formed an intermediate stage between pre-historic Mycenaeans and historical Dorians.

What then is the evidence for the supposed Achaean-Celtic conquest of Pelasgian Greece?

Some of the passages that Mr. Ridgeway quotes from the ancient historians will hardly be thought convincing. Few scholars would think that much is proved by the statement that Achaeus was the son of Xuthus, and that Dorus, Aeolus and Xuthus were the sons of Hellen⁴⁵. The names evidently stand for the Hellenic nation and the chief dialects of historical Greece. The myth, therefore, is much later than Homer and the Homeric Achaeans. Another myth, or learned invention in the form of a myth, tells us of the three brothers Achaeus, Phthius and Pelasgus⁴⁶—obviously eponymous heroes of equally post-Homeric sub-divisions of Thessaly. So too of the various stories that bring an Achaeus or his sons from Thessaly to Peloponnesus, or *vice versa*; they simply mean that the name 'Ἀχαιοί' was met with in both countries. In Homeric times the Achaeans were everywhere: afterwards the name survived in certain localities, isolated by the intrusion of new races; and men began to wonder what was the connexion between the localities.

Greater weight is to be attached to some indications in Homer. It has already been noticed⁴⁷, as a proof of the European origin of the Homeric poems, that Agamemnon and the other leaders in the Trojan war are curiously distinct from the older local heroes—from such figures as Perseus of Argos, Adrastus of Sicyon, the Aeolidae

⁴⁵ Paus. vii. 1. 1.

⁴⁶ Dionys. Hal. i. 17.

⁴⁷ On p. 475 (*supra*).

of Corinth, the Dioscuri in Lacedaemon, Theseus at Athens. They do not derive a mythical title from these older heroes; on the contrary, they appear in the character of intruders or usurpers. Hence the suggestion that the empire of Agamemnon and his peers was in fact the result of a successful inroad is not without a certain plausibility.

It is not very easy to follow the argument which Mr. Ridgeway bases upon 'labialisation' in Greek. The term may be used of at least three sets of phenomena, which he does not keep sufficiently distinct, viz. (1) the labial affection of an original velar, exemplified in Latin *qu*; (2) the pan-Hellenic change from this labialised sound when followed by the vowel *o* to a labial, as in Greek *πο-* for Latin *quo-* (whereas Latin *qui-*, *que-* answer to Greek *τι-*, *τε-*): and (3) the labial which appears in Aeolic where Doric and Ionic exhibit a dental, as in *πέτταρες* for *τέτταρες*, *φῆρ* for *θήρ*. Mr. Ridgeway's description of the phenomenon in question as 'traces of labialism superimposed upon a general tendency to preserve the *κ*' (p. 673) does not properly apply to any one of these groups of instances. The retention in Greek of the gutturals *κ γ χ* depends upon conditions that have not been completely ascertained: but in any case it is clearly not sporadic, or due to foreign influence of an accidental kind. When the original sound is palatal (*e.g.* *κ* in *ἐκατόν*, = Sanscr. *ç*), it is never labialised in Greek. When the original is velar (Sanscr. *k*, *c*), the appearance of *κ γ χ* in Greek is exceptional: but it may be accounted for by some other law. Thus *κ* remains in *λύκος* under the rule that labialisation does not take place after a *u*-sound⁴⁸.

The weak point of Mr. Ridgeway's argument, taken as a whole, is the want of evidence in Homer of a racial difference between the 'Achaeans' and the bulk of the population. The common language, upon which the poet himself lays so much stress, may perhaps be accounted for by the supposition that the conquerors, being a small minority, learned the language of their subjects. But surely we should have found other distinctions. What traces are there of *grades* of any kind—of difference of legal status or social condition or religious usage? The men who fought before Troy are called Achaean, without any exception. If the 'Achaeans' were a military

⁴⁸ Mr. Ridgeway founds another linguistic argument on the fact that the names of some of the Achaean chiefs are not easily explained as Hellenic. Such are Achilles, Odysseus, Aeacus, Ajax, Laertes, Peleus. But on the other hand Agamemnon and Menelaus are quite Hellenic. And the same etymological difficulty appears in many of the older names of heroes—Perseus, Theseus, Proetus, Aeolus—and generally in those of deities.

aristocracy, the whole army must have belonged to it. The only difference of rank, either in the Agora or in war, is between the *laoi* or rank and file and the few great chiefs who formed Agamemnon's council. There is nothing at all answering to the Dorian gradation of Spartans, Perioeci and Helots, or the racial distinctions which obtained under similar circumstances in Thessaly.

Again, if the Achaeans were only a ruling caste, we should expect to find some name for the rest of the population. The word *'Αργεῖοι*, being derived from the name of the country, might have served in such a use. But *'Αργεῖοι* is exactly synonymous with *'Αχαιοί*. And all such words as *λαός* or *δῆμος* evidently include the Achaeans.

In place of the hypothesis of an Achaean conquest it seems possible to make two suppositions of a less violent kind. These are, (1) that advances in culture—the use of iron, of bronze armour, of cremation, &c.—reached Greece gradually and by pacific intercourse: and (2) that the empire of Agamemnon was the work of a dynasty under which Mycenae became for a time, through causes no longer discoverable by us, the political centre of continental Greece and some of the islands. The former of these suggestions must be left to the judgement of experts. It is for archaeologists to determine the nature and degree of the connexion (if there is one) between the arts and usages described in Homer and the culture which may be thought to have been brought down the eastern shore of the Adriatic. It is for the historian to speculate on the political conditions under which any such intercourse may have subsisted. The second problem is also historical, but deals with matters that are even more beyond our reach. For what divination can recover for us the series of causes through which a supremacy such as that of the Pelopidae was gained in 'Mycenae' Greece?

V. THE HOMERIC HOUSE.

§ 1. *The opposing theories.*

In the discussion of the Homeric House, as in other parts of the field of Homeric archaeology, the main question has come to be whether the data furnished by the poems agree on the whole with the type revealed in the remains of the 'Mycenae' period, or belong to a distinctly later stage of culture. We naturally form for ourselves some mental picture of the palace of Priam on the Trojan acropolis, of the splendid palaces of Alcinous and Menelaus, above all of the banqueting-hall which was the scene of the 'Vengeance of Ulysses.' How far are we aided in forming this picture by the great palaces of which the ground-plan can still be traced on the rocks of Tiryns and Mycenae? Are we to imagine the action of the latter books of the *Odyssey* as taking place in a building like these palaces, or must we suppose something more resembling the Hellenic house of the fifth and following centuries?

The former of these alternatives is supported by the high authority of Dr. Wilhelm Dörpfeld, who adopted it in the chapters which he contributed to Schliemann's book on *Tiryns*¹. Soon after the publication of that book the relation of the Tiryns palace to the Homeric descriptions was examined afresh by Sir Richard Jebb², who came to the conclusion that the points of agreement had been greatly exaggerated, and that the house of the *Odyssey* answered in its most characteristic features to the Hellenic mansion of historical times. In particular he held that the Homeric *μέγαρον*, like the later *ἀνδρῶν*, had two entrances, viz. the front entrance from the courtyard (*αὐλή*), and a back entrance, leading from the women's apartments and store chambers; whereas in Dörpfeld's view these other apartments did not lie behind the men's hall, but were separate buildings, entering directly from the courtyard. This view has now been taken up and defended in detail by Mr. J. L. Myres, in a paper published (like Sir Richard Jebb's) in the *Journal of Hellenic Studies*³.

¹ *Tiryns: the Pre-historic Palace of the Kings of Tiryns*, by Dr. Henry Schliemann (London, 1886).

² *The Homeric House in relation to the remains at Tiryns* (*Journal of Hellenic Studies*, vol. vii. p. 170).

³ *Journal of Hellenic Studies*, vol. xx. p. 128.

§ 2. *The Fire-place.*

There is at least one point on which the palaces of Tiryns and Mycenae have undoubtedly thrown fresh and interesting light, viz. the position and structure of the fire-place (ἑσχάρη). It will be seen from the ground plan of the Tiryns palace (part of which is given in fig. 1), that in the centre of the Great Hall (μέγαρον) there are the bases of four columns still *in situ*, with traces of

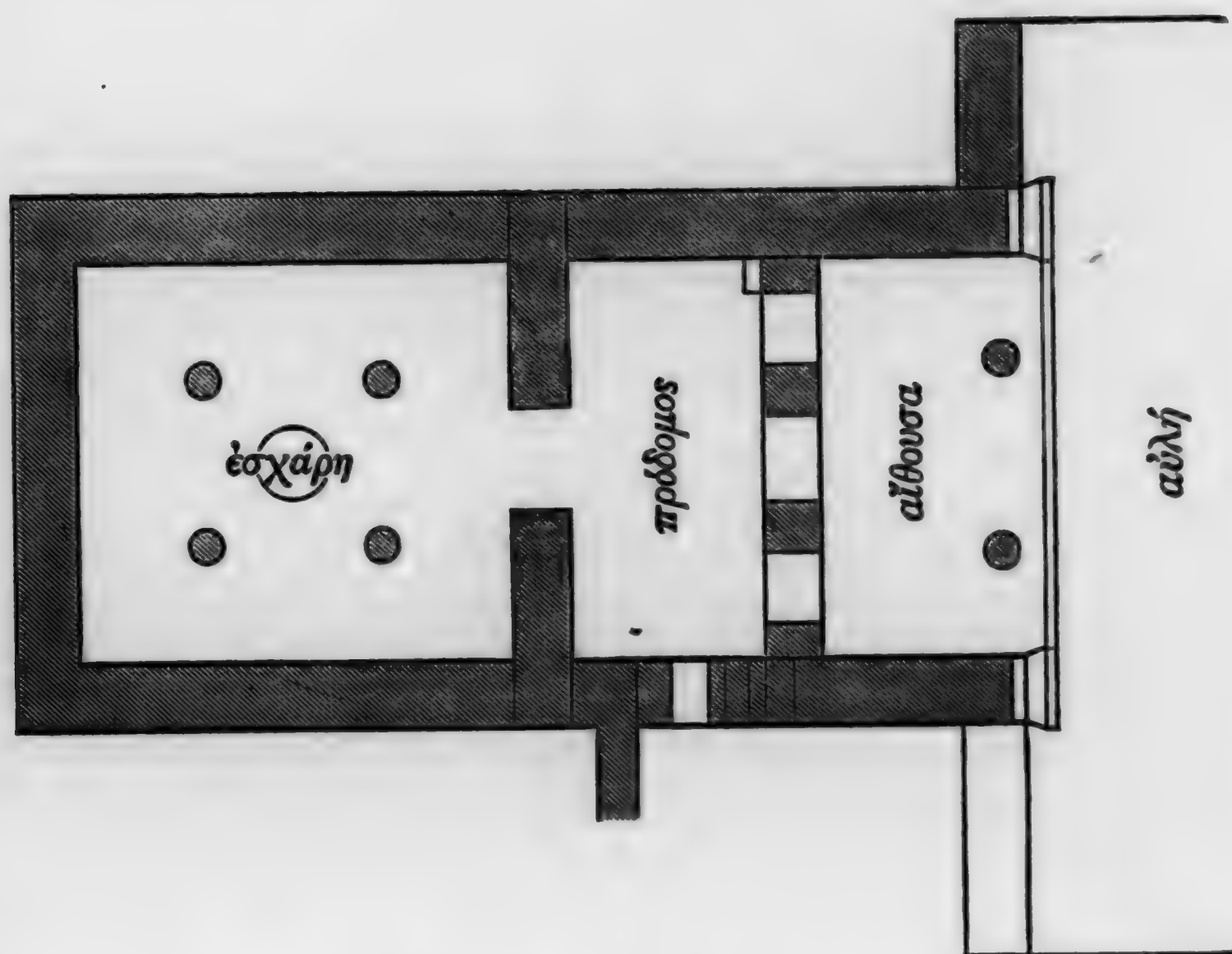
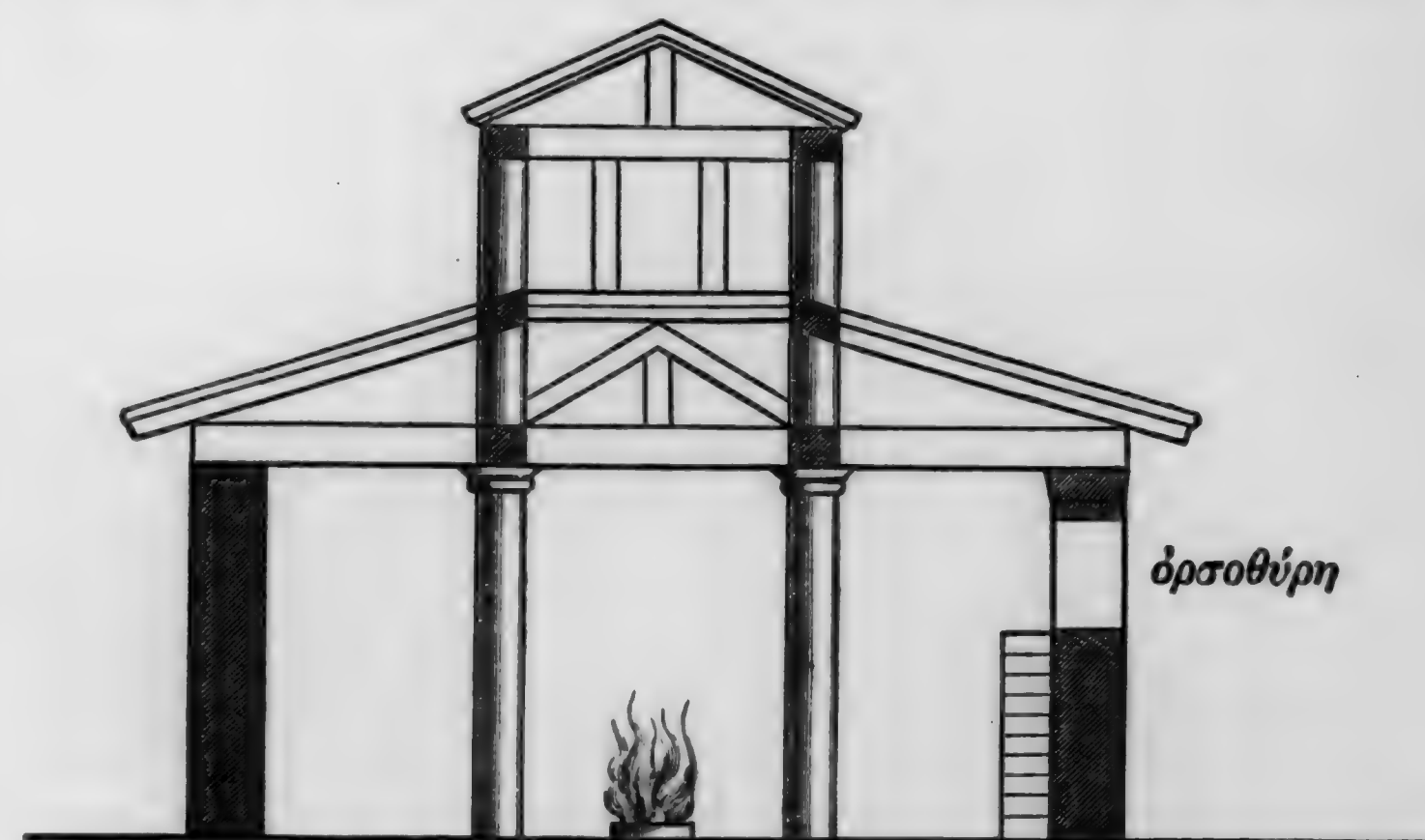


FIG. 1. PALACE OF TIRYNS.

a fire-place within the square thus formed. These four columns were doubtless employed, as Dörpfeld has conjectured⁴, to support a louvre or lantern somewhat higher than the roof of the building, and serving partly to give light to the room and partly as an escape

⁴ *Tiryns*, p. 218 'It would answer much better to cover the square included by the pillars, after the manner of a basilica, with a higher roof: in the vertical walls of the upper structure (clere-story) smaller or larger apertures could be introduced, through which not only light would enter into the megaron, but also the smoke from the hearth would find an easy escape.'

for the smoke. A section showing the possible construction of this lantern is given by Mr. Middleton in the *Journal of Hellenic Studies* (vii. 165): see fig. 2. A similar construction was usual in the hall of a mediaeval castle, with the difference that the lantern was not placed on columns rising from the floor, but rested on the framework of the roof. A much closer parallel to the Mycenaean hearth is to be found in the Icelandic houses of the *Saga* period, the plan of which has been recovered by recent investigations⁵. As may be seen from the sketch reproduced on p. 218 (with the section given in fig. 3), the *stofa* or chief room—answering to the Homeric μέγαρον—is a large square hall, with a roof supported by four rows

FIG. 2. RESTORATION OF THE HALL AT TIRYNS: transverse section (Mr. Middleton in *J. H. S.*, vii. 165).

of columns. The two inner rows (*instafir*) are larger and higher than the others, and between them, in the middle of the hall, is the fire-place, with the seats of honour for the host and his principal guest or guests. Thus the chief place was not, as in a mediaeval hall, at the top of the room—with a dais and 'high table'—, but as nearly as possible in the middle, within the central columns of the building. So too in the Homeric μέγαρον it is now clear that the hearth was in the middle, surrounded by a group of columns. It is there that queen Arete sits working 'in the light of the fire,

⁵ Dr. Valtýr Guðmundsson, *Privat-boligen på Island i Saga-Tiden* (Copenhagen, 1889); *Den islandske Bolig i Fristats-Tiden* (Copenhagen, 1894).

and 'leaning against a pillar,' with her maids *behind* her, *i.e.* outside the place of honour (Od. 6. 305-307). It is there also that Penelope sits 'in the light of the fire,' while Ulysses, as the honoured guest, sits on the opposite side 'against a tall pillar' (Od. 23. 89-90). So the singer Demodocus was placed 'in the midst of the banqueters, resting against a tall pillar' (Od. 8. 66). This was therefore the place from which Penelope addressed the Suitors, according to the recurring formula—

στῇ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,

and from which Nausicaa gazed at Ulysses, and then spoke to him (Od. 8. 458). It is evident that the words are more appropriate to

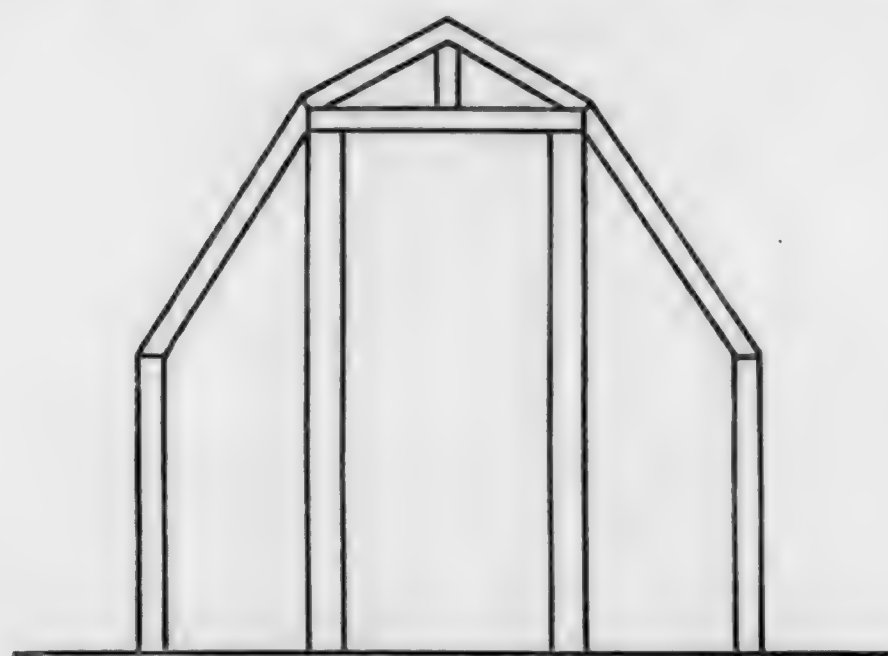


FIG. 3. ICELANDIC *stófa*: tranverse section showing the four rows of columns (*Grundr. d. german. Philologie*, xii. p. 479).

columns that formed the main support of the *roof* than to the posts of the door-way (see Od. 16. 415, with the note). The lantern overhead was doubtless the opening through which Athene flew in the shape of a bird (*ἄρνις ὡς ἀνοπυῖα διέπτει* Od. 1. 320).

At Mycenae the fire-place is better preserved than at Tiryns, and the four bases of columns are still visible⁶. The same construction is found in the 'Palace of Erechtheus' on the Acropolis of Athens⁷. We may infer that this feature was universal in the Mycenaean period. The other Mycenaean sites—Gha in Boeotia, the sixth stratum at Troy, &c.—do not seem to furnish direct evidence on the point.

⁶ Tsountas and Manatt, *Mycenaean Age*, p. 57.

⁷ *J. H. S.* xx. p. 130: cp. Mr. Middleton's *Plans and Drawings of Athenian Buildings* (*J. H. S. Suppl.* no. 3), esp. Pl. i. 67, 74, Pl. viii. no. xii.

§ 3. *The μέγαρον of the women.*

The word μέγαρον is generally understood as denoting the 'men's hall'—the room in which the chief and his followers were accustomed to pass their leisure time. It is to be observed, however, that it is used in the *Odyssey* of some part at least of the women's apartments—probably of their chief room, in which the mistress of the house and her handmaidens carried on the spinning or weaving or embroidery that formed their usual employment. This appears most clearly from Od. 18. 316:

ἔρχεσθε πρὸς δῶμαθ' ἧν αἰδοίη βασίλεια,
τῇ δὲ παρ' ἡλάκατα στροφαλίζετε, τέρπετε δ' αὐτήν,
ἥμεναι ἐν μεγάρῳ.

So in Od. 22. 497 the women are called forth ἐκ μεγάρου, *i.e.* from the apartments to which they have been strictly confined during the slaying of the Suitors, and are sent to cleanse the men's hall. And in Od. 18. 185-198 Penelope, who is in an upper chamber (cp. 18. 206 *κατέβαιν' ὑπερώϊα*), sends Eurycleia to bring two of her attendants. Eurycleia goes διὰ μεγάρου (l. 185), and the attendants come ἐκ μεγάρου, and escort Penelope to the hall where the Suitors are. The μέγαρον here must be a room in which women servants would ordinarily be. So in Od. 23. 20, 24 the μέγαρον to which Penelope talks of sending back the old nurse must be the women's room. And so, therefore, in 20. 6, where Ulysses as he lies awake in the πρόδομος hears the women passing ἐκ μεγάρου, it must mean 'from their μέγαρον' (not as given in the note *a. l.*).

The plural μέγαρα is also used of the women's apartments (Od. 17. 569., 19. 16, 30). Properly speaking the singular μέγαρον is applied to a particular room, the plural to the group of which that room forms the chief part (cp. τόξα = 'bow and arrows,' λέκτρα = 'a bed and its furniture,' &c.). But this is a difference that in the nature of things is not always perceptible. In general it will be found that μέγαρα is a vaguer word, which may be put for μέγαρον when the definite sense of 'room' or 'hall' is not required.

§ 4. *The θάλαμοι.*

Any room except the μέγαρον may be called a θάλαμος or 'chamber.' When it is said that the Trojans made for Hector θάλαμον καὶ δῶμα καὶ αὐλήν (Il. 6. 316), we may put δῶμα = μέγαρον, and thus obtain the three component parts of a great house. As to the place of the

θάλαμος or θάλαμοι the indications are most diverse. The chamber of Penelope was in an upper storey, reached by a stair. The chamber of Ulysses, in which the bed was made of a living olive-tree, was certainly on the ground. The store-chamber where the bow lay was some way from the chamber of Penelope (Od. 21. 5-42). Again, in the vast palace of Priam there were fifty chambers for his sons, and opposite these, also within the αὐλή, there were twelve chambers for his married daughters. These, it will be evident, were separate buildings, opening into a spacious courtyard. So Phoenix, when he had been watched for nine days by his kinsmen and his comrades (Il. 9. 473-476), escaped by breaking the door of the θάλαμος in which he slept and leaping over the wall of the αὐλή. Hence, too, the need of torchlight to show the way at night from the μέγαρον to the θάλαμος—the two fires kindled by the watchers of Phoenix being an exceptional precaution. The ordinary case is that of Telemachus, who sleeps in a θάλαμος built in a conspicuous part of the court, and is lighted to it by the old nurse Eurycleia (Od. 1. 425-428):

Τηλέμαχος δ' ὅθι οἱ θάλαμος περικαλλέος αὐλῆς
ὑψηλὸς δέδμητο περισκέπτῳ ἐνὶ χώρῳ,
ἔνθ' ἔβη εἰς εὐνὴν πολλὰ φρεσὶ μεμνηρίζων.
τῷ δ' ἄρ' ἄμ' αἰθομένας δαΐδας φέρε κτλ.

So too Eurynome guides Ulysses and Penelope to their θάλαμος, 'holding a torch in her hands' (Od. 23. 294). These passages give us the notion of a group of distinct buildings—a μέγαρον, perhaps a second μέγαρον for the women, and θάλαμοι of various kinds—all opening on to a courtyard or αὐλή, which was accordingly the chief or only means of communication between them. And this is confirmed by the occasional use of such words as οἶκος and δόμος for the several apartments of the palace (for οἶκος cp. Od. 1. 356., 20. 105., 21. 350, 354, 358: for δόμος Od. 1. 330., 21. 5).

At this point, again, it is interesting to compare the descriptions which we have of the domestic architecture of mediaeval Iceland*. A farmhouse, it appears from the *Sagas*, consisted of at least three or four distinct houses (*hús, herbergi*), besides barns, cowhouses, &c. These 'houses' usually were (1) the men's hall (*stofa*), (2) the sleeping-room, (3) the kitchen, (4) the eating-room. They were

* See the article by Kr. Kälund and Valtýr Guðmundsson in the *Grundriss der germanischen Philologie*, xii. p. 429. I am indebted for this reference to Mr. W. A. Craigie.

not rooms in the modern sense, parts of a single large house, but separate buildings, each of which contained a single room*.

§ 5. *The position of the women's quarters.*

It will be clear from the passages now quoted that the word θάλαμος usually denoted a separate structure, composed of a single room, and opening off the αὐλή. It did not imply anything as to the situation of the room so called. Is there then any evidence as to the relative position of the θάλαμος (or θάλαμοι) of Penelope and her attendants? Were her apartments placed, like the Hellenic γυναικωνίτις, at the back of the men's hall? And were they approached from that hall? On this subject the indications in the *Odyssey* are few, but perhaps sufficient.

1. In Od. 20. 92 Ulysses hears the voice of Penelope weeping in her θάλαμος, having himself just wakened from sleep in the vestibule (πρόδομος) of the μέγαρον. He is still in the πρόδομος, or has approached the altar of Zeus in the αὐλή, when he hears some words uttered by a woman who is grinding corn in a 'house' (οἶκος) near him. He must therefore have been within hearing distance of Penelope's sleeping chamber, and also near the rooms in which the women were doing their work. He can hardly have been at the opposite end of the palace from them, as would have been the case if the women's quarters were behind the Great Hall.

2. Antinous throws his stool at Ulysses (Od. 17. 462 ff.); Penelope hears the blow, and knows who has dealt it. She is then 'sitting in her chamber' (ἡμένη ἐν θαλάμῳ), surrounded by her maidservants: Ulysses has returned from his round of begging (ἀναχωρήσας 17. 453, 461), and directly afterwards takes his seat again on the threshold

* The men's hall with its central fire-place, surrounded by huts serving as sleeping-places, may still be found in Greece and Turkey. 'Je me rappelle surtout, dans la montagne de Samarie, un village où nous avons passé la nuit. Les maisons où couchaient les paysans n'étaient que des huttes de terre, fort basses: mais il y avait au milieu du bourg un grand bâtiment fait d'une pièce unique, très vaste, que recouvrait un toit en coupole. C'était ce qu'on appelait la "maison des hôtes" (medhâfa). Pendant que les femmes travaillaient aux champs, les chefs de famille passaient là de longues heures à fumer, à prendre du café et à causer. Nous les trouvâmes réunis à la tombée du jour dans leur *mégaron*: ils nous firent au premier moment un aussi mauvais accueil que jadis les prétendants à Ulysse. Il nous fallut parler haut et payer d'audace pour loger nos bêtes de somme et nos bagages dans un coin de la grande salle et pour obtenir, mouillés comme nous l'étions par une pluie torrentielle, notre place au foyer. Celui-ci était formé par de grosses pierres, rangées en cercle, vers le centre du vaisseau. Il est permis de croire que, dans le palais d'Alkinoos et dans celui d'Ulysse, l'âtre avait une apparence moins rustique' (Georges Perrot, *Hist. de l'Art dans l'Antiquité*, Tom. vii. *La Grèce de l'Épopée*, p. 89).

(17. 466). Hence he could not well have been seen or heard from an upper room at the *back* of the μέγαρον. Penelope and her attendants must be placed somewhere within reach of the *front* entrance.

3. Penelope calls Eumaeus to her (Od. 17. 507), and gives him a message to Ulysses, which he delivers. It would evidently be easier for Penelope to communicate with Eumaeus *outside* the μέγαρον—to hail him from across the αὐλή, as Mr. Myres suggests,—than to bring him into an inner θάλαμος which he could not enter without being observed by all the Suitors.

4. In a later passage (Od. 20. 387) Penelope places her seat κατ' ἀντηστίν, and there hears the talk of the Suitors, who are feasting in the μέγαρον. Mr. Myres takes the phrase κατ' ἀντηστίν as equivalent to κατ' ἀντίθυρον (Od. 16. 159), which appears to mean the space at the further side of the αὐλή, facing the door of the μέγαρον. Unless ἀντηστίν has some other sense not now discernible, this seems the most probable account.

There is one feature of the incident of Od. 17. 507 ff. which seems at first sight to show that the way to Penelope's room lay through the μέγαρον. Penelope, as we saw, sends Eumaeus to Ulysses, who was then in his place by the threshold of the μέγαρον, to ask him to go to her. He answers that he fears to do so because of the Suitors, by whom he has been ill-treated when he was going among them and doing them no wrong. He therefore begs her to wait till night, when the Suitors will be gone. But the argument may be, as Mr. Myres suggests, that the Suitors will object to an unknown stranger having access to Penelope in the women's quarters: and this argument is equally valid wherever Penelope is supposed to be. It must be remembered too that the poetical value of an incident may be much more obvious than the matter of fact requirements of the story. In this instance the message of Penelope and the reply of Ulysses have a double artistic purpose. The poet wishes to bring out the mysterious attraction that leads Penelope to notice and favour the seeming beggar, notwithstanding her general incredulity; and he also wishes to lead up to the great scene between Ulysses and Penelope in the nineteenth book. It was however a necessary part of the incident that Ulysses should give a reason—not the true one—for his refusal of Penelope's request. Under the circumstances we cannot expect his reason to be quite above criticism from the prosaic and logical point of view.

It may be asked here whether on any of the ancient sites there are traces of buildings that might have been women's quarters, and are within reach of the main entrance of the μέγαρον. The answer as

regards the palace of Tiryns is somewhat doubtful, as a glance at the ground-plan, with its supposed women's μέγαρον, will show. But there can be no difficulty about the buildings at Mycenae (fig. 4). There, as Mr. Myres observes¹⁰, 'a similar smaller group of rooms (which this time is furnished with an upper story approached by a corridor and staircase) lies κατ' ἀντηστίν on the further side of the courtyard, and

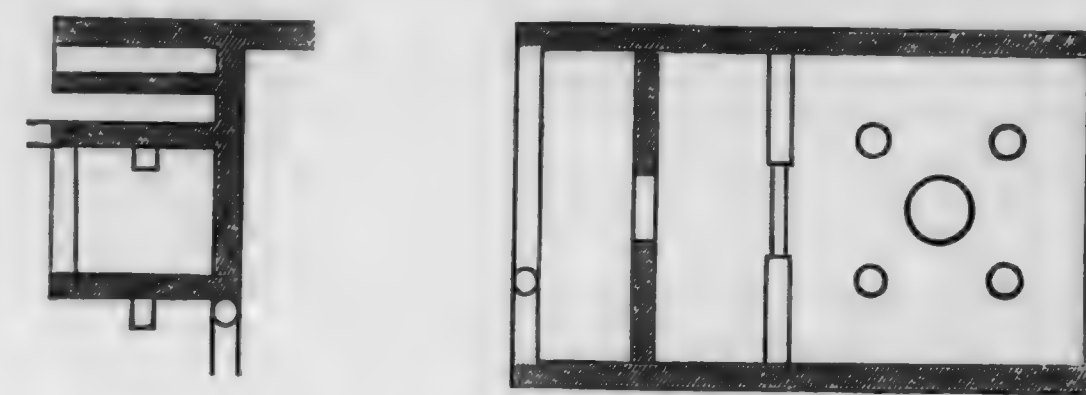


FIG. 4. PALACE AT MYCENAE. Women's quarters (?) opposite the main entrance (Mr. Myres in *J. H. S.* vol. xx. p. 131).

exactly opposite the πρόδομος of the Great Hall. Penelope's δόμος or οἶκος, with its μέγαρον, θάλαμοι, κλίμαξ and ὑπερώϊα, is thus repeated in every essential detail: and the whole story of the *Odyssey*, so far as it concerns the heroine, could have been rehearsed without a hitch in the palace of the ἀναξ ἀνδρῶν of Mykenai.'

§ 6. The door, or doors, of the μέγαρον.

It is time to consider the question of the women's quarters from a different side. If the way to them lay through the μέγαρον (as has been supposed), that room must have had at least two main doors, viz. the front entrance from the πρόδομος, and a back entrance at the top of the room. There is no trace of any such second doorway at Tiryns or Mycenae. Is there any evidence of its existence to be found in the story of the *Odyssey*?

If we could argue from silence—that is to say, from the absence of any express mention of the second door—the matter would be simple. In no passage is it said or implied that the μέγαρον had two doors. When a door is spoken of there is no trace of a desire or endeavour to show *which* door is meant. The question turns entirely upon what may be called circumstantial evidence. We have already noticed the argument founded upon the unwillingness of Ulysses to be seen going to Penelope while the Suitors are in the μέγαρον. It is an argument

¹⁰ *Journal of Hellenic Studies*, vol. xx. p. 136.

(17. 466). Hence he could not well have been seen or heard from an upper room at the *back* of the μέγαρον. Penelope and her attendants must be placed somewhere within reach of the *front* entrance.

3. Penelope calls Eumaeus to her (Od. 17. 507), and gives him a message to Ulysses, which he delivers. It would evidently be easier for Penelope to communicate with Eumaeus *outside* the μέγαρον—to hail him from across the αὐλή, as Mr. Myres suggests,—than to bring him into an inner θάλαμος which he could not enter without being observed by all the Suitors.

4. In a later passage (Od. 20. 387) Penelope places her seat κατ' ἀντηστίν, and there hears the talk of the Suitors, who are feasting in the μέγαρον. Mr. Myres takes the phrase κατ' ἀντηστίν as equivalent to κατ' ἀντίθυρον (Od. 16. 159), which appears to mean the space at the further side of the αὐλή, facing the door of the μέγαρον. Unless ἀντηστίν has some other sense not now discernible, this seems the most probable account.

There is one feature of the incident of Od. 17. 507 ff. which seems at first sight to show that the way to Penelope's room lay through the μέγαρον. Penelope, as we saw, sends Eumaeus to Ulysses, who was then in his place by the threshold of the μέγαρον, to ask him to go to her. He answers that he fears to do so because of the Suitors, by whom he has been ill-treated when he was going among them and doing them no wrong. He therefore begs her to wait till night, when the Suitors will be gone. But the argument may be, as Mr. Myres suggests, that the Suitors will object to an unknown stranger having access to Penelope in the women's quarters: and this argument is equally valid wherever Penelope is supposed to be. It must be remembered too that the poetical value of an incident may be much more obvious than the matter of fact requirements of the story. In this instance the message of Penelope and the reply of Ulysses have a double artistic purpose. The poet wishes to bring out the mysterious attraction that leads Penelope to notice and favour the seeming beggar, notwithstanding her general incredulity; and he also wishes to lead up to the great scene between Ulysses and Penelope in the nineteenth book. It was however a necessary part of the incident that Ulysses should give a reason—not the true one—for his refusal of Penelope's request. Under the circumstances we cannot expect his reason to be quite above criticism from the prosaic and logical point of view.

It may be asked here whether on any of the ancient sites there are traces of buildings that might have been women's quarters, and are within reach of the main entrance of the μέγαρον. The answer as

regards the palace of Tiryns is somewhat doubtful, as a glance at the ground-plan, with its supposed women's μέγαρον, will show. But there can be no difficulty about the buildings at Mycenae (fig. 4). There, as Mr. Myres observes¹⁰, 'a similar smaller group of rooms (which this time is furnished with an upper story approached by a corridor and staircase) lies κατ' ἀντηστίν on the further side of the courtyard, and



FIG. 4. PALACE AT MYCENAE. Women's quarters (?) opposite the main entrance (Mr. Myres in *J. H. S.* vol. xx. p. 131).

exactly opposite the πρόδομος of the Great Hall. Penelope's δόμος or οἶκος, with its μέγαρον, θάλαμοι, κλίμαξ and ὑπερώϊα, is thus repeated in every essential detail: and the whole story of the *Odyssey*, so far as it concerns the heroine, could have been rehearsed without a hitch in the palace of the ἀναξ ἀνδρῶν of Mykenai.'

§ 6. The door, or doors, of the μέγαρον.

It is time to consider the question of the women's quarters from a different side. If the way to them lay through the μέγαρον (as has been supposed), that room must have had at least two main doors, viz. the front entrance from the πρόδομος, and a back entrance at the top of the room. There is no trace of any such second doorway at Tiryns or Mycenae. Is there any evidence of its existence to be found in the story of the *Odyssey*?

If we could argue from silence—that is to say, from the absence of any express mention of the second door—the matter would be simple. In no passage is it said or implied that the μέγαρον had two doors. When a door is spoken of there is no trace of a desire or endeavour to show *which* door is meant. The question turns entirely upon what may be called circumstantial evidence. We have already noticed the argument founded upon the unwillingness of Ulysses to be seen going to Penelope while the Suitors are in the μέγαρον. It is an argument

¹⁰ *Journal of Hellenic Studies*, vol. xx. p. 136.

which depends for its validity on the purpose and meaning of the action of Ulysses. Again, there are two doors which before the final trial of the bow Ulysses takes care to have closed, viz. the door of the women's apartment, and the gate of the αὐλή. He bids Eumaeus tell the women—

κληῖσαι μεγάροιο θύρας πυκινῶς ἀραρυίας.

In this line (as was shown in the note on 21. 382) the μέγαρον intended is that of the women—the injunction to them is to shut the door of *their* μέγαρον. Had the poet said 'the door of the men's hall,' that would naturally mean the main entrance, which was certainly not closed¹¹. What, then, is there to show that the door into the women's μέγαρον was at the upper end of the men's hall? The probabilities are surely on the other side. The closing of the two doors, a measure intended to bar the chance of any aid coming to the Suitors, was necessarily carried out without their knowledge. Ulysses gives his instructions secretly to Eumaeus and Philoetius (21. 228-231): they avoid even being seen together (προμηστῖνοι ἐσέλθετε μὴδ' ἅμα πάντες): and Philoetius goes out 'in silence' to perform his part (21. 388). It was clearly impossible to close a door in the μέγαρον while the Suitors were there. The ὀρσοθύρη, as presently appears, was left open, and Eumaeus was told off to guard it (Od. 22. 129). It would doubtless have been closed if that could have been done without exciting suspicion.

§ 7. *The threshold, or thresholds.*

The chief argument for a second door in the Homeric μέγαρον is derived from the mention of two thresholds. One was of stone, the λαῖνος οὐδός of Od. 17. 30., 20. 258., 23. 88: the other was of ash, and is mentioned in Od. 17. 338. But it is not difficult to show that both these 'thresholds' or door-sills were at the entrance of the men's hall. In 17. 30 Telemachus crossed the λαῖνος οὐδός, and was seen and welcomed by Eurycleia and the maidservants: thereupon Penelope came from her chamber and welcomed him. Consequently the οὐδός that he had just crossed was not that of his mother's room. The other two passages are indecisive, since they can be reconciled with any view of the place of the threshold. Elsewhere the λαῖνος οὐδός of a house evidently belongs to the main entrance, as in the house of

¹¹ This is clear from 22. 76: the only chance of the Suitors there is to drive Ulysses from the door. Nothing is said of unfastening or opening it. It appears also from the movements of Telemachus, who brings arms for himself and the others, evidently passing freely through it.

Eumaeus (Od. 16. 41), and the temple at Pytho (Il. 9. 404, Od. 8. 80). On the other hand the μέλινος οὐδός was no less clearly at the entrance of the hall. Ulysses in his character as an aged beggar comes and sits *upon* it (Od. 17. 339 ἐπὶ μελίνου οὐδοῦ)—not *beside* it, as is said of the λαῖνος οὐδός. The solution of the difficulty is given by Mr. Myres. It is simply that the two thresholds belong to the same doorway, viz. that of the Great Hall. Every doorway on the ground floor had its λαῖνος οὐδός, a massive stone threshold of considerable breadth—the ξεστὸς οὐδός where Ulysses fought with Irus, the μέγας οὐδός from which he sent his arrows among the Suitors. But at Tiryns, if there was a door at the entrance of the μέγαρον, there must have been a second threshold of another material. The stone sill of this doorway has no sockets for hinges: consequently, if it had a door (as the Homeric μέγαρον had), that door must have been fitted with a four-sided frame, and the sill of this frame—which it would be natural to call the μέλινος οὐδός—would rest *upon* the stone threshold which still survives. It would be a place upon which a man might sit, and indeed (as Mr. Myres tells us) a threshold of this kind furnishes the beggar's seat in every café in the Levant. As to the material it is to be observed that there was a δρύϊνος οὐδός of the upstairs chamber where the bow lay (Od. 21. 43). Perhaps the χάλκεος οὐδός of which we hear in the palace of Alcinous (Od. 7. 83), and also in Tartarus (Il. 8. 15), takes the place of the usual wooden sill, not of the stone threshold. It may have been in fact of wood covered with bronze plating.

With the opposition between the λαῖνος οὐδός and the μέλινος οὐδός disappears the last shred of evidence for a door at the upper end of the μέγαρον. At the same time we get rid of all difficulty about the place of Ulysses at the successive points in the story. At his first coming he seated himself on the μέλινος οὐδός of the μέγαρον (17. 339). He and Irus fought on the ξεστὸς οὐδός—evidently the broad stone threshold. Next day Telemachus artfully (κέρδεα νομῶν) places him within the μέγαρον, giving him however only a humble stool and a small table (20. 257). While the trial of the bow is going on he slips out with the two faithful servants Eumaeus and Philoetius, and reveals himself to them; after which he returns to his seat. When he asks to be allowed to try the bow, and Penelope and Telemachus support him in this, Eumaeus brings the bow from the fire-place and places it in his hands. He then proceeds to string the bow, and to shoot from his seat (αὐτόθεν ἐκ δίφρου καθήμενος, 21. 420). Presently at his signal Telemachus armed himself and took his stand near his father (21. 431), who immediately sprang on

to the 'great threshold' of the hall; and the slaying of the Suitors began. All this time Ulysses has been at or near the entrance of the μέγαρον, except when he made his round of begging.

§ 8. *The use of ἀνά and κατά.*

This account of the matter is strongly confirmed by an observation which Mr. Myres has made on the force of the prepositions ἀνά and κατά in relation to a house. It may be described shortly by saying that the ideas of 'up' and 'down' are the same as if we were speaking of a cave or a well. To enter a house is to go *down into* it (cp. the phrase εἰδύσσετο δώματα and the like): to leave it is to come *up* out of it. Hence κατά δῶμα (μέγαρον, οἶκον, δόμον, &c.) implies motion *from* the door to the interior of the house or room: ἀνά δῶμα, &c. motion *towards* the entrance. This distinction Mr. Myres establishes by a convincing array of examples. It aids in the interpretation of several passages:

(1) In 17. 531 κατά δώματα is said by Penelope of the place of the Suitors—showing that she was *outside* of the hall when she spoke (not *within* or *behind* it).

(2) In 17. 566 Ulysses goes on his round of begging κατά δῶμα, *i. e.* he proceeded from the entrance, where he had been sitting.

(3) In 22. 23, 99, 307 the Suitors are driven κατά δῶμα, or κατά μέγαρον, by Ulysses, who is on the threshold (cp. 22. 270 μνηστήρες δ' ἀνεχώρησαν μεγάροιο μυχύνδε). So 22. 381 πάπτηνεν δ' Ὀδυσσεὺς καθ' εἶδον δόμον.

And *e contrario*:

(4) In 21. 234 Ulysses tells Eumaeus to bring the bow to him ἀνά δώματα, from the middle of the room to the place where he was, viz. beside the λαῖνος οὐδός. Accordingly Eumaeus brought the bow φέρων ἀνά δῶμα (21. 378); and from that moment the escape of the Suitors was barred.

Apart from these passages, which the proper distinction thus made between ἀνά and κατά converts into so many arguments, the mere existence of such a distinction goes a long way to establish the correctness of the view now taken. As Mr. Myres well argues, the difference between 'from the door' and 'to the door' is hardly conceivable with two doors exactly opposite each other. It could only arise or be maintained if the μέγαρον, as a rule, had one door.

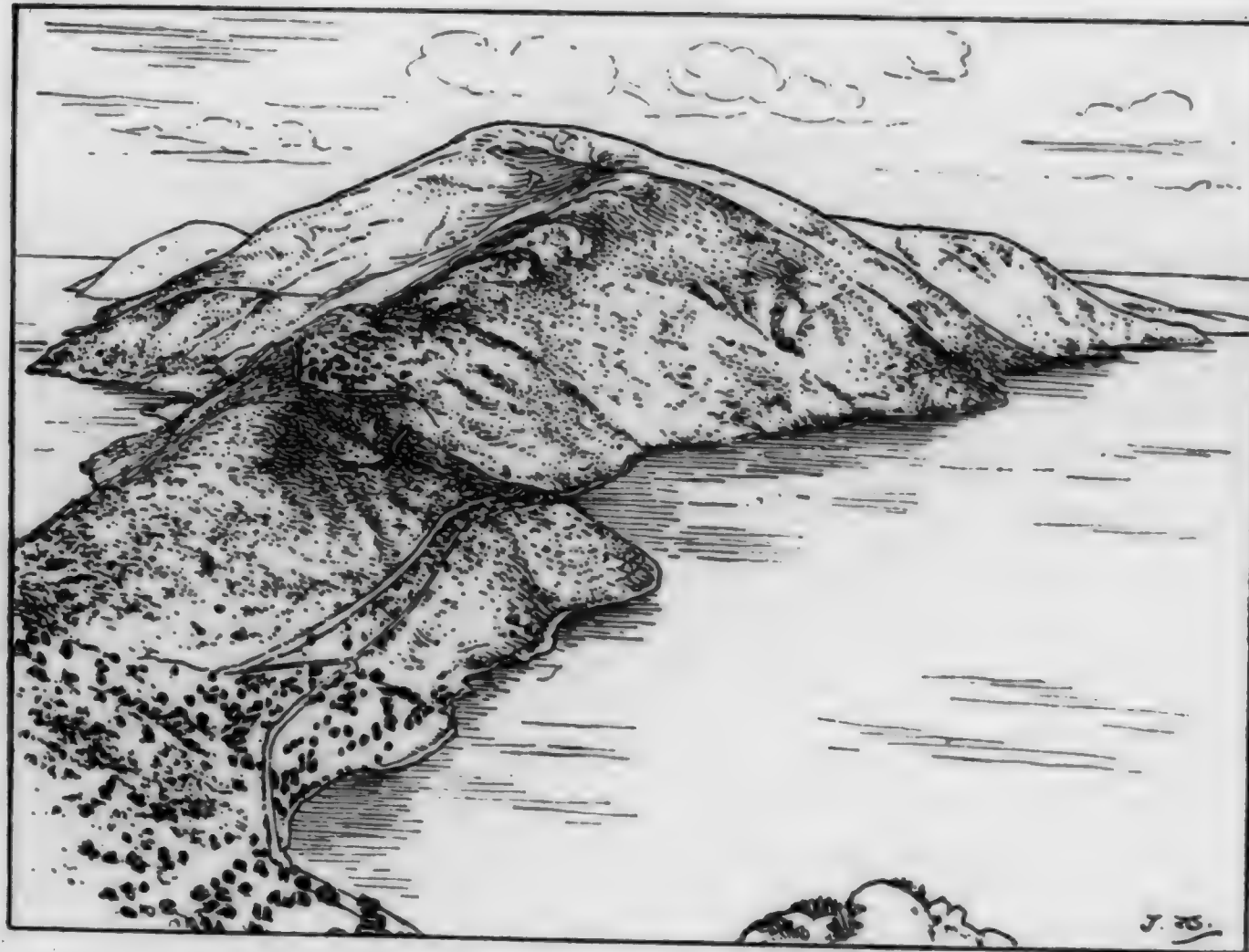
§ 9. *The ὀρσοθύρη, &c.*

A discussion of the Homeric House, as Mr. Myres justly says, can hardly be complete without dealing in some detail with the narrative of Od. 22. 126–146. Some of the difficulties of that passage have been touched upon in the commentary; and unfortunately they are difficulties upon which the ground plans of Mycenaean buildings do not throw any new light. It will be enough here to state very briefly the chief conclusions arrived at.

The ὀρσοθύρη seems from its name to have been a 'rising door,' *i. e.* a trap-door of some kind; or possibly a 'raised door,' an opening or window above the level of the floor. In any case the way through it lay in an upward direction, as appears from the phrase ἀν' ὀρσοθύρην ἀναβαίνειν (22. 132)—unless indeed any way *out* of the hall could be spoken of as a way 'up.' The place of the ὀρσοθύρη is approximately fixed by the incident of Od. 22. 332–341, where Phemius is described as close to it, and also near the mixing-bowl, which was in the innermost part of the hall (21. 145). It was therefore, as we should expect, as far as possible from where Ulysses stood. There is nothing to show whether it was in the wall opposite the main entrance, or in one of the side-walls: but on the latter supposition it is easier to understand how Eumaeus could watch it from the outside, and still be within reach of his friends. Apparently it was through the ὀρσοθύρη that Melanthius fetched arms for the Suitors (see the note on 22. 143). As he did so without being seen from the threshold, we must suppose some contrivance by which the ὀρσοθύρη was screened from view—unless we are to understand that Melanthius was outside the ὀρσοθύρη all the time, and only passed in the arms through it. The Suitors might have got out by it themselves, as Phemius afterwards thought of doing (22. 332 ff.): but they could only reach the courtyard by a λαύρη, a narrow corridor or gallery¹², where one man would have been a match for them all.

Regarding the phrases ἀκρότατον παρ' οὐδόν (22. 127) and ἀνά ῥώγας μεγάροιο (22. 143) the existing purely literary evidence does not enable us to advance beyond more or less probable conjecture.

¹² Mr. Myres compares the mining galleries from which Laurium (Λαύρειον) was so called.



VIEW OF ITHACA, LOOKING NORTHWARDS
Taken by permission from a photograph belonging to the German
Archaeological Institute of Athens.

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